

ARTISTS THEATRE FESTIVAL / 1968



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in residence at
SOUTHAMPTON COLLEGE

Artistic Director: **HERBERT MACHIZ**
Artistic Consultant: **JOHN BERNARD MYERS**
Administrator: **DEAN ROBERT UMPHREY**

THE KNIGHTS OF THE ROUND TABLE by Jean Cocteau,
Adapted by W. H. Auden • Music by Ned Rorem

LITTLE EYOLF by Henrik Ibsen • Adapted by Eva Le Gallienne

THE IMMORTAL HUSBAND by James Merrill

IN THE SUMMER HOUSE by Jane Bowles

SETTINGS BY:

Kendall Shaw/Alex Katz/Paul Georges/Kyle Morris

Stage Manager Jason Reed

Technical Director Nicholas Prince

Technical Assistant James Wallace

Administrative Assistant David Wallis

Special Painting John Mac Whinnie

Wardrobe Mistress Jenneth Webster

Cover by Bob Cato
Book designed by Bob Cato



JOHN BERNARD MYERS

John Bernard Myers began his career in the New York art world as one of the editors of *View*, a quarterly devoted to the surrealist and neo-Romantic artists in exile. Simultaneously he was writing and performing for his own marionette theatre which ended when, with his partner, he organized the Tibor de Nagy Gallery. This was in 1951 and he has brought the gallery to considerable fame for the number of artists discovered and shown there. In 1953 he began publishing poetry as an adjunct to the gallery and produced the Tibor de Nagy Editions. In the same year he founded the Artists Theatre.

In the autumn of 1968, Mr. Myers' anthology, *The Poets of the New York School*, will be published by the University of Pennsylvania.

In 1953 the Artists Theatre was organized by Herbert Machiz and me as an off-Broadway group to present plays by writers who were primarily poets and serious thinkers. It was one of the first groups (along with The Living Theatre) of its kind in New York. Even "off-Broadway" as we conceive it today did not exist, and as a result our efforts received little publicity and scant critical notice. This in spite of the fact that the Artists Theatre represented one of those few-and-far-between enterprises aimed at a merger of writers, painters and composers whose work had already received, or was just beginning to receive, respectful attention from those interested in what still must be called, however hackneyed the terms, "high brow" or avant garde. It was, for instance, at this time that the group of poets later to be called The Poets of the New York School were beginning to publish their astonishing work, and the Artists Theatre presented plays by all of them: Frank O'Hara, John Ashbery, Kenneth Koch, Barbara Guest and James Schuyler.

This was a time when the so-called Second Generation of the New York School (the abstract expressionists) were coming to notice. Such painters as Elaine de Kooning, Larry Rivers, Jane Freilicher, Grace Hartigan, Alfred Leslie, Paul Georges were coming to fame. All of them designed decors.

It was a time of particular ferment and the Artists Theatre was virtually alone in presenting new plays which had been written with no eye on the box office and a desire to flatter a half-educated mob. The theatre operated by means of subscription, rather like the Club theatres in England, and whatever donations we could get. As the years went by the problems didn't change, the difficulties grew more intense. Sometimes (for practical reasons) the Artists Theatre would of necessity appear under other production auspices but the basic attitude remained the same. Our plays ran counter to anything pre-

sented on (or off-) Broadway in the decade and a half which passed. The American theatre, with exceptions of course, has been largely involved with domestic comedy or social criticism, realistically detailed. Our prevailing successful playwrights Hellman, Miller, Inge, Laurents, Neil Simon, William Gibson and so on—have been concerned with dissecting modern life either sociologically or psychoanalytically. Over and over we have been given a picture, all too familiar, of the middle or lower-middle classes as they exist in a mass, industrial-military culture. Such plays give pleasure to a certain calibre of audience. It was our intention to present other kinds of insights to other kinds of audiences.

In 1954, for instance, we produced *The Ticklish Acrobat* by the poet Robert Hivnor—a wonderfully funny vision of the peeling layers on which civilizations rest. Julian Beck, director of the Living Theatre, designed the stage sets. *The Immortal Husband* by James Merrill was first produced in 1955, his second with the Artists Theatre, the first having been a play entirely in verse called *The Bait*. This play will be re-done by us in August in a somewhat revised version—and will amply prove our faith in a writer who has since become one of America's most celebrated poets. (In 1967 he was given the National Book Award.)

Herbert Machiz, over the years, also directed four very controversial and intellectual plays by the poet-critic Lionel Abel: *The Death of Odysseus*, *Absalom*, *The Pretender*, and *The Wives*. These plays, praised by Camus and Sartre in France for their authentic existentialist flavor, and in England in a special issue of *Entre'act* cited as the best plays ever written by an American—were never given their proper due by the popular press. In particular, *The Pretender*, which put its finger on the Black Power problem years before that slogan was uttered, fell upon deaf ears.

Still the Artists Theatre persisted. It was the first to present the great new Spanish playwright Arrabal with his apocalyptic *The Automobile Graveyard* brilliantly translated by the poet Richard Howard. It discovered Claude Fredericks and Holly Beye.

Two volumes of the plays produced were published by Grove Press and New Directions—*Artists Theatre: New York* and *Playbook*. But for all that the past few years have been increasingly discouraging and the Artists Theatre would have disappeared had not Robert Umphrey, Dean of Southampton College, come forth with an invitation for this theatre to make its home in Southampton—and there do an annual Festival of new or old works which lay in the realm of the poetic, the imaginative, the new. The warm support of a few foundations and several private individuals has made this first Festival possible. It is the hope of everyone concerned with the organization that the Festival will grow and take its place beside such Festivals as those at Edinburgh and Spoleto. In the summer of 1969 we hope to do plays from Europe, France in particular, which are unknown to American audiences. We also intend to add other forms of theatre, music and dance. All these expressions have the possibility of a knowing and warm reception in that section of Long Island called Suffolk County.

We hope our first Festival will be met with the kind of response which will make it worth our while to continue in future years.

John Bernard Myers



HERBERT MACHIZ

Mr. Machiz' last directorial assignment was Dame Judith Anderson in *ELIZABETH THE QUEEN* at the New York City Center. He created The Artists Theatre in the early 1950's to present plays written by poets, with sets by painters, and to date has directed 21 plays by young American writers. He has just directed *DARK OF THE MOON* at the University of California. Mr. Machiz directed the original Broadway production of *THE MILK TRAIN DOESN'T STOP HERE ANYMORE*, by Tennessee Williams, starring Hermione Baddeley, Mildred Dunoock and Paul Roebing. He also staged the world premiere of *MILK TRAIN* for the Spoleto Festival. It was his fifth association with Mr. Williams as a director of his plays. Mr. Machiz scored a quadruple triumph staging the New York, London, Chicago and West Coast productions of *GARDEN DISTRICT*, composed of two plays, *SUDDENLY LAST SUMMER* and *SOMETHING UNSPOKEN*. He has also directed the New York City Center revival of *A STREETCAR NAMED DESIRE* with Tallulah Bankhead, the first productions of *AUTO DA FE*, *SPEAK TO ME SOFTLY LIKE THE RAIN*, and the first New York revival of *THE GLASS MENAGERIE*. He directed the tryout of Ugo Betti's *THE BURNT FLOWER BED* and the Broadway production of *EUGENIA*, which also starred Miss Bankhead. Operas he has directed include Kurt Weill's *STREET SCENE* for the New York City Opera at Lincoln Center, *THE TSAR HAS HIS PHOTOGRAPH TAKEN*, and the world premiere of *THE HARVEST* for The Chicago Lyric Opera. His musical dossier includes *CABIN IN THE SKY* and the tryout of *TAMBOURINES TO GLORY*.

NOTES ON LITTLE EYOLF

Ibsen wrote *LITTLE EYOLF* in Christiania in the summer and autumn of 1894. He was now sixty-six, and had entered into a mellow, or at any rate comparatively mellow old age. In contrast to the prickly aloofness of his early manhood in Norway and the long years of self-imposed exile in Italy and Germany, we are told that he now often gladly entered into social life, and that he especially loved the company of young people and children: it amused him, at gatherings, to take them into a corner and entertain them with talk and questioning while their parents sat jealously apart. He said to Caroline Sontum, the wife of one of his doctors, that he "felt the need to get together with young people who would accept him as a friend." He took a close interest in young writers, and enjoyed reading their manuscripts and helping them with advice. Since he had reached the age of sixty, he had usually had a young girl as his special confidante: at this time it was the young pianist Hildur Andersen. He seems, however, to have found his own generation less congenial, and to have felt a certain sense of isolation from Christiania society; and, in particular, from his wife.

He had finished *The Master Builder* in October 1892 and, as was his custom, let his mind lie fallow during the following winter, spring and summer. On 18 September 1893 he wrote to his publisher, Jacob Helgel of Gyldendals: "I have now begun to plan a new dramatic work, which it is my intention to complete during next summer." We hear no further reference to this in his correspondence until 22 June 1894, when he apologized to Gerda Brandes (the wife of the critic Georg Brandes) for having left a letter unanswered for three

months: "But today I must and shall write to you, for I have now begun to work seriously on my new play, and so must clear my desk and, as far as possible, my conscience of all other commitments." We do not know the exact day on which he began, for the first pages of his preliminary draft have not survived, but he completed Act I on 10 July. The next day he began Act II, and a fortnight later, on 25 July, he was able to write to Hegel: "Yesterday I completed the second act of my new play, and have already today begun work on the third and last act. So I hope to have the final version completed in good time. This of course means that I cannot think of taking any summer holiday this year. But I don't need one. I am very content here, and am happiest when I am working at my desk." The third act he completed on 7 August; in other words, each of the last two acts took him (in draft) exactly a fortnight. During the fortnight which he spent on Act III he seems also to have found time to make some alterations on Acts I and II, and he proceeded to revise the whole play so thoroughly that nearly three more months elapsed before he was ready, on 1 November, to send the play to the printer.

A comparison of the preliminary draft of *Little Eyolf* with Ibsen's final version is particularly revealing. William Archer summed up the main differences in one of his best critical passages:

"Revision amounted almost to re-invention; and it was the re-invention that determined the poetic value of the play. The poet's original idea (though he doubtless knew very well that this would not be final) was simply to study a rather commonplace wife's jealousy of a rather commonplace child. The lameness of Eyolf proves to have been an afterthought; and as Eyolf is not lame, it follows that the terrible cry of 'The crutch is floating' was also an afterthought, as well as the almost intolerable scene of recrimination between Allmers and Rita as to the accident which caused his lameness. We find, in fact, that nearly everything that gives the play its depth, its horror and its elevation came as an afterthought. The suggestion of the 'evil eye' motive is of the very slightest. Instead of the exquisite beauty of the final scene in its ultimate form, we have a page of almost conventional sentimentalizing over Eyolf's continued existence in the hearts of his parents. Instead of telling her the wonderful tale of his meeting with Death in the mountains, Alfred reads to Rita the poem which Ibsen had written as a first hint for *The Master Builder*. In no case, perhaps, did revision work such a transfiguration as in *Little Eyolf*."

In 1958 public opinion was beginning to catch up with *Little Eyolf*. The production at Hammersmith that spring coincided with the West End presentation of Tennessee Williams' *Cat on a Hot Tin Roof*, and the critics were not slow to compare the two plays, as the following extracts show:

"It is hard to see why *Little Eyolf* has so long been left out of the Ibsen repertory . . . Fresh and pungent, a rare and exciting treat . . . Its subject is a marriage and it takes that marriage apart about as frankly and twice as truthfully as, say, Tennessee Williams takes apart the marriage of Brick and Maggie the Cat, and it is (written

though it was in 1894) just as modern if not more so . . . The effect is terrific."

T. C. Worsley in the *New Statesman*

"This magnificent play . . . so frank about sex that it makes Tennessee Williams look like pap for infants."

John Barber in the *Daily Express*

"A rich, rare, late Ibsen."

Kenneth Tynan in the *Observer*

"A masterpiece which is rarely done but which is immensely more rewarding to see than to read."

Alan Dent in the *News Chronicle*

"A great modern drama which wipes the smile off your face and puts the fear of God into your heart before you can say Tennessee Williams."

Alan Brien in the *Spectator*

"This great play's haunting moral beauty . . . A post-Freudian generation will surely marvel at the justness and truth with which this pre-Freudian master picks his symbols."

Philip Hope-Wallace

"A horrifying experiment in vivisection, conducted with deadly skill."

Eric Keown

WORLD PREMIERES OF ARTISTS THEATRE PRODUCTIONS

TRY! TRY! Frank O'Hara

PRESENTING JANE James Schuyler

RED RIDING HOOD Kenneth Koch

AUTO DA FE Tennessee Williams

THE SCREEN Parker Tyler

THE DEATH OF ODYSSEUS Lionel Abel

FIRE EXIT V. R. Lang

THE BAIT James Merrill

THE HEROES John Ashbery

THE LADIES CHOICE Barbara Guest

ABSALOM Lionel Abel

THE TICKLISH ACROBAT Robert Hivnor

THE IMMORTAL HUSBAND James Merrill

THE PRETENDER Lionel Abel

IT'S ALL YOURS Holly Bey

DEUCES WILD Holly Bey

ON CIRCE'S ISLAND Claude Fredericks

A SUMMER'S GHOST Claude Fredericks

THIRTY LOVE (An Opera) Kenward Elmslie

THE WIVES Lionel Abel

THE AUTOMOBILE GRAVEYARD Arrabal

(In Association with Gian Sciandra)

NOTES ON

KNIGHTS OF THE ROUND TABLE by Jean Cocteau

So many marvels have happened since Racine wrote his prefaces and thought it necessary to defend great works, so many marvels have been produced and have liberated the theatre from the rules that were limiting it on all sides—or, rather, obliging Racine not to determine his own limits and to make a moralist of himself—that I believe a different sort of preface is useful in 1937 (when the play was first performed, October 14, at the Theatre de l'Oeuvre).

The Calvaries climbed by our masters have not been transformed into a public promenade.

Calvary has changed its place, that is all. We must still climb it again, a little less lonely now perhaps, but equally attended by emptiness and insults.

For my drama *The Knights of the Round Table*, in which I seem to break with a sort of mania for Greece, it would be mad to lean on fable and exactness, the source of a work of this order being precisely inexactness, and exactness no longer winning a place for itself there except under the secret forms of numbers, equilibrium, perspectives, weights and measures, spells, and so on . . .

It seems to me more interesting to say why this work was born. Let no one look for indirect borrowings from fact, to which I do not hold myself accountable. Inspiration does not necessarily come down from some heaven. To explain it one would have to disturb the human darkness and, without doubt, nothing flattering would emerge. The poet's role is a humble one. He is at the orders of his night.

In 1934 I was ill. I awoke one morning, unaccustomed to sleeping, and I sat in on this drama from beginning to end; its plot, its period and its people were as unfamiliar to me as possible. I must add that I looked on them as being forbidding.

It was three years later, when Markevitch affectionately forced my hand, that I came to draw it out of the vagueness to which I had consigned it, as happens to us when we are sick, of a morning, from prolonging our dreams, floundering between dawn and daylight, and inventing an in-between world that keeps us from the shock of reality.

Once the play was written, I began to do research and found myself face to face with my faults as a fable-maker, and I decided to leave the play alone.

Except for "the talking flower," which came to me by way of a newspaper item (a plant grew out of the waves in Florida like a radio aerial), the whole work was given to me, I repeat, by myself. It is not necessary to see any privilege in this gift.

What strikes me in looking at *The Knights* from outside is the main character, the invisible Ginifer, the young demon and Merlin's servant. This character appears only in the forms created by the sorcerer. Sometimes the characters are true (Gawain, the Queen, Galahad), sometimes false. It will be seen that if the false characters run the risk of causing evil, they can also assume charms that are far more

dangerous, in that these charms offer only a phantom happiness. This is the case with Arthur who is enchanted by the false Gawain, and bored by the true Gawain. But living is not a dream; the play, alas, proves it; and when disenchanted—I was going to write “dis-intoxicated”—the castle will be less light for some, more solid for others and, in any case, uninhabitable for those souls who picture the earth as an Eden.

We entrusted the costumes to Mademoiselle Chanel, for an epoch is perceived most sharply in its fashions, and only a woman who invents fashion could unite the delicate forces of the elegant present and mythological never-present.

So this is how I was slammed—as in the cards—unexpectedly into the agonies of this dark world’s approaches, where we must live together with works that are destined to live in our place after eating us.

NOTE: It is a pure theatrical fluke if, in *The Knights*, what is conveniently called Good seems to triumph over what is conveniently called Evil. Demonstrations of this sort recall, to my way of thinking, the moralist’s esthetic, and that is the worst one I know.

