

DEATHTRAP by Ira Levin

Glossary

Jewel Theatre Company, July 6 – July 31, 2022

directed by Nancy Carlin

Susan Myer Siltan, dramaturge

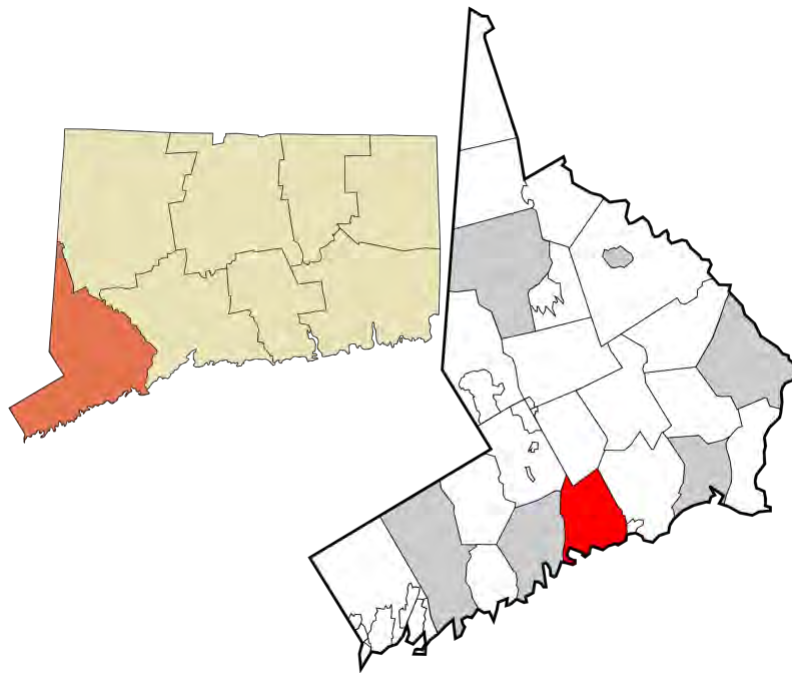
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From the SYNOPSIS OF SCENES (summary page of the play):