* * *

If I had to tell the story of this play—and the difficulty of the critic’s vocation must make us indulgent toward ourselves—here is how I would try to extricate myself.

ACT ONE

Arthur’s castle is intoxicated, drugged. Some blame this on the Grail, the mysterious taboo, relic of the Christ who enchants or disenchant Britain; others delight in the situation or are repelled by it. The arrival of Galahad (Parsifal), the very pure soul who is responsible for the “disintoxication,” leads to disaster and disorder in the crooked party.

ACT TWO

At Merlin’s. We now know who has drugged Arthur’s castle and found what he wanted there. It is Merlin the Sorcerer, a negative spirit who uses his young servant, the demon Ginifer, and transforms him into different characters. Galahad’s magic power defeats Merlin’s. Merlin is confounded. For the first time. Unmasked, he defends himself wildly.

Arthur’s castle is “disintoxicated” and rid of the trickery or—to be more exact—the author shows it to us at the height of the “dis-intoxication.” Truth comes to light and is hard to live with.

The truth begins with the shaming of the Queen, the double death of the wife and the friend. Arthur hunts Merlin down. And the poet, the very pure soul, leaves them. He cannot remain where he is loved. The sun and the birds are reborn. This real, violent, forgotten life exhausts Arthur. Will he have the strength for it? Merlin ironically wishes it on him. But the King says:

“I prefer true deaths to a false life.”

Let us hope that he is right and that he will keep the Grail at Camelot, that token which is simply the very rare equilibrium with oneself.

It is important for me that my attentive readers realize the extent to which I remain outside this work.

The theatre public must decide whether the forces that direct the first and the last act respectively make life more or less pleasant. The final question being to know whether, according to the code of Baudelaire, life should be pleasant.



NED ROREM

Mr. Rorem has lately achieved recognition not only as a composer but as the author of *The New York Diary*, and *The Paris Diary*. He is the recipient of most of the major awards that a composer can receive including The Guggenheim Fellowship, three Ford Foundation grants (one for his opera *Miss Julie* at the New York City Opera) and most recently a grant from The American Academy of Arts and Letters.

Knights of the Round Table marks his third collaboration with Herbert Machiz, the others being *Suddenly Last Summer* and *Motel*.



JAMES MERRILL

THE IMAGINATION OF TIME

Upon that landscape, vertiginous, of deaths and entrances which composes now the quotidian reality to which we wake—like Chaucer's Criseyde, "slydyng of corage"—Mr. James Merrill's *The Immortal Husband* arrives, as does the diffidently radiant Aurora at its still center, with poised, oblique and hazardous beauty: a ceremony of innocence, lapidary and pellucid, fleet with the rustling consolations of mortality. To its remembered grace of more than a decade ago, the pleasures of perspective remind us freshly of the precocious authority with which it entered and enhanced that spare and lovely genre of American theatre, the baroque fantasy of international manners and motifs: adroit, self-reflectful though not regarding, armored in irony yet open of heart, comely and buoyant with all lyric, flying ease. It is a neglected vein of native sensibility—meticulous, suave, joyous or grave in its harmonious reconciliation of *esprit* and sensuous intensity—released once by E.E. Cummings, by Miss Stein and Mr. Virgil Thomson, and latterly embellished by this play of Mr. Merrill's, as equally by those of Mr. Robert Hivnor, Mr. Lionel Abel and Mr. John Ashbery.

Time is the tone of *The Immortal Husband*, its essence and arc; torment, *ambiance*, armory and apparatus: saraband and menace of watches, clocks stopped, of samovars and pots ominously almost but never quite at the boil; of consciousness arrested in the luxury and harrow of hallucination; of coaches, carriages, cars, waiting, invitations to the voyage; of platitude and personality meshing ceaselessly, soundlessly, to immure that small space of freedom we thought was character but discovered only to be fate. Even the myth of Tithonus and Aurora, which is the *donnée* of *The Immortal Husband*, Mr. Merrill deploys as no mere gloss or idle sport, but as a metaphysical triptych within which to evoke decisive terminals in the history of moral sensibility and the naturalistic aesthetic. A claustral Victorian parlor, bloated with muffins, bombazine, rectitude, and that "positive odour of spiritual paraffin" Henry James remarked in Ibsen; a *fin de siècle* Russian *partie de campagne*, its twilight *longueurs* and muted accesses of passionate resignation out of Turgenev by Chekhov, misted all with plangent Impressionist solace; finally, the morning-mouth cigarettes and headaches under a scraping sun, the failed will and domestic rancor on a banal American terrace out of Mr. Michael Harrington's accidental century: these are Mr. Merrill's "Lost friends, my long ago/Voyages. . . . An earth held up, a text not wholly undermined/By fluent passages of metaphor."

Yet beneath, or rather beyond, these acknowledged surfaces and scenes—indisputable with the *pointillisme* of specific actuality—there flames discreetly a kind of interior burning: a note is struck, melts then into the common speech, only to sound again, later, with gathered shudder and resonance. The language of casual statement, so lucid and elegant, pert, even, with the *brio* of self-deprecation, darkens imperceptibly into the modulations of fatality. It was Wittgenstein's proposition that "the world is all that is the case." To which Mr. Merrill, in the athletic vigilance of self-knowing, resolves:

Well, that is what life does. I stare
A moment longer, so. And presently
The massive volume of the world
Closes again.

In a passage from Ernst Cassirer, Mr. Marius Bewley early discerned the commanding predicament and preoccupation of Mr. Merrill's metaphysical sensibility:

No longer can man confront reality immediately; he cannot see it, as it were, face to face. Physical reality seems to recede in proportion as man's symbolic activity advances. Instead of dealing with the things themselves, man is in a sense constantly conversing with himself. He has so enveloped himself in linguistic forms, in artistic images, in mythical symbols or religious rites that he cannot see or know anything except by the interposition of this artistic medium. . . . He . . . lives in the midst of imaginary emotions, in hopes and fears, in illusions and disillusion, in fantasies and dreams.

Hence the young Tithonus of *The Immortal Husband*, in the ardor of his youthful greed, insisting upon all, *all*, beyond the veil of fantasies and dreams. Hence, too, the sifting heap of ashes which is his fulfilled will at the play's close: a grasshopper's arid scratching on the splintered yet tensile threads which have calcified into the cocoon of a phantasmagoric past: history is the nightmare about which we cannot keep our peace. Time has better instructed the later poet of *Nights and Days* in his "sumptuous farewells to flesh"; confirmed in his "old distrust of imaginary scenes," he writes with that smiting, sinewed insouciance of verbal potency he now commands:

I mean to learn, in the language of where I am going,
Barely enough to ask for food and love.

Yet no summoning of stoicism can quite disguise the wound of:

Always that same old story—
Father Time and Mother Earth,
A marriage on the rocks.

Nor would Mr. Merrill, finally and perhaps, have it otherwise. For ever in the wings, forever, is Aurora, prescient and volatile, whose discovery of the release of mortal tears is one of the lovely *coups de théâtre* in the modern repertoire: the Aurora who embodies what the late Stark Young once, and elsewhere, called "that fluent, lovely element—what Dionysus meant in Greek—by which life avenges itself on . . . others, with, despite their character and outline, their several kinds of setness or barren denials. . . . There is no moral; there is only life, flowing, attracting, responding, destroying, Dionysian and consuming." But let the poet of *The Immortal Husband*, like his goddess of the dawn taking leave of her human, tender distraction, have the last word:

Arriving then at something not unlike
Meaning relieved of sense,
To plant a flag there on that needle peak
Whose diamond grates in the revolving silence.

—Richard Hayes

Richard Hayes was formerly drama critic to *The Commonweal*, and has edited *Port-Royal and Other Plays* and *Gabriel Marcel: Three Plays*. He has received the Brandeis University Creative Arts Award in Theatre, for Criticism, and is presently on the graduate faculty of the School of the Arts at New York University.

Jane Bowles



JANE BOWLES

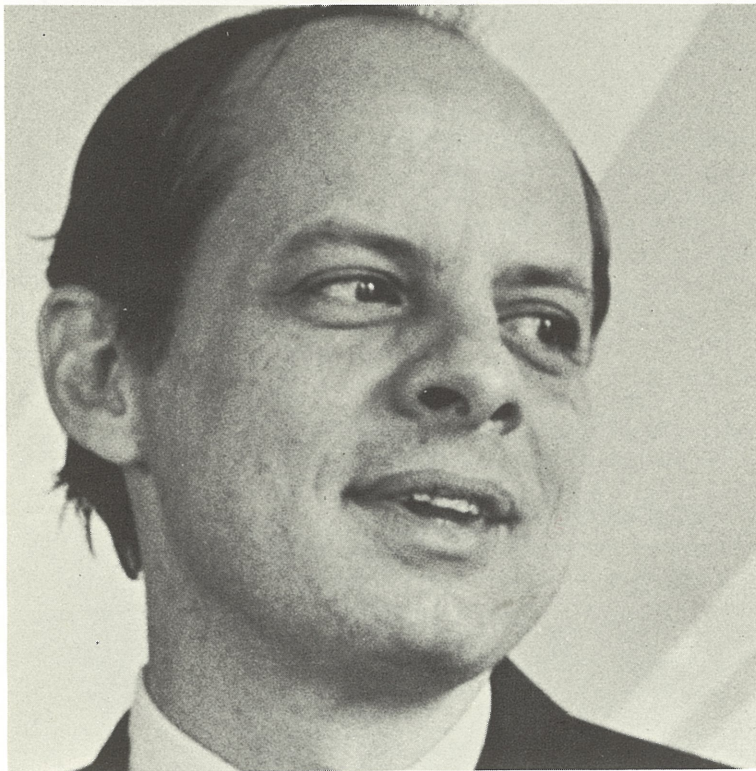
Jane Bowles' collected works are comprised of the novel, the play "In the Summer House" and seven shorter pieces. Each deals in some way with the conflict between the weak and the strong, a conflict which in Mrs. Bowles's work usually results in a draw. Her strong characters are nervous, domineering women given to ruthless but inaccurate self-analysis. They believe themselves to be idealists, and are in search of some fixed, but vague, goal. In the end they collapse, undone by their failure to take "the terrible strength of the weak" into account. The weak scarcely fare any better. They have developed organs for surviving the attacks of the strong, but, hopelessly in love with them, they rarely survive their immolation.

Sometimes a final glimmer of hope comes to them, in the form of endless vistas of despair. Mrs. Constable, alcoholic and bereft of her daughter at the end of "In the Summer House," achieves this negative fulfillment and emerges as the only character in the play to command our negative respect: "They say that people can't live unless they fill their lives with petty details. That's people's way of avoiding the black pit. I'm just a weak, ordinary, very ordinary woman in her middle years, but I've been able to wipe all the petty details from my life . . . all of them. I never rush or get excited about anything. I've dumped my entire life out the window. . . ."

Mrs. Bowles's seemingly casual, colloquial prose is a constant miracle; every line rings as true as a line of poetry, though there is certainly nothing "poetic" about it, except insofar as the awkwardness of our everyday attempts at communication is poetic. This awkwardness can rise to comic heights, and in doing so evoke visions of a nutty America that we have to recognize as ours . . .

In all her work, it is impossible to deduce the end of a sentence from its beginning, or a paragraph from the one that preceded it, or how one of the characters will reply to another. And yet the whole flows marvelously and inexorably to its cruel, lucid end; it becomes itself as we watch it. No other contemporary writer can consistently produce surprise of this quality, the surprise that is the one essential ingredient of great art. Jane Bowles deals almost exclusively in this rare commodity.

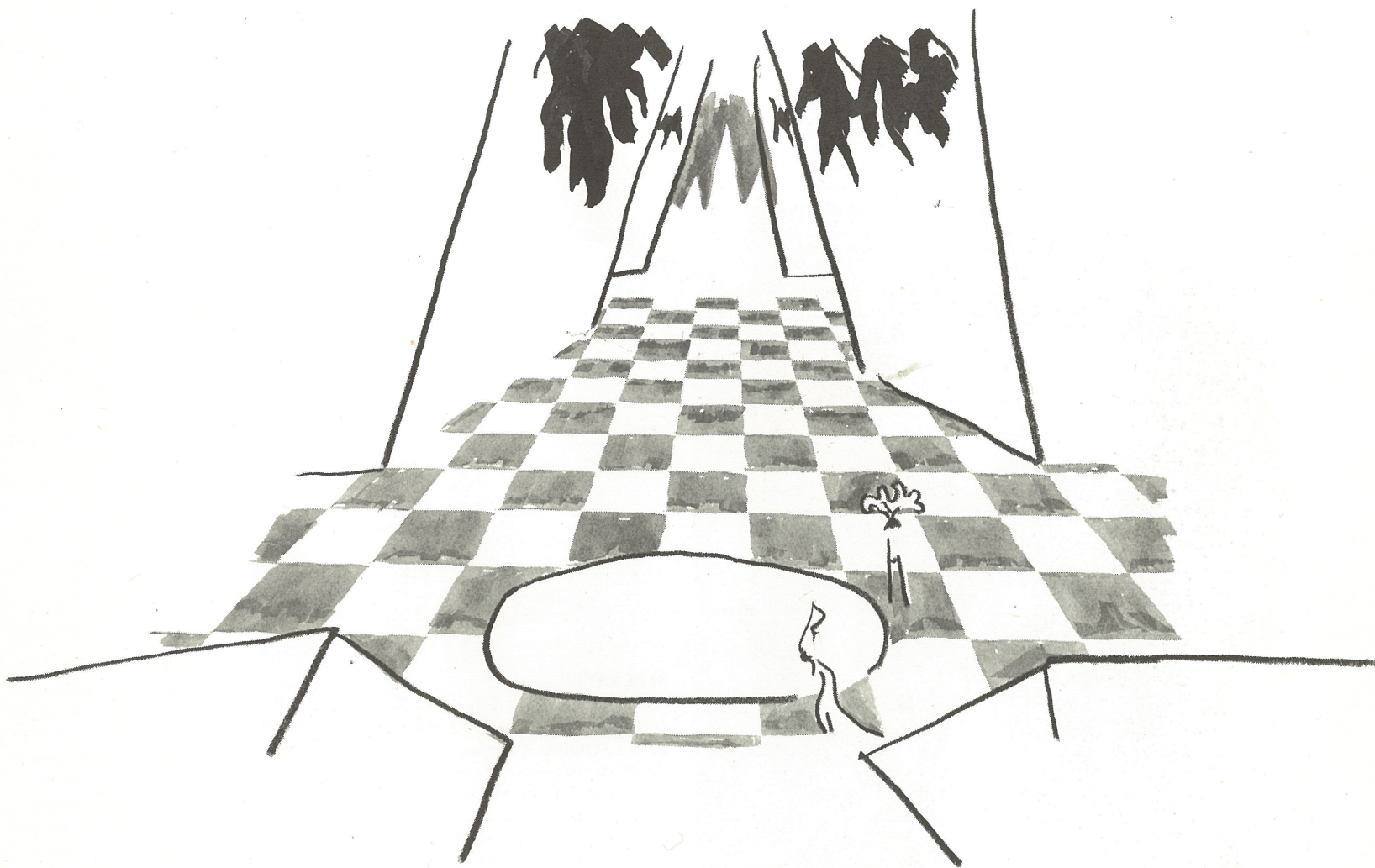
John Ashbery



KENDALL SHAW

A native of New Orleans, Kendall Shaw has exhibited at the Tibor de Nagy Gallery in New York with three one-man shows, the Orleans Gallery in New Orleans and Columbia University. His work is in the collections of the Museum of Contemporary Art in Nagaoka, Japan and New York University as well as numerous private collections. He has designed the decor for the Art of Fashion at the Metropolitan Museum in New York, *The Descent* for the Paul Sanasardo Dance Company at Hunter College and *Cain* by Lord Byron in New York.

His next one-man show is scheduled for September 21, 1968 at the Tibor de Nagy Gallery.

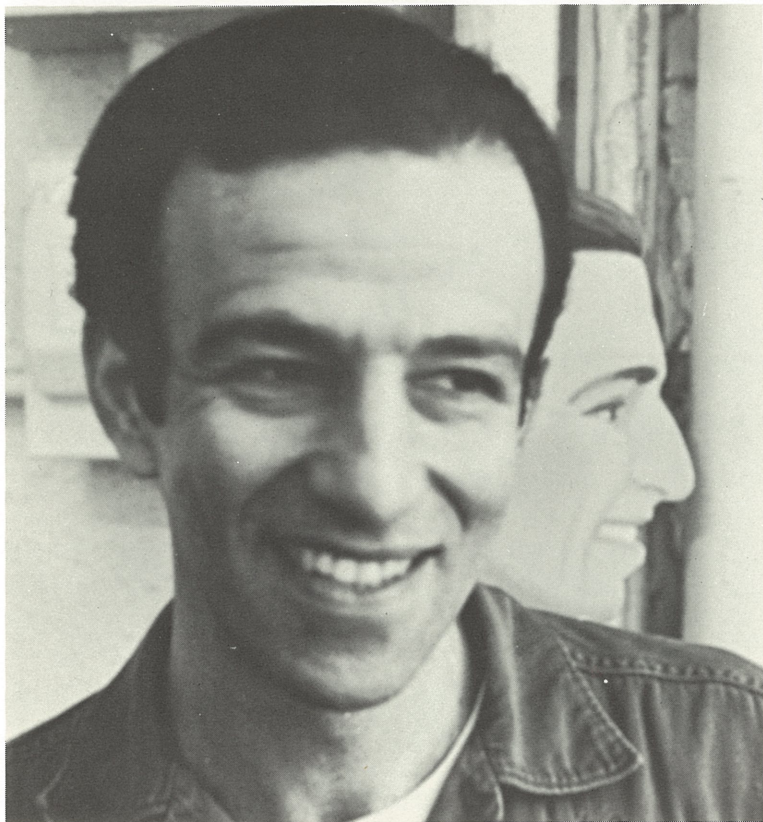


Cooper: *The Knights of the Round Table*

Act 1

Rendall Shaw

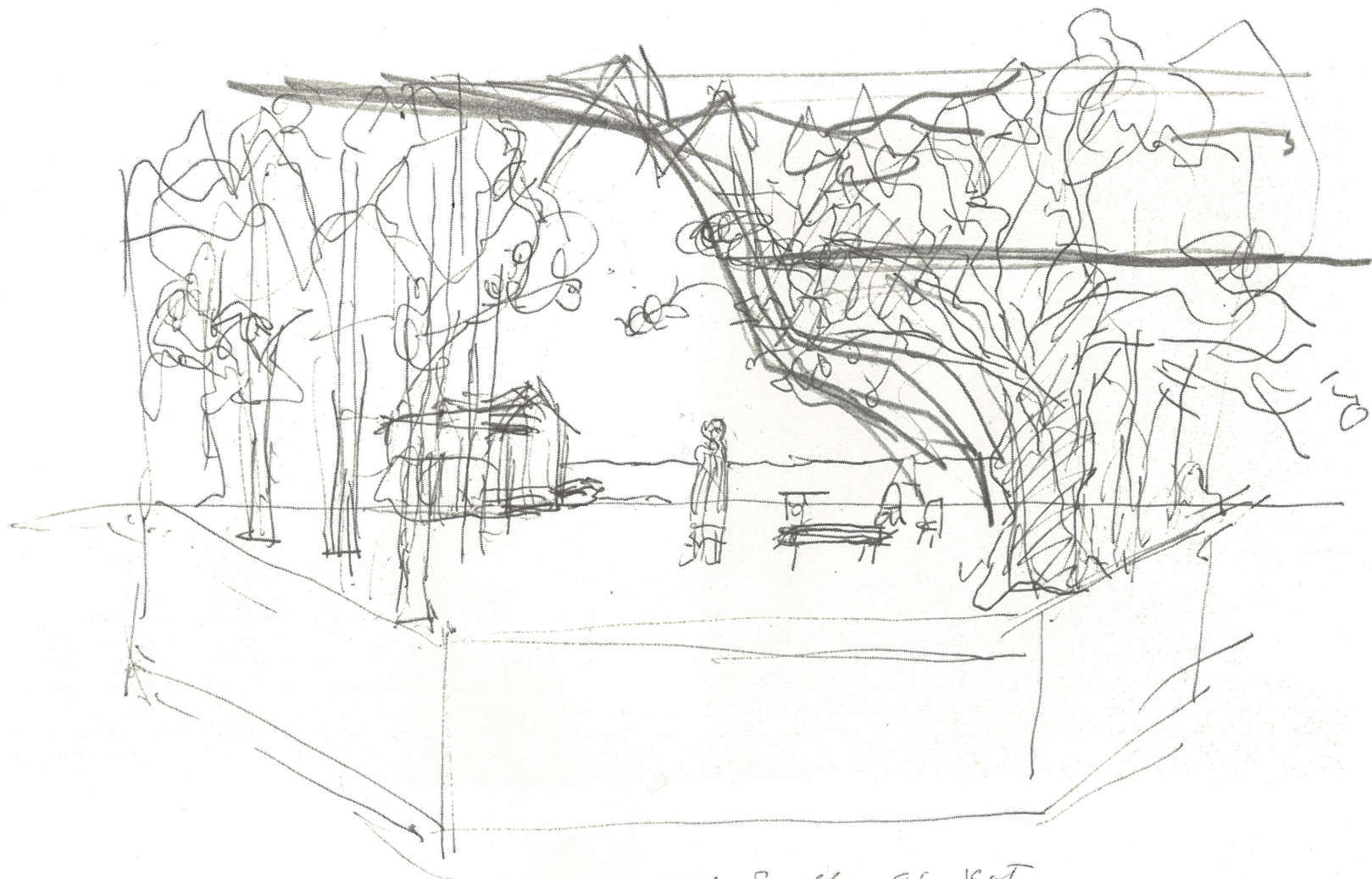
1968



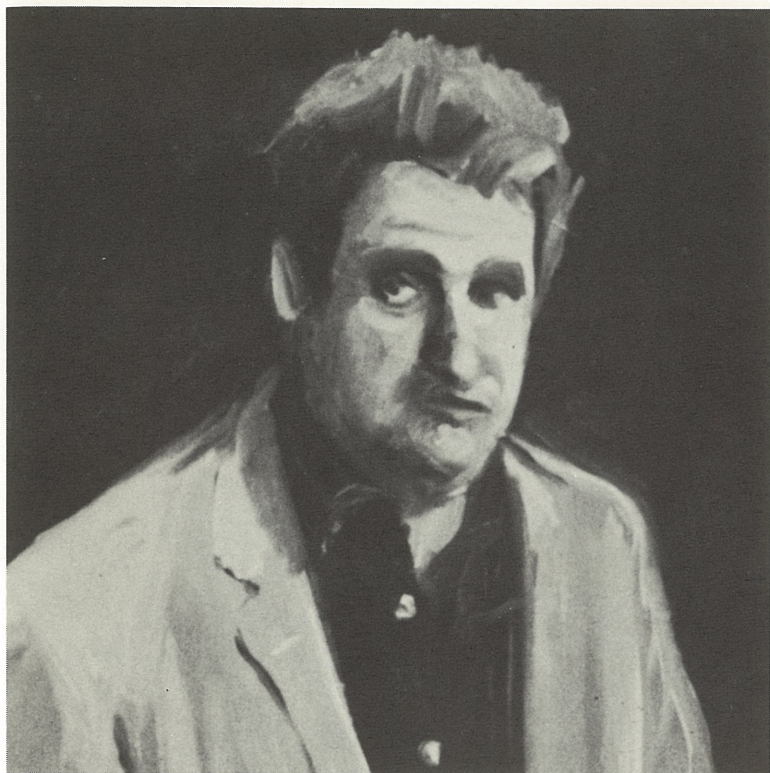
ALEX KATZ

Born in New York City, Alex Katz has had thirteen one-man shows and currently exhibits at the Fishbach Gallery in New York. He has exhibited at the Whitney Museum, the Art Institute of Chicago, Yale Museum and the Museum of Modern Art in New York. His paintings are in the permanent collections of The Whitney and Museum of Modern Art and various other museums across the country.

Mr. Katz has designed the settings for The Paul Taylor Dance Company at the 1960 and 1964 Spoleto Festivals and for Kenneth Koch's *George Washington Crossing the Delaware* in 1962.



act II Little Egoist - act 10

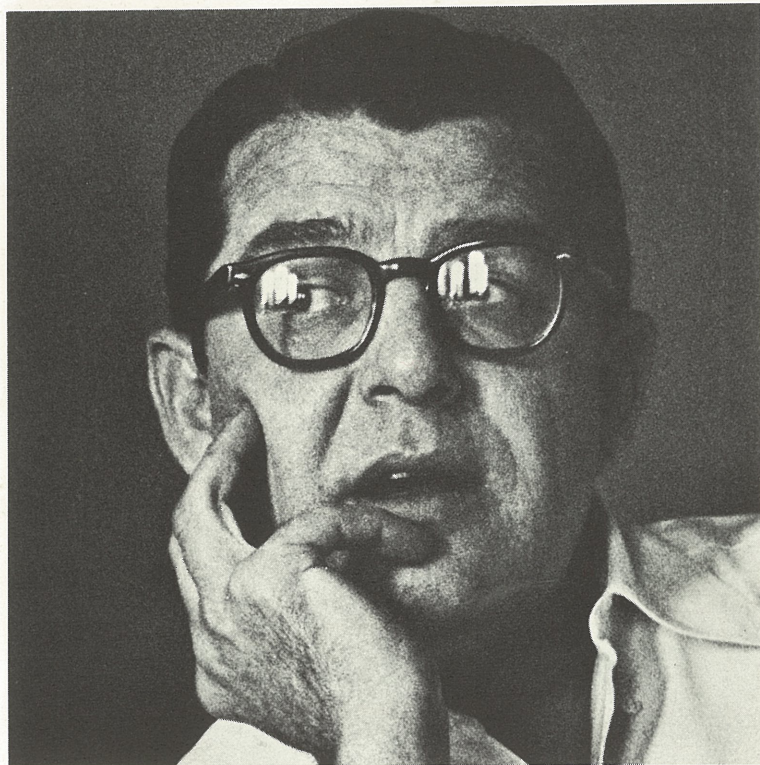


PAUL GEORGES

Paul Georges, a native of Portland, Oregon, has exhibited with one-man shows at Tibor de Nagy Gallery, Zabriskie Gallery and six shows at the Allan Frumkin Gallery. His paintings are in the collections of the Whitney Museum, the Museum of Modern Art and the Newark Museum. He has taught at Dartmouth, Yale, University of Colorado and Louisiana State University. He currently lives in Sagaponack, Long Island.

ACT II IMMORTAL HUSBAND

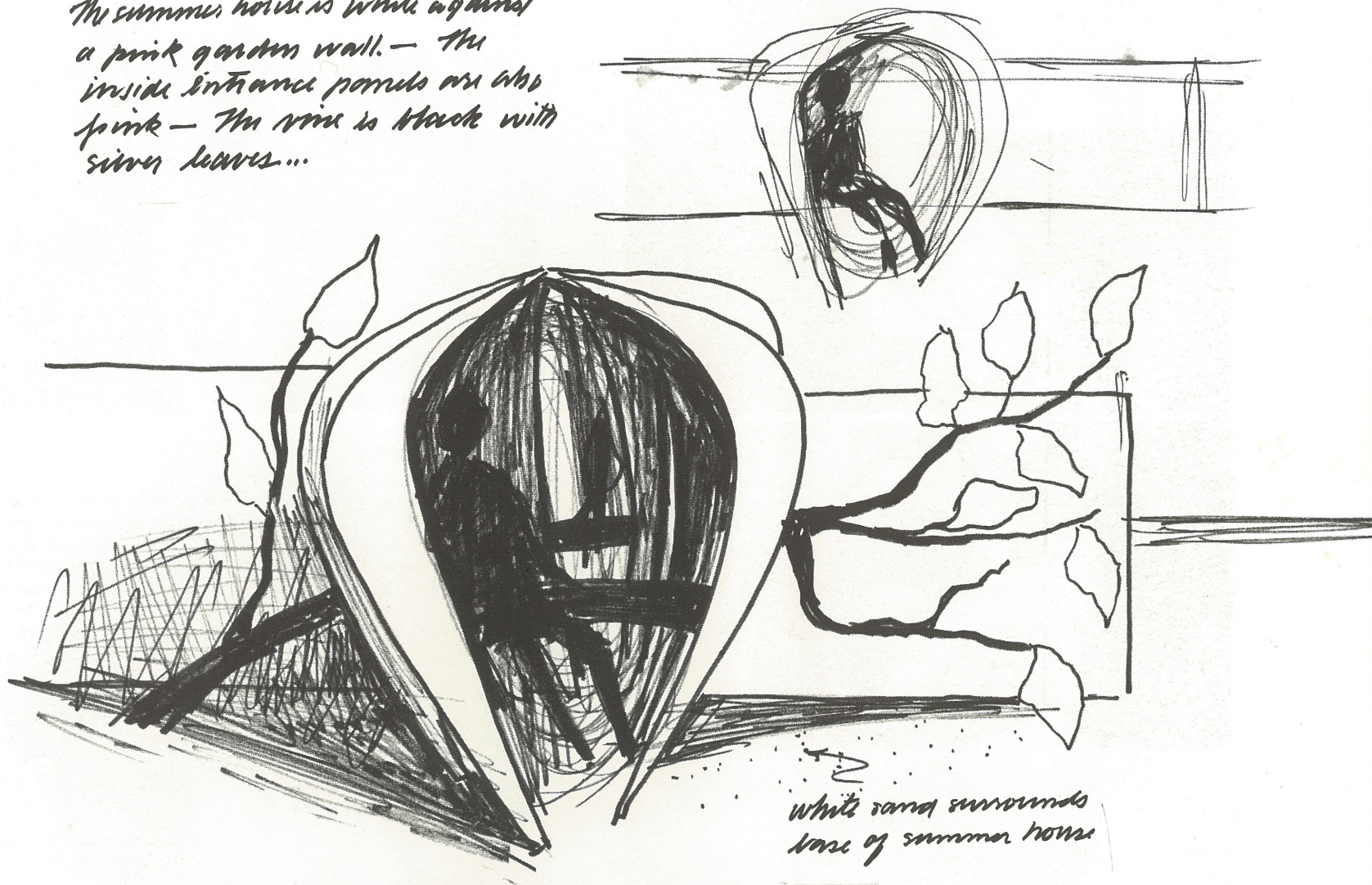




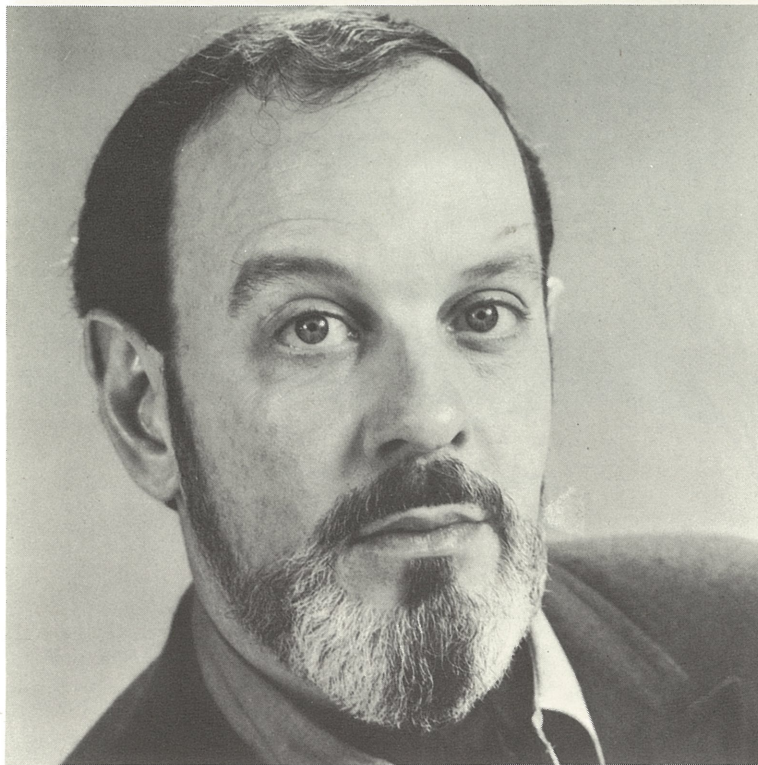
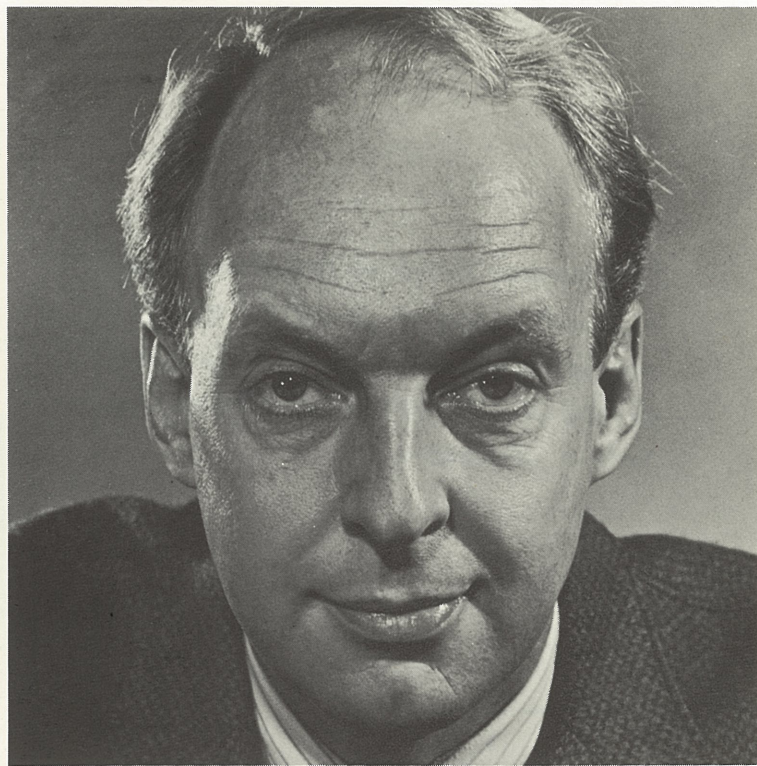
KYLE MORRIS

Born in Des Moines, Iowa, Mr. Morris received his B.A. and Masters degrees from Northwestern University and a M.F.A. from the Art Institute of Chicago. He has been an instructor at Stephens College, University of Texas, and Associate Professor at the University of Minnesota and the University of California at Berkeley. He has had several one-man shows in New York, Minneapolis, Des Moines and Milan, Italy. Mr. Morris has been included in The Whitney Annuals since 1952. He is in the collections of: Albright-Knox Gallery in Buffalo, Detroit Institute of Arts, Des Moines Art Center, Guggenheim Museum, Newark Museum, Toledo Museum and the University of Illinois. His awards include the purchase award at the Walker Art Center in Minneapolis, the Oil Painting Award at the San Francisco Museum of Art and II Bienal, Bellas Artes, Mexico City.

The summer house is white against
a pink garden wall. — The
inside entrance panels are also
pink — The vine is black with
silver leaves...



white sand surrounds
base of summer house



NANCY ANDREWS

Nancy Andrews gained Broadway acclaim for her characterization of Belle Poitrine in *LITTLE ME* opposite Sid Caesar, and played that mellow movie queen from coast to coast. She won a Theatre World Award for her Broadway debut in George Abbott's hit revue, *TOUCH AND GO*, and subsequently scored on the Main Stem in *HAZEL FLAGG*, *PLAIN AND FANCY*, *PIPE DREAM*, *JUNO* and *CHRISTINE*. Miss Andrews' latest recording, "Noel Coward Revisited," follows her album "Jerome Kern Revisited." Off Broadway, she most enjoyed playing Mrs. Peachum in *THE THREEPENNY OPERA* at the Theatre de Lys, Mrs. Mister in the award-winning revival of *THE CRADLE WILL ROCK* and starring in *MADAME APHRODITE*. Nancy Andrews has toured the nation and invaded Canada in such musicals as *FUNNY GIRL*, *FLOWER DRUM SONG*, *SOUTH PACIFIC*, *HAPPY HUNTING* and *GENTLEMEN PREFER BLONDES*. A graduate of the Pasadena Playhouse, the versatile actress has also starred in straight plays including *THE GLASS MENAGERIE*, *TOBACCO ROAD*, *A TASTE OF HONEY* and James Hanley's *SAY NOTHING*. With her own act, she has won fans in such famous spots as Las Vegas' Thunderbird, Manhattan's Blue Angel and London's Embassy and Colony Clubs.

CONRAD BAIN

Conrad Bain moves from Broadway to Off-Broadway, to repertory, films and T.V. with equal aplomb. Most recently in the long-run hit 'Scuba Duba', Conrad has appeared on Broadway in such varied plays as 'Hot Spot', 'Advise and Consent', and 'Candide'. Off-Broadway successes include 'The Kitchen', 'Hogan's Goat', and 'Iceman Cometh'. Repertory companies at Stratford Ontario and Seattle Washington, have been working grounds for appearances in both classical and modern works. Recent films in which Conrad appears include 'Madigan', 'A Lovely Way to Die', and 'The Star', soon to be released. T.V. shows on which Conrad has appeared include all the major programs emanating from New York.

EMORY BASS

Emory Bass was seen in New York last winter in the revival of Rodgers and Hart's *By Jupiter*. He also appeared in *The Boys From Syracuse*. He starred abroad in *A Funny Thing Happened on the Way to The Forum* and toured with Eartha Kitt in *Peg*.

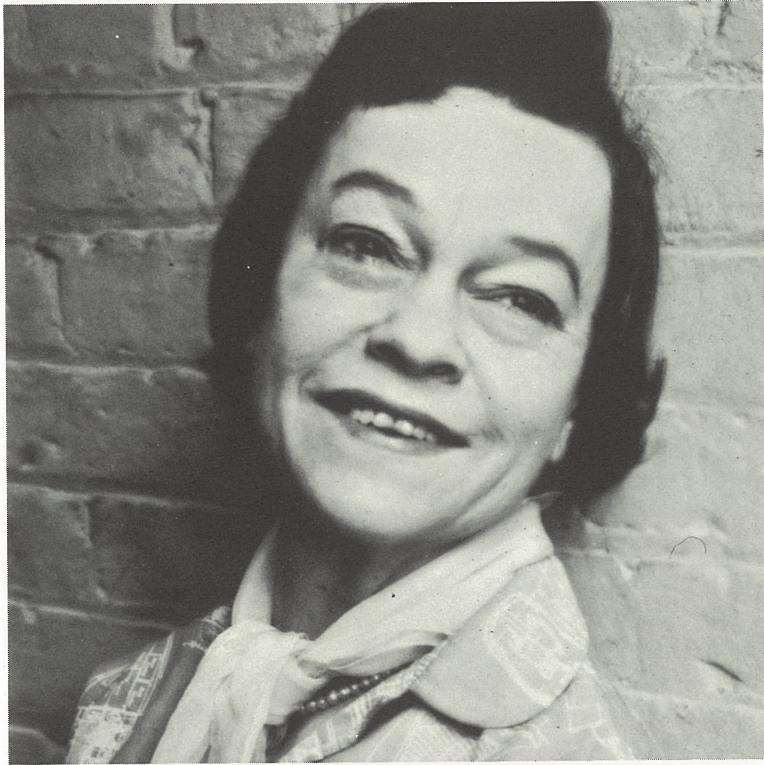
Other featured New York appearances include the City Center revivals of *Where's Charley?* and *Pal Joey*, *Can-Can* and the Broadway productions of *The Teahouse of the August Moon* and *Kiss Me Kate*. He was featured in the off-Broadway revival of Cole Porter's *Gay Divorce* and has toured in *No Time For Sergeants* and *Twelfth Night*.

Summer tours have seen him in *Glad Tidings*, with Tallulah Bankhead, *Everybody Loves Opal* with Nancy Walker and in the musicalized *The Importance of Being Earnest* with Anna Russell.

His television stints have included ABC Stage '67, Hallmark, and Armstrong Circle Theatre.

JACQUELINE BROOKES

Jacqueline Brookes recently starred off-Broadway in *Six Characters in Search of an Author* for which she won an Obie Award. Her leading theatre performances include the title roles in *Duchess of Malfi*, and *The White Devil* at the Phoenix Theatre, *Ivanov*, *The Misanthrope*, and *The Clandestine Marriage*. She was a prominent member of APA in its season at Princeton in 1962. Miss Brookes first made her New York mark as *The Cretan Woman* for which she won a Theatre World Award. She has appeared in *Dear Liar*, with Dame Judith Anderson in *Media* in Paris, and as Ingrid Bergman's and Colleen Dewhurst's standby in Eugene O'Neill's *More Stately Mansions*.



VIRGILIA CHEW

Nurse Porter in the film "The Fugitive Kind", the role created earlier in "Orpheus Descending" on Broadway. Mrs. Gans in "Anniversary Waltz." Out of town engagements include Big Mama in "Cat On A Hot Tin Roof," Mrs. Holly in "Suddenly Last Summer," Margaret in "The Lady's Not For Burning." Currently appearing in the daily "Guiding Light."

MILDRED DUNNOCK

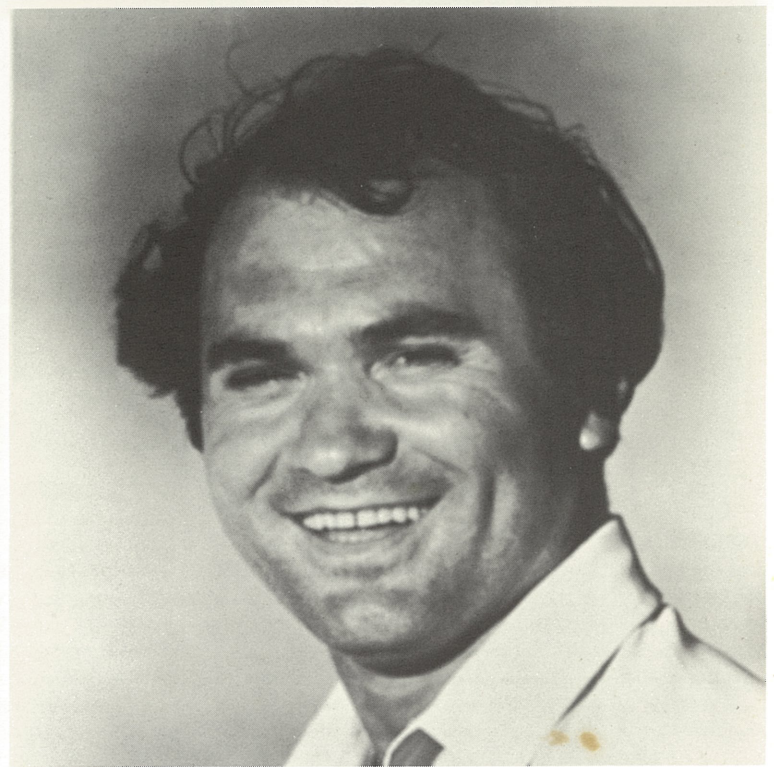
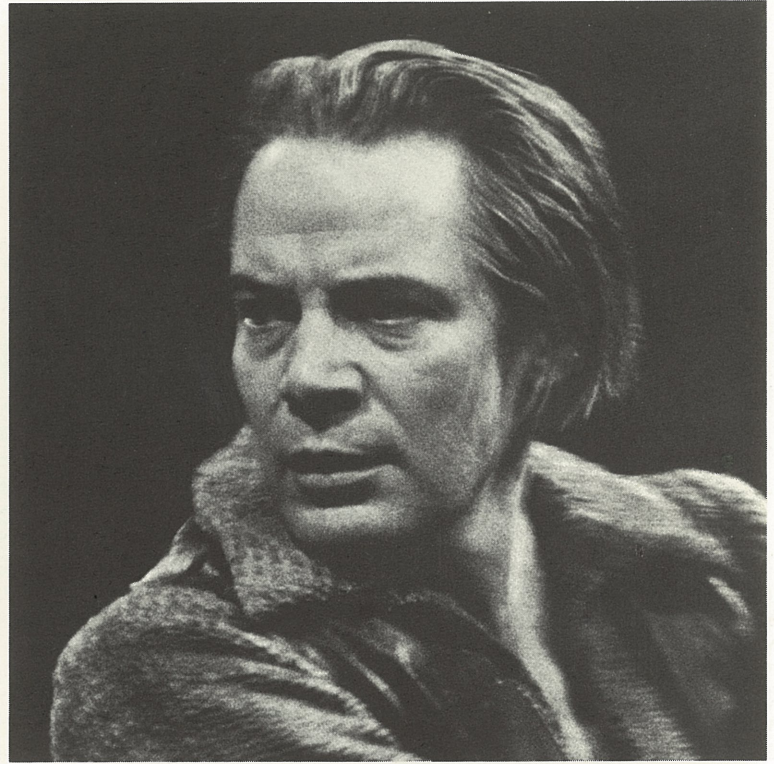
Mildred Dunnock made her Broadway debut with the Columbia University Morningside Players in LIFE BEGINS and went on from there to create memorable performances in Lillian Hellman's ANOTHER PART OF THE FOREST, FOOLISH NOTION, with Tallulah Bankhead; THE CORN IS GREEN, LUTE SONG, THE MILK TRAIN DOESN'T STOP HERE ANYMORE at 'The Festival of Two Worlds' in Spoleto, Italy and recreated her role in that production on Broadway. The Broadway and movie versions of Arthur Miller's DEATH OF A SALESMAN, IN THE SUMMER HOUSE and as Big Mama in CAT ON A HOT TIN ROOF. Her other movie roles include THE NUN'S STORY, THE STORY ON PAGE ONE, BUTTERFIELD 8, BABY DOLL, SWEET BIRD OF YOUTH and SOMETHING WILD. Miss Dunnock appeared in the American Shakespeare Festival production of KING JOHN at Stratford, Conn. During the summers of 1959 and 1960 she appeared in INTIMATE RELATIONS at the John Drew Theatre in East Hampton, at Bucks County Playhouse in THE QUEEN AND THE REBELS, co-starred with E. G. Marshall in THE SKIN OF OUR TEETH at the Williamstown, Massachusetts, Summer Theatre and in LONG DAY'S JOURNEY INTO NIGHT at the Teatro Du Nouveau Monde in Canada. Miss Dunnock appeared on Broadway in FAREWELL, FAREWELL, EUGENE with Margaret Rutherford.

ELIZABETH FRANZ

Elizabeth Franz has recently been seen on Broadway in ROSENCRANTZ AND GUILDENSTERN ARE DEAD. Prior to this she appeared in the off-Broadway production THE DEATH OF THE WELL-LOVED BOY. She made her off-Broadway debut in the award winning IN WHITE AMERICA and also played it in the cross-country college tour. She toured with YOU CAN'T TAKE IT WITH YOU. She has been seen on television in "The Guiding Light" and "Another World". Miss Franz began her professional career at the Dorset Playhouse, Vermont.

EDWARD G. FULLER

Mr. Fuller appeared on Broadway in *Good as Gold*, *The Cradle Will Rock*, *Sing for your Supper*, *The American Way* and *Whatever Possessed Her*. He has toured with Sylvia Sidney in *Auntie Mame*, and *This Thing Called Love* with Magda Gabor. TV audiences have seen him in Kraft Theatre, Buck Rogers, Studio One, and The Steve Allen Show. He has appeared in many regional theatres including The Valley Players, Cape Playhouse, Coconut Grove Playhouse and the Bucks County Playhouse.



MICHAEL GOODWIN

Michael Goodwin began his professional career with the Seattle Repertory Theatre during their 1965-66 season playing Richard in *Ah, Wilderness*, Ludovico in *Galileo*, Guildenstern in *Hamlet* and Eldred in *The Tinder Box*. He has appeared with Shirley Booth in *The Torchbearers* at the Cape Playhouse in Dennis and co-starred on *The Catholic Hour*. He will be seen in the Walt Disney production *The Horse in Plain Clothes* to be released in the fall of 1968, and was recently in the National Tour of *The Lion In Winter*.

ERIC JAMES

Born in Chicago, Mr. James was cast as Dick Hewitt in the Drury Lane Theatre production of *A Roomful of Roses* starring Maureen O'Sullivan. He then appeared at The Little Theatre, Tenthouse Theatre and others in such plays as *Cradle and All* (later to become *Never Too Late*), *Born Yesterday*, *Inherit the Wind*, *Room Service* and many more, playing leading roles opposite such stars as Imogene Coca, Dennis O'Keefe, and Edward Everett Horton. Since coming East, Mr. James toured with Tom Ewell, playing Richard Merrick in *The Impossible Years* and Walter in *Generation*. In 1967 he returned to Chicago to appear as Paul in *Barefoot in the Park* and as Walter in *Generation* and recently appeared opposite Tab Hunter in *Period of Adjustment*.

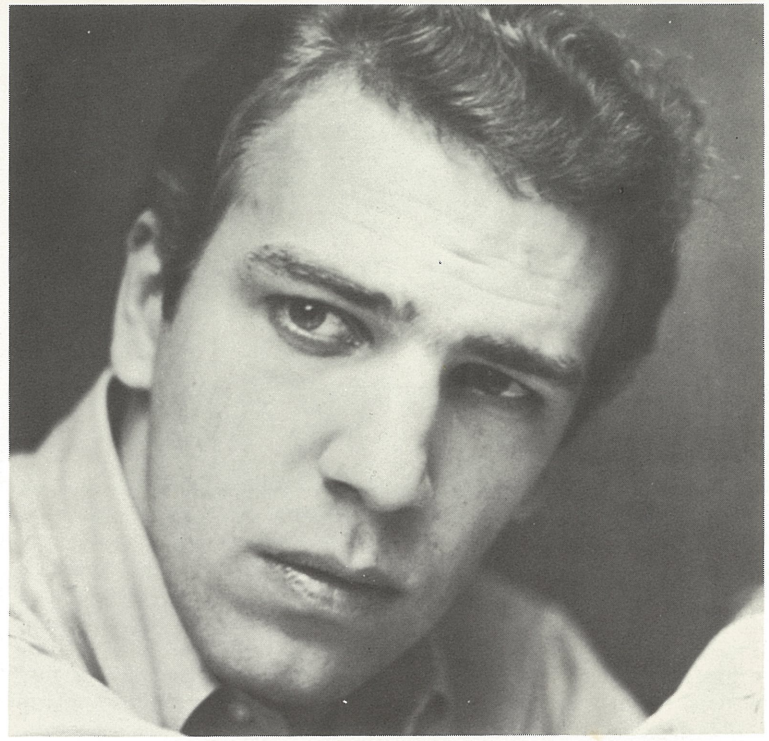
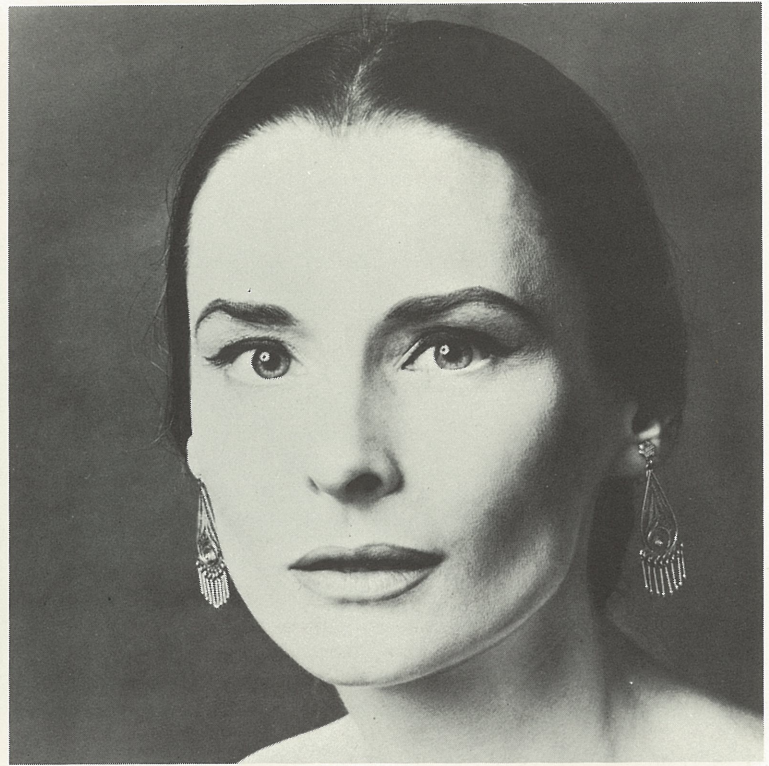
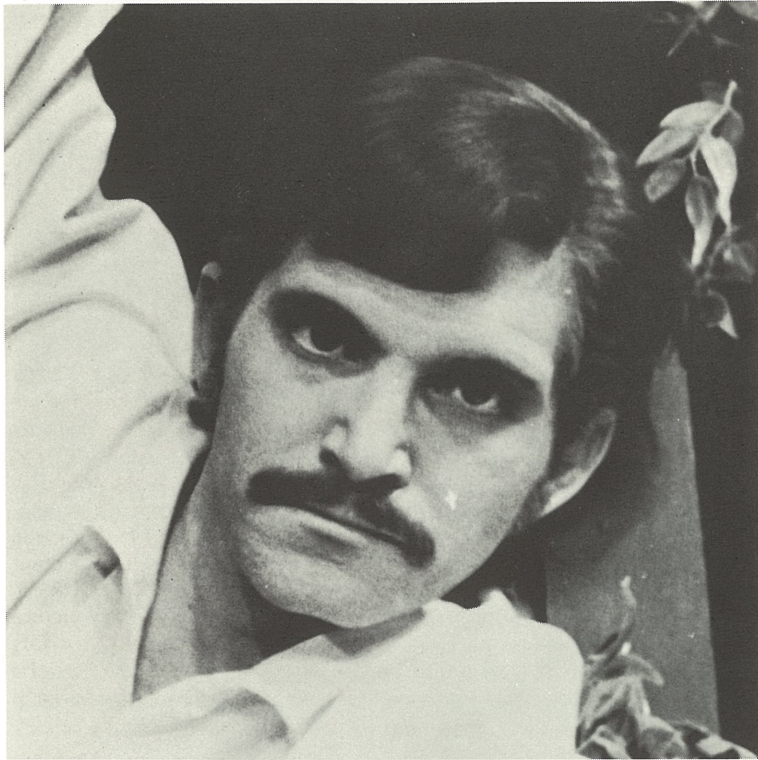
MICHAEL HIGGINS

Michael Higgins has established a record in the role of John Proctor in Arthur Miller's *THE CRUCIBLE* having appeared in four different productions of the play and captured the Obie Award for the Off-Broadway production which ran for two seasons. New York audiences have seen him with the New York Shakespeare Festival in *ANTHONY AND CLEOPATRA* and *KING LEAR*. He played *HAMLET* at the Antioch Festival and was seen on Broadway and in the National Company of the Pulitzer Prize winning play *J.B.* playing the title role. He has appeared at the Washington Arena Stage in numerous roles including *MACBETH*, *A VIEW FROM THE BRIDGE*, and *LONG DAY'S JOURNEY INTO NIGHT*. Mr. Higgins has appeared on most of the major television network shows, among them *GUNSMOKE*, *ANDY GRIFFITH* and *AS THE WORLD TURNS*.

CONSTANTINE KATSANOS

Constantine Katsanos is a native of Greece, where he was a member of the Greek National Theatre. In Greece he has appeared in *The Orestian Trilogy*, *The Frogs*, *Ephiginia*, *Phylocitis*, *Midsummer Night's Dream* and many others. In the United States he has appeared in the off-Broadway production of *La Ronde*, *The Marriage Proposal*, *Lower Depths*, *The Wedding* and *A View From the Bridge*.

His film credits include *A Fine Madness*, *Requiem for a Heavyweight* and *The Teenager*. On television he has appeared with Wayne and Schuster on the Ed Sullivan Show.



BRUCE KORNBLOTH

Mr. Kornbluth has appeared with the Syracuse Repertory Theatre in *Loves Labours Lost*, *Tiger at the Gates*, *Devil's Disciple* and at the Center Stage in Baltimore in *Waiting For Godot*, *Hamlet* and *Enemy of the People*. He appeared for three seasons at the Harvard Summer Repertory Theatre and one season each at Croton Shakespeare Festival, Berkshire Playhouse and the Provincetown Playhouse. He has been seen on Boston Television in *Happy Days* and *A Touch of Poetry*.

ALEC MURPHY

Alec Murphy, who won the Barter Theatre Award, has appeared in New York in *Elizabeth The Queen*, with Dame Judith Anderson, at the New York City Center. He also appeared in *Woyzeck* at the City Center. At Lincoln Center he appeared in *Street Scene*. He was seen off Broadway in *The Wives* with Anne Meacham and *Suddenly Last Summer* with Miss Meacham and Ann Harding.

He played the juvenile lead in the world premiere of Henry Miller's *Just Wild About Harry* at the Festival of the Two Worlds in Spoleto, Italy. He directed and appeared in Lord Byron's *Cain* this past winter in New York. His film credits include *Raintree County* which starred Elizabeth Taylor and Montgomery Clift.

ANNE MEACHAM

Anne Meacham toured in her first acting jobs with *THE FATAL WEAKNESS* and *THE SECOND MRS. FRASER*. She came to Broadway to win the Clarence Derwent Award with her performance in *THE LONG WATCH*, followed by an appearance in *ONDINE*. She was featured in *EUGENIA* on Broadway and scored in *SUDDENLY LAST SUMMER* for which she won an Obie Award. *LEGEND OF LIZZIE* came next on Broadway followed by another Obie winning part in the title role of *HEDDA GABLER*. *A PASSAGE TO INDIA* came next, on Broadway. Miss Meacham has played with many repertory companies and on television in a great many shows, among them *THE NURSES*, *DR. KILDARE*, *THE DEFENDERS*, as well as television plays. Motion picture audiences saw her recently in *LILITH*. She has been seen at the New York City Center in *KING LEAR* with Orson Welles and in *A STREETCAR NAMED DESIRE* with Tallulah Bankhead. This past season Miss Meacham appeared as Gertrude in the Broadway production of *ROSENCRANTZ AND GUILDENSTERN ARE DEAD*.

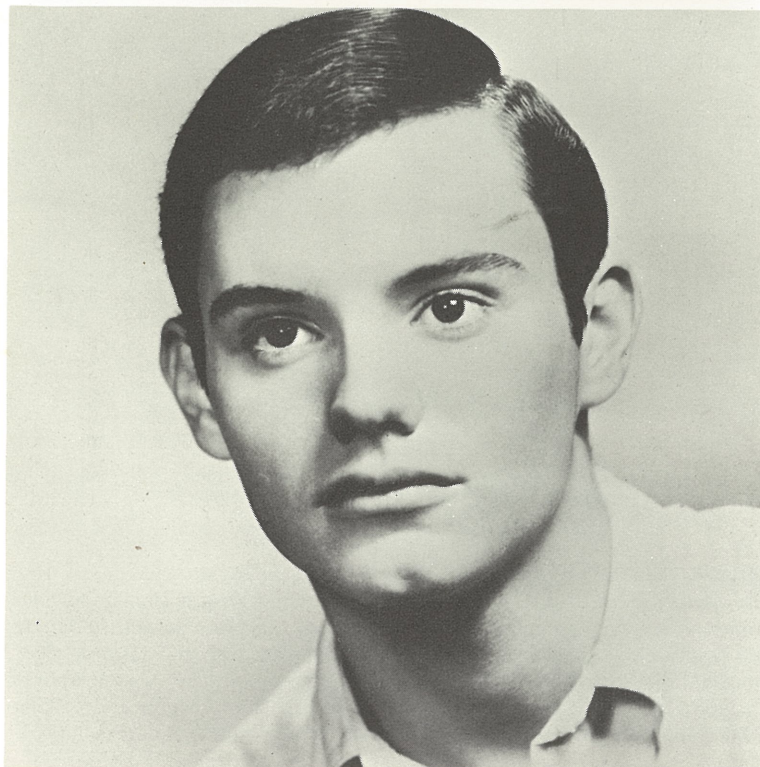
EDWIN OWENS

Mr. Owens most recent appearance was with the Boston Herald Traveler Repertory Company in *Oedipus Rex*, *The Rivals* and *Romeo and Juliet*. He has appeared with the American Shakespeare Festival in Stratford, Connecticut and with the San Francisco Actor's Workshop. His TV appearances include *The Fugitive*, *Day in Court*, *Night Court*, *The Avengers* and *Talking About Shakespeare* on B.B.C.



GARN STEPHENS

A native of Tulsa, Oklahoma, Miss Stephens made her East Coast debut earlier this year in *CAIN* by Lord Byron. She has appeared at The Theatre Wing, in San Diego and the Huxley Theatre in Los Angeles. She played the lead in *OH DAD, POOR DAD*, and appeared in *THE MERRY WIVES OF WINDSOR* at the Pasadena Playhouse and understudied in Robert Vaughn's production of *HAMLET* in Los Angeles. Miss Stephens has studied at the Pasadena Playhouse and Oklahoma State University.



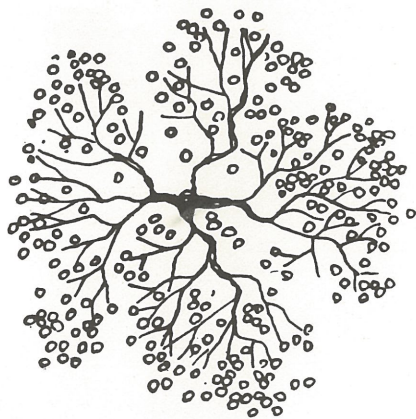
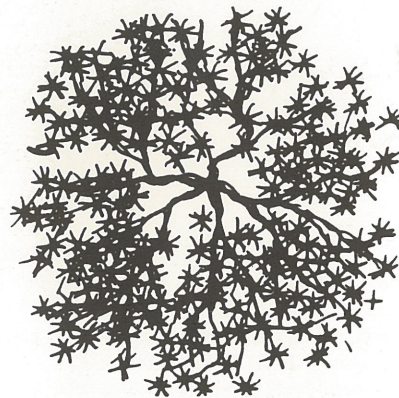
REX THOMPSON

Rex Thompson made his Broadway debut in the musical, "Alive and Kicking." He has since appeared on Broadway in more than six productions including *The Wisteria Trees* with Helen Hayes, *The King and I*, *Escapade*, *King of Hearts* and *First Love* in 1961.

His motion picture career appearances include *Her Twelve Men*, *The Eddie Duchin Story*, *The King and I*, *All Mine to Give* and most recently *The Boston Strangler*.

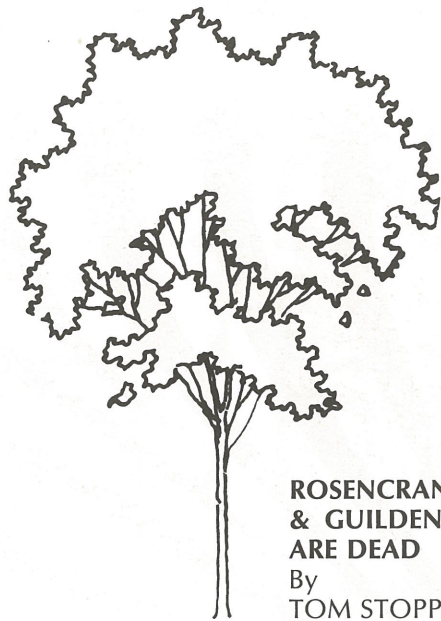
His television credits include four Robert Montgomery shows, three Omnibus' including *The Turn of the Screw*, two Dupont Show of the month segments including starring roles in *Prince and Pauper* and *The Winslow Boy*.

In New Orleans Repertory Co. 1966-67 his roles included *Romeo and Juliet*, *Charley's Aunt*, and *David* in *The Rivals*.



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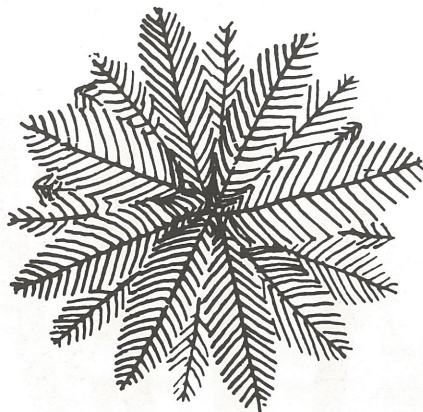
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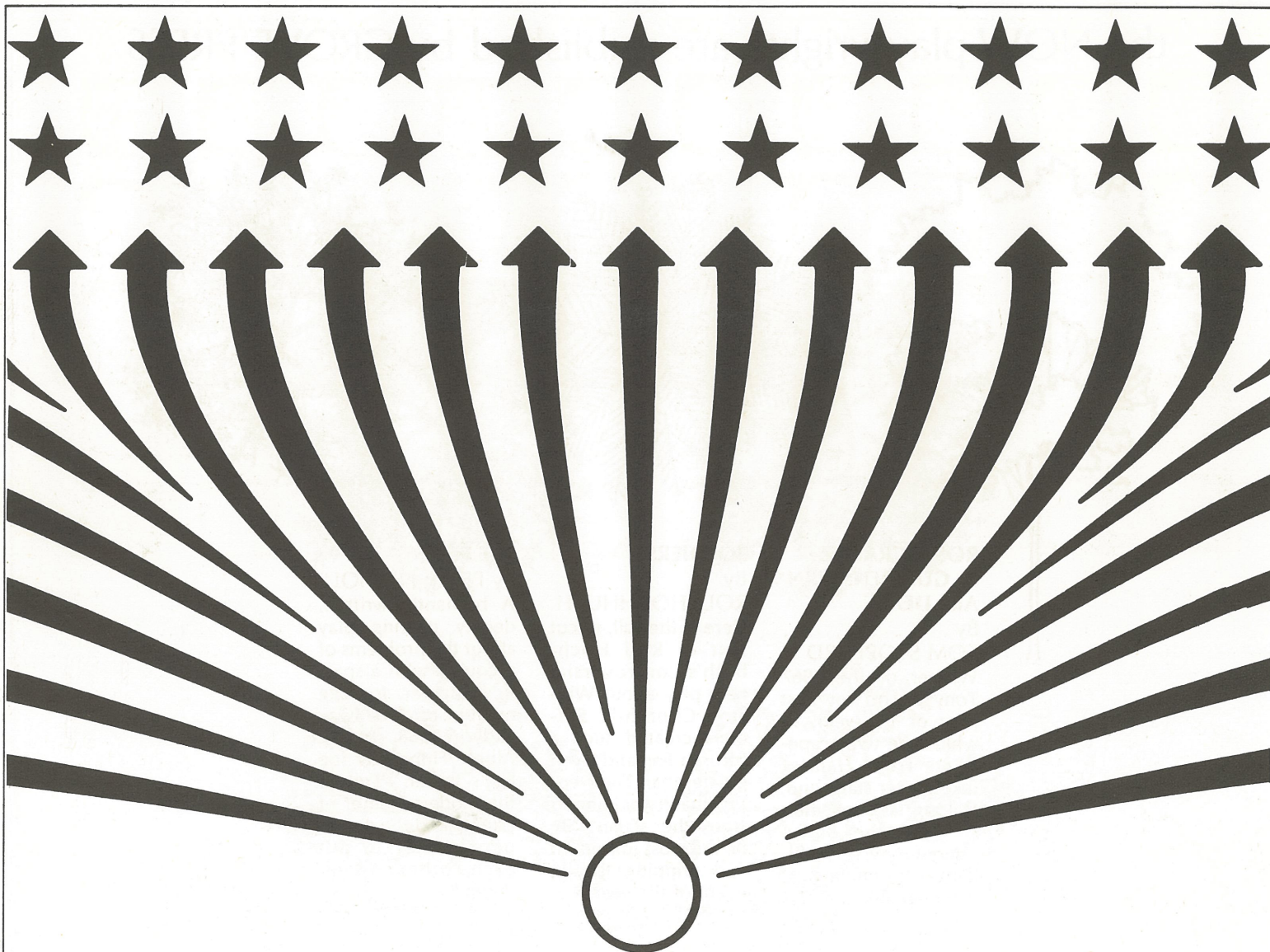
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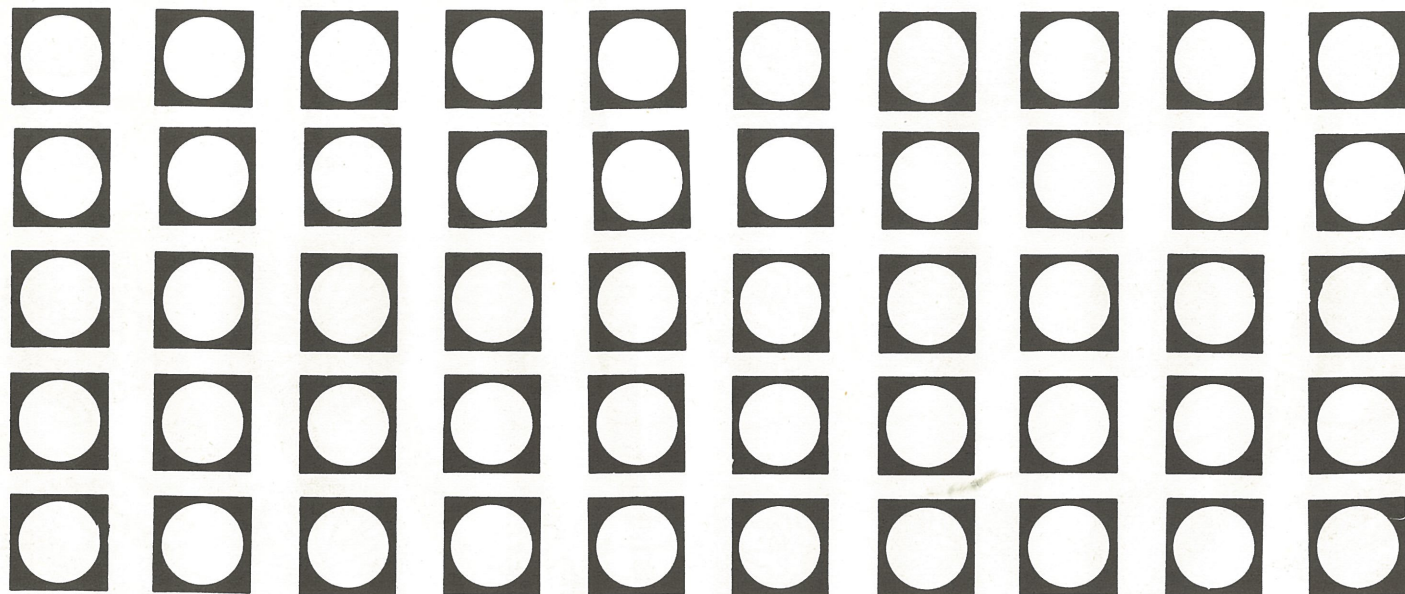


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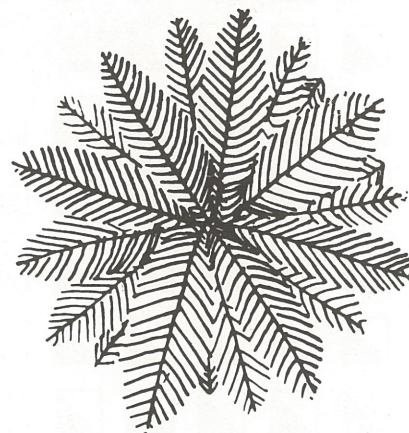
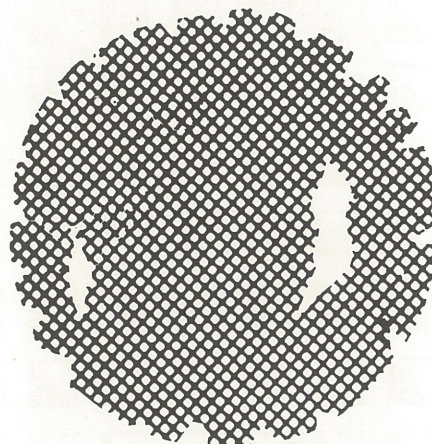
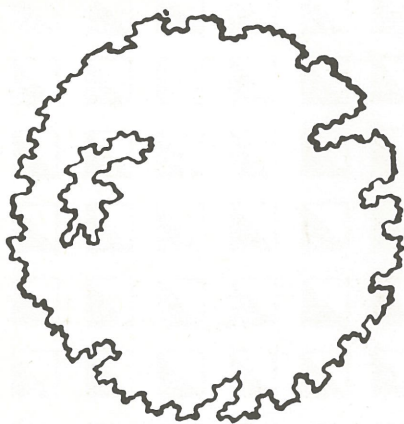
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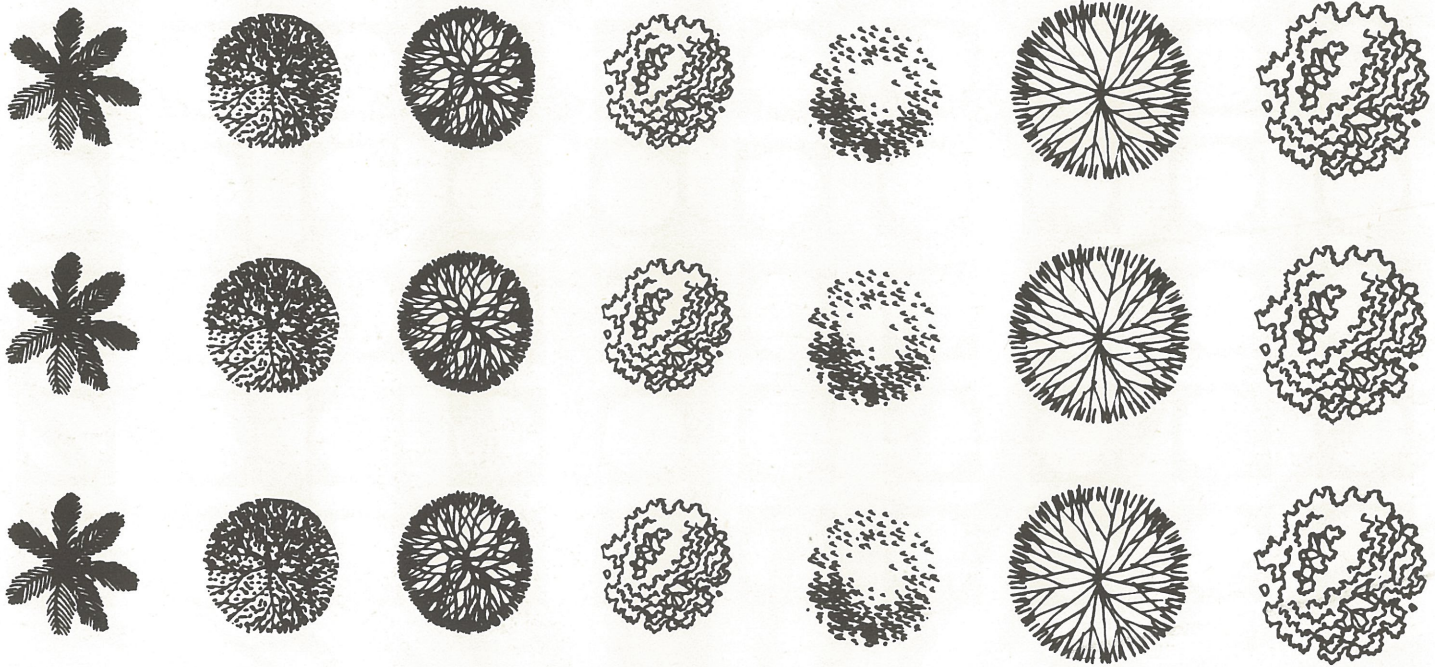
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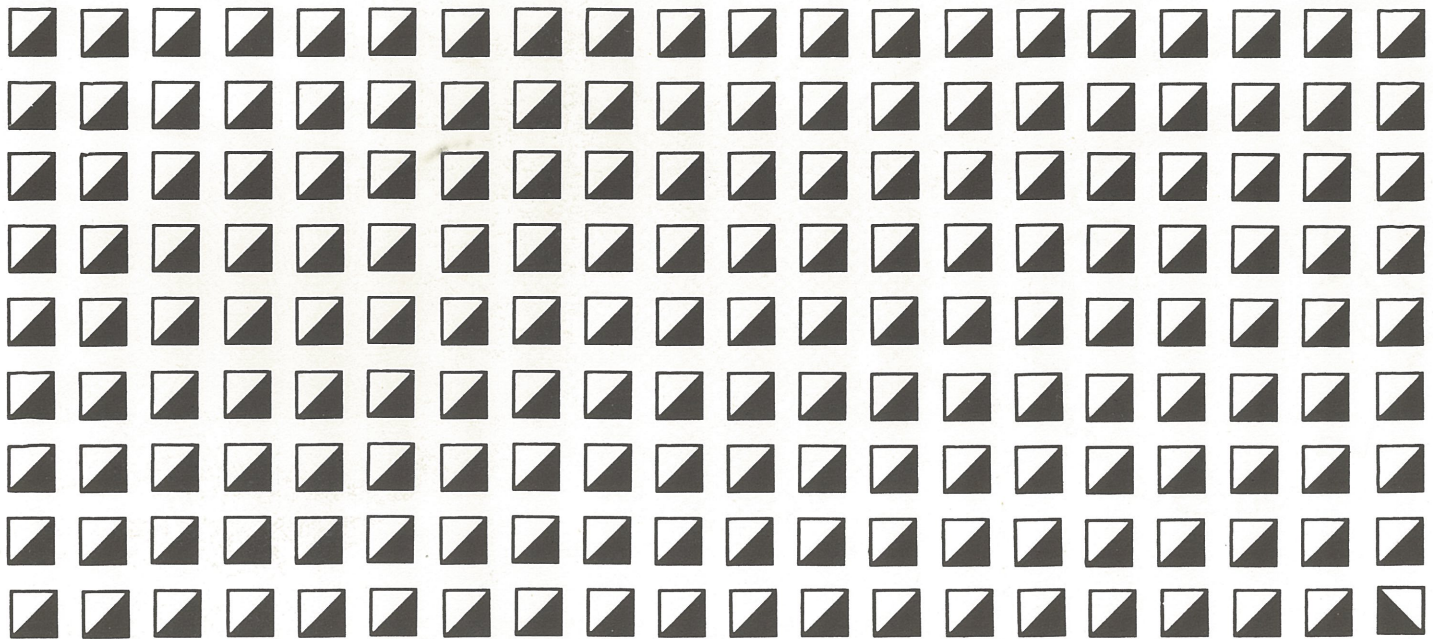
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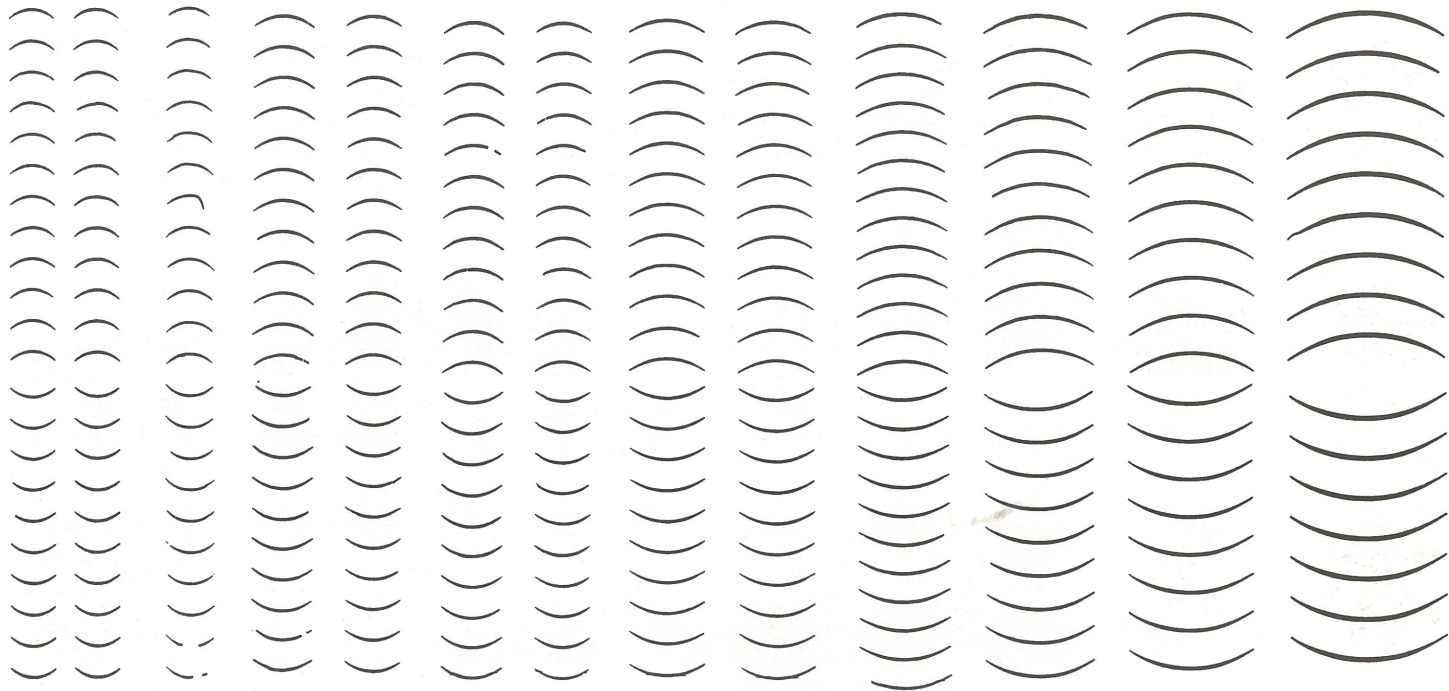
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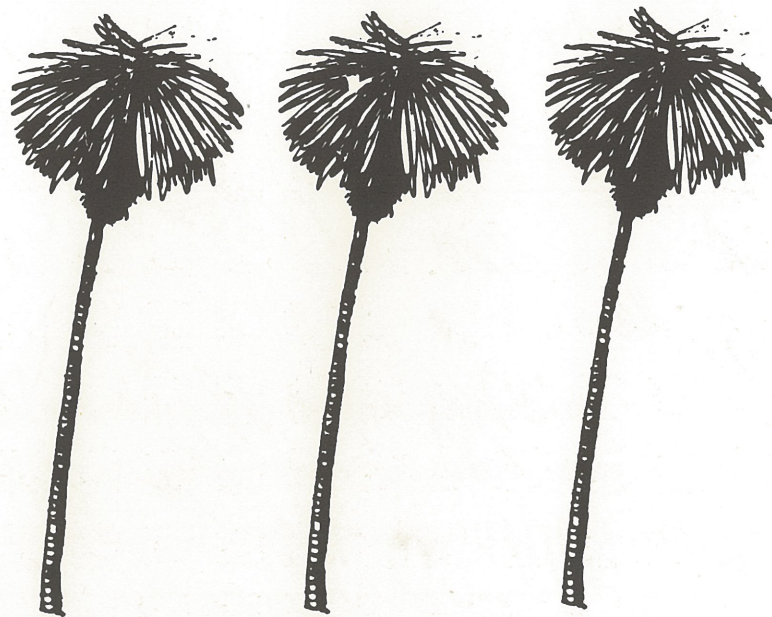
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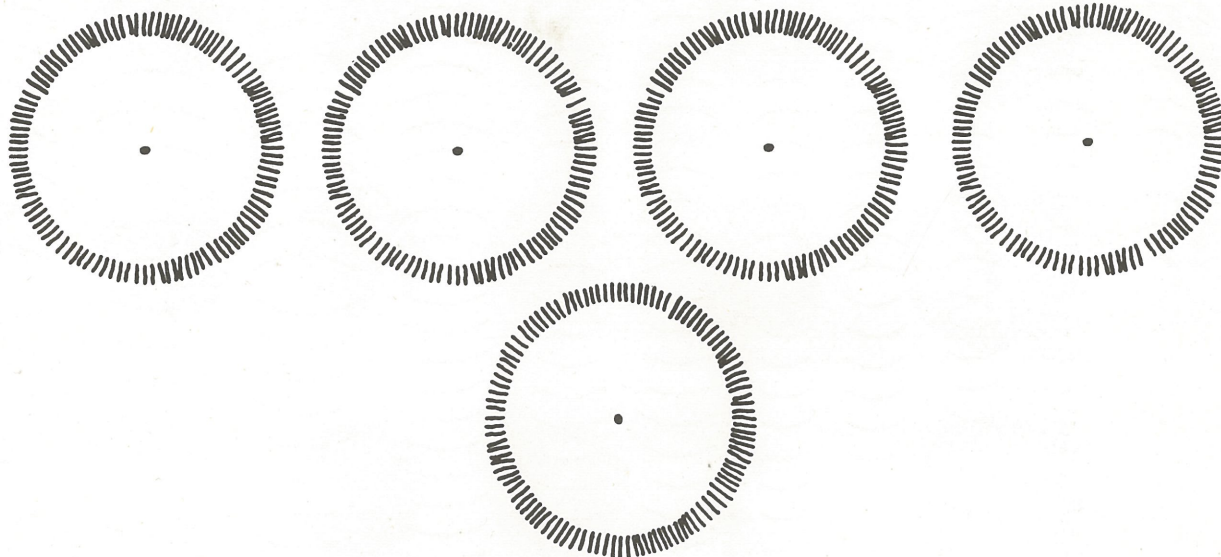
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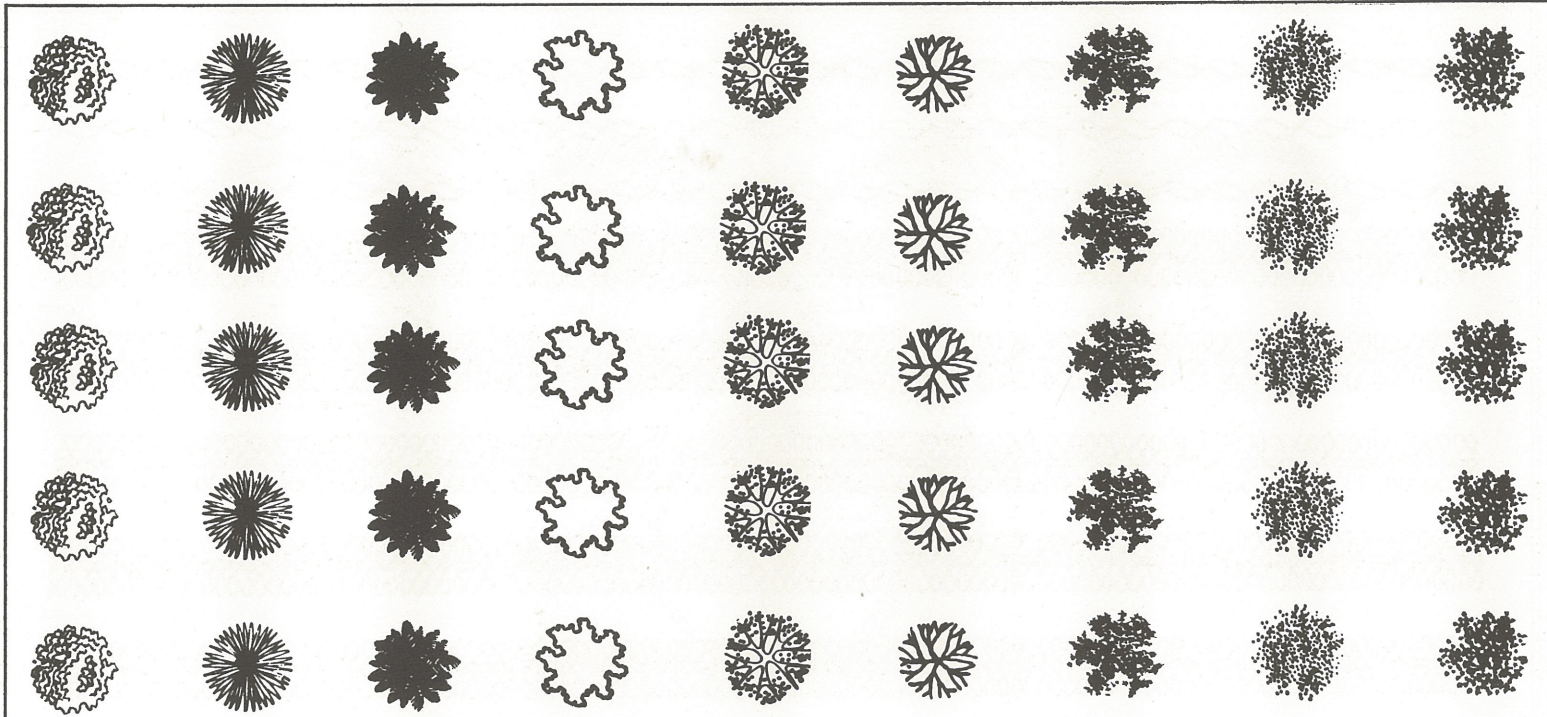
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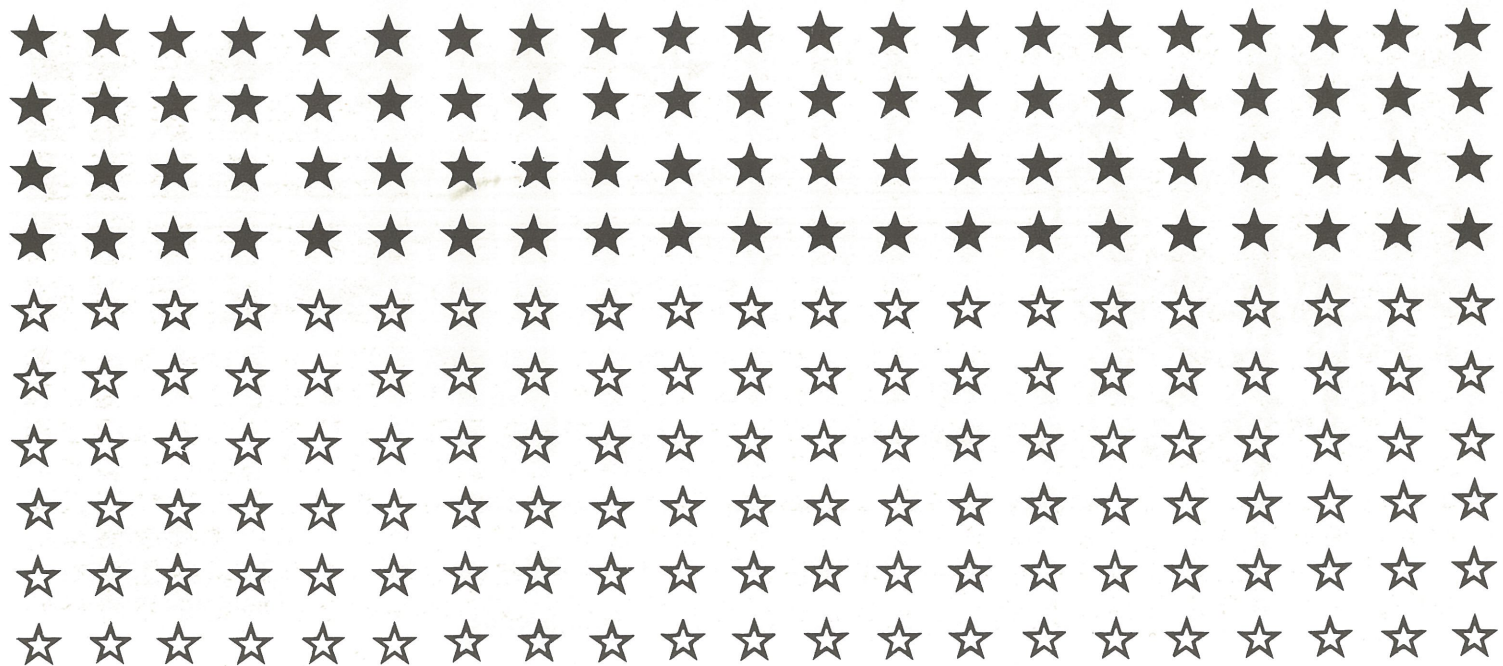
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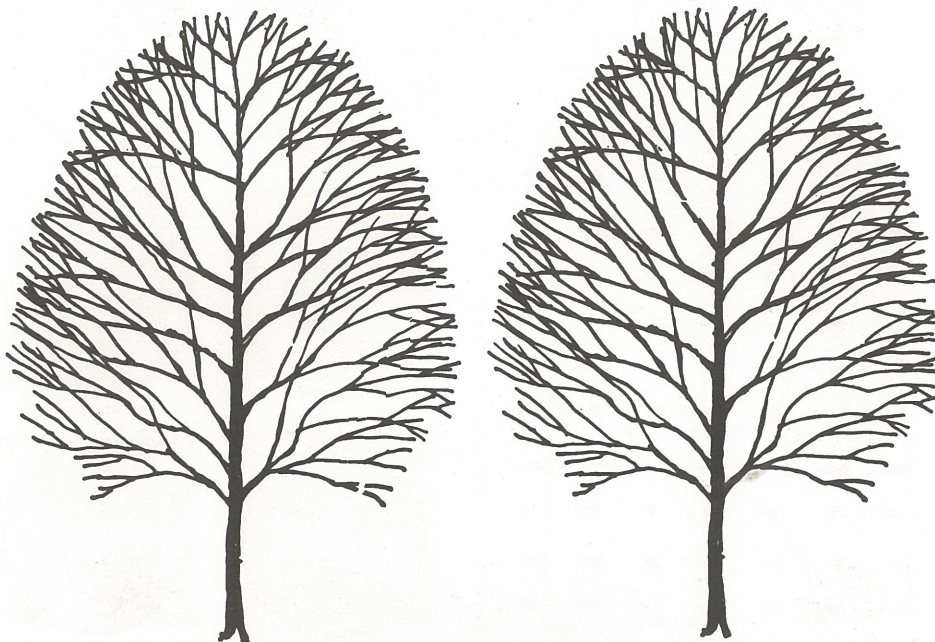
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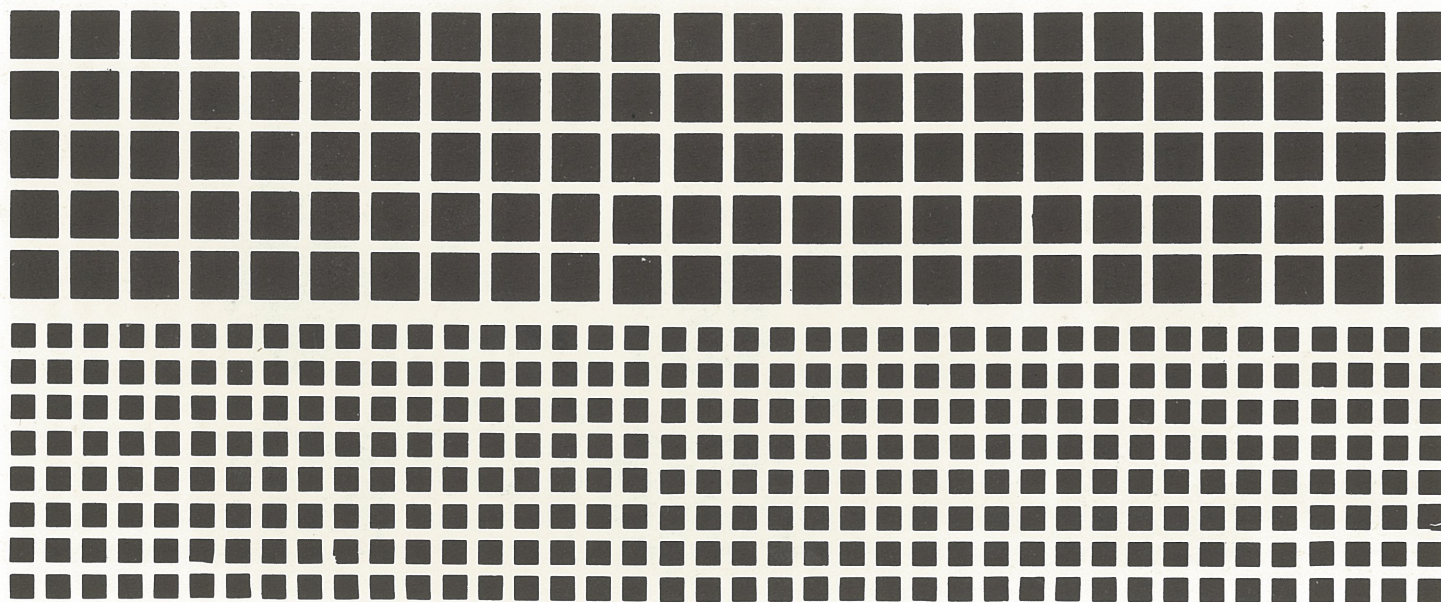
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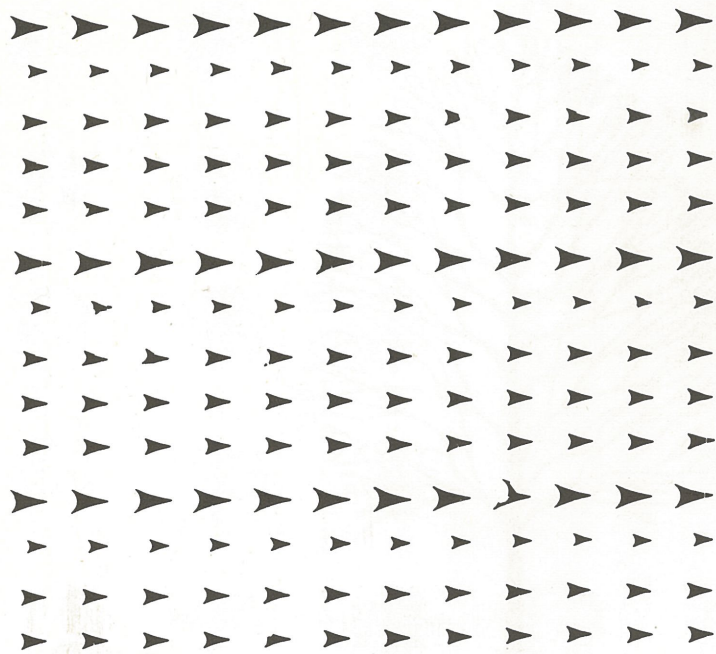
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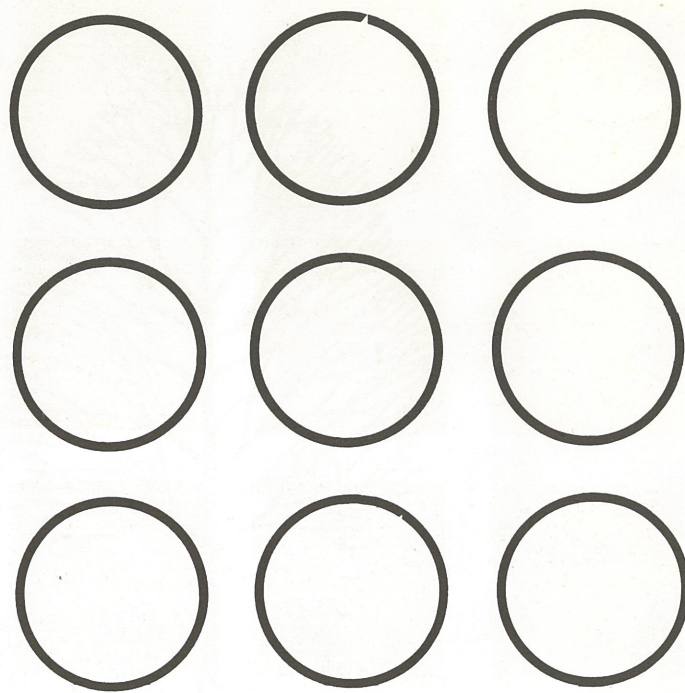
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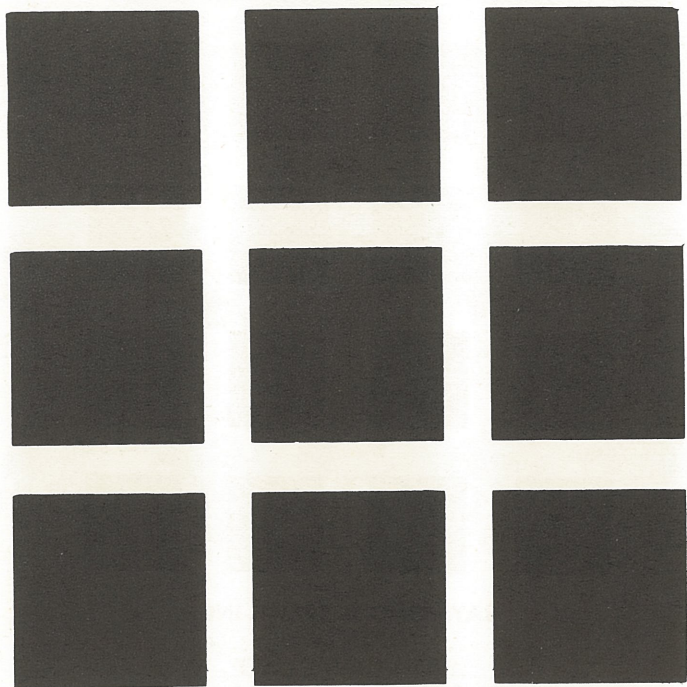
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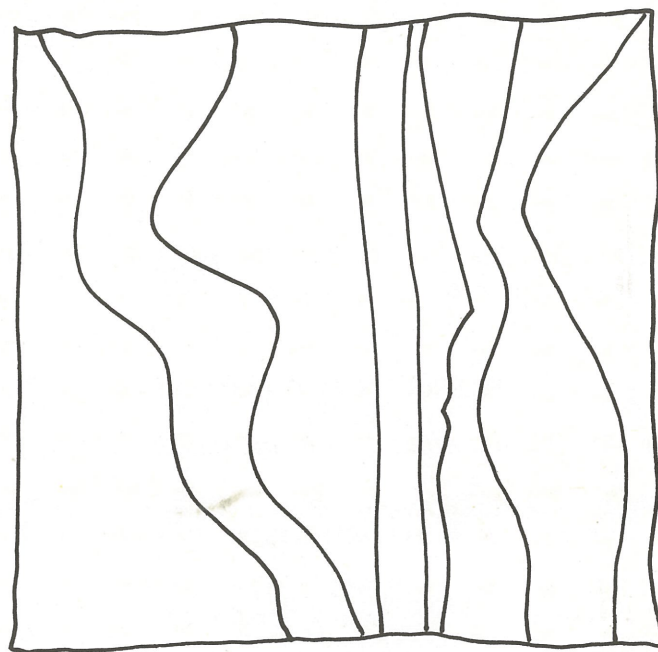
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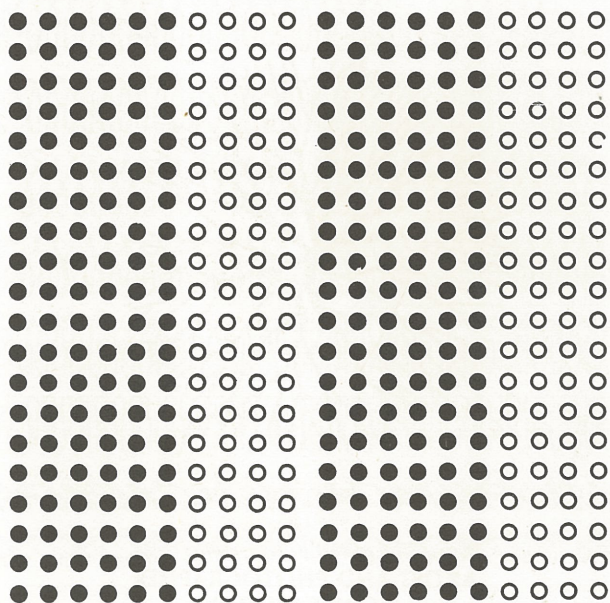
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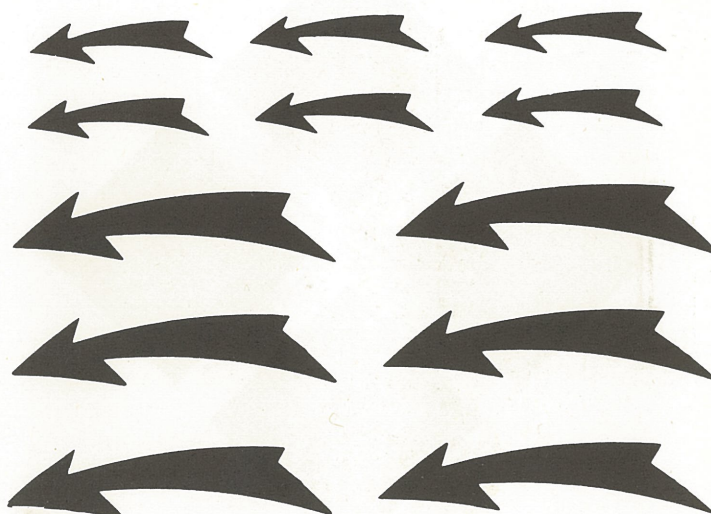
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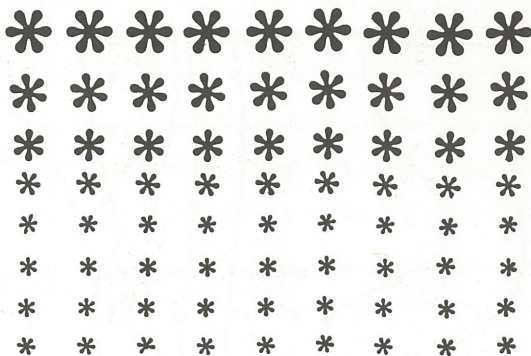
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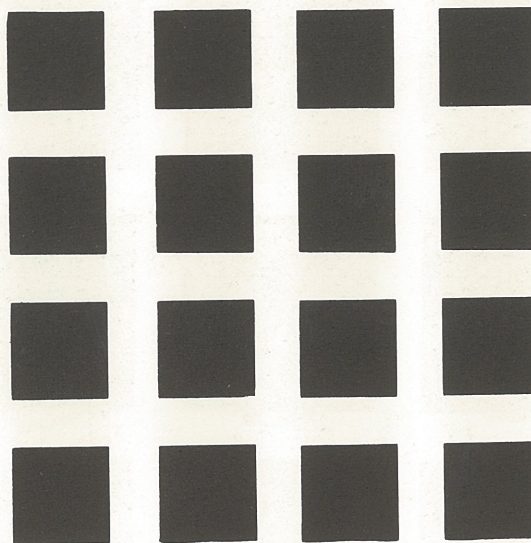
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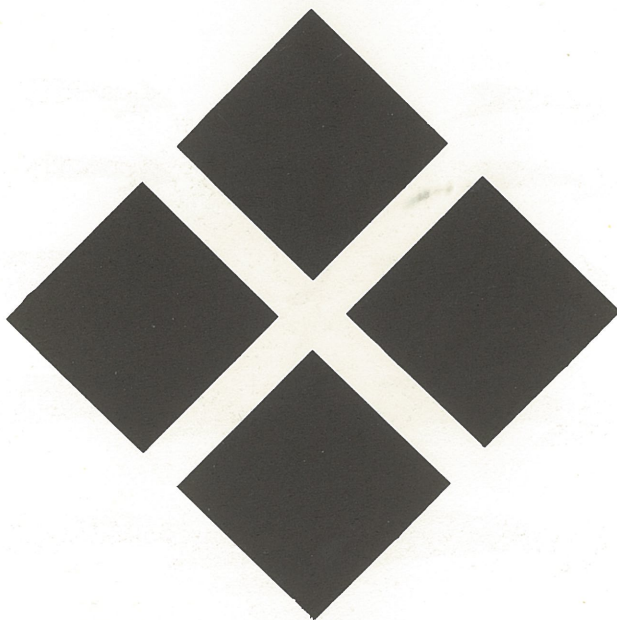
LE SURREALISME AU CINEMA by A. Kyrrou, Richly ill. \$6.50
MICHELANGELO ANTONIONI sei film, richly ill. \$9.00
AESTHETIK DER FILMMUSIK by Z. Lissa \$9.00
EROTIQUE DU SURREALISME by R. Benayoun, richly ill. \$11.00



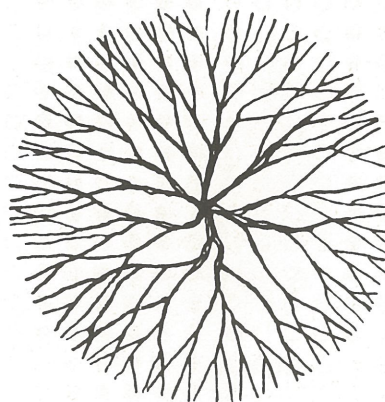
RAYMOND D. LEAHY, INC.
OPTICIANS

38 NUGENT STREET
SOUTHAMPTON, L.I.

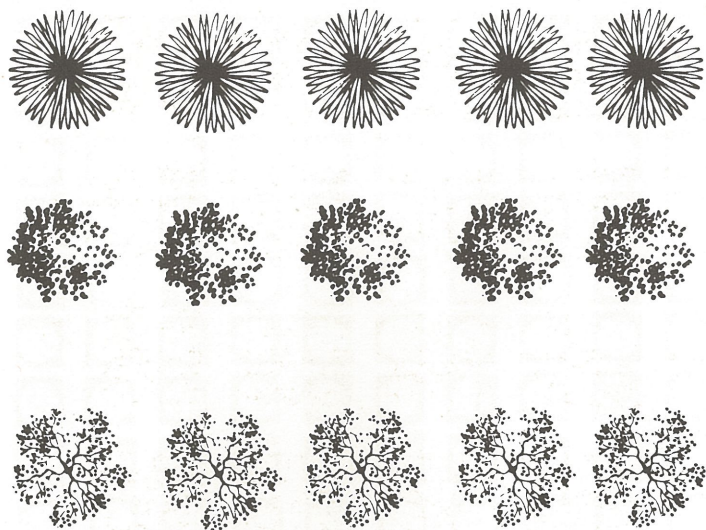
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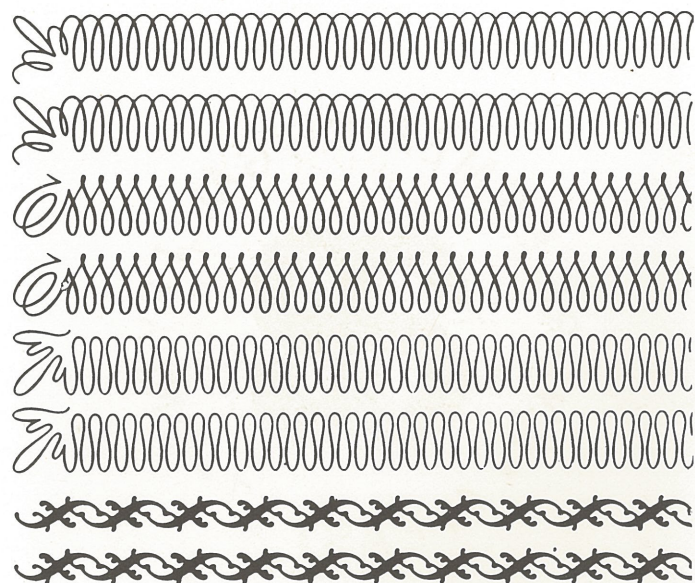
Supplies for the Discriminating
ARTIST AND PHOTOGRAPHER
MORRIS STUDIO
72 MAIN STREET, SOUTHAMPTON, L.I.
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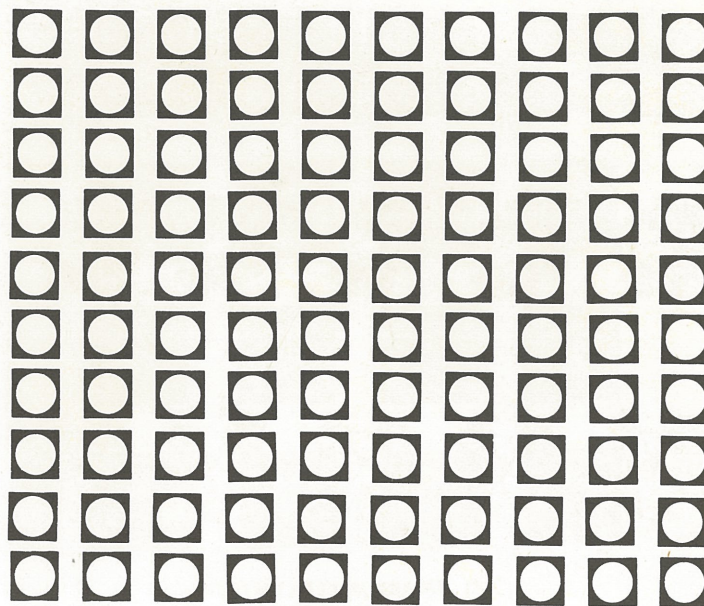
SOUTHAMPTON COLLEGE BOOKSTORE
BOOKS, STATIONERY & SUPPLIES
THE OFFICIAL BOOKSTORE



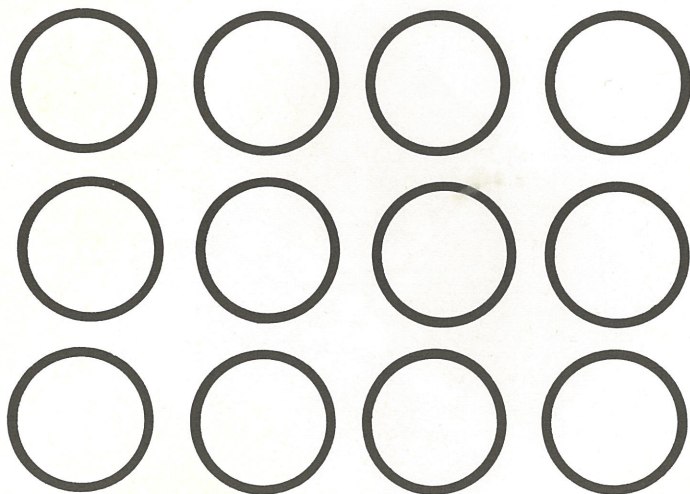
HARRY FRANK
MEN'S SHOP
SPECIALISTS IN SUMMER CLOTHING
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EAST HAMPTON
283-1200
SOUTHAMPTON, L.I.

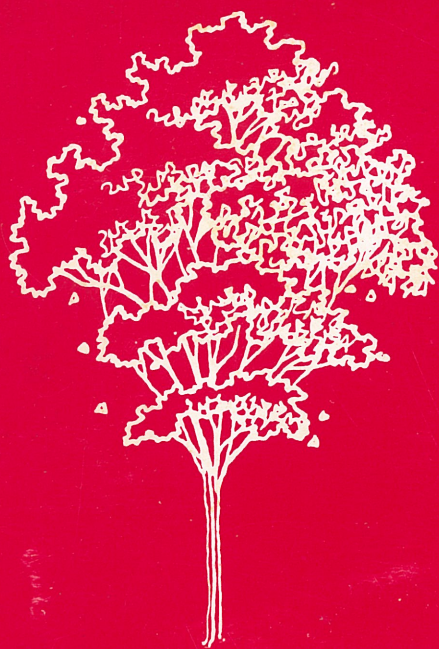
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P-K Study Center



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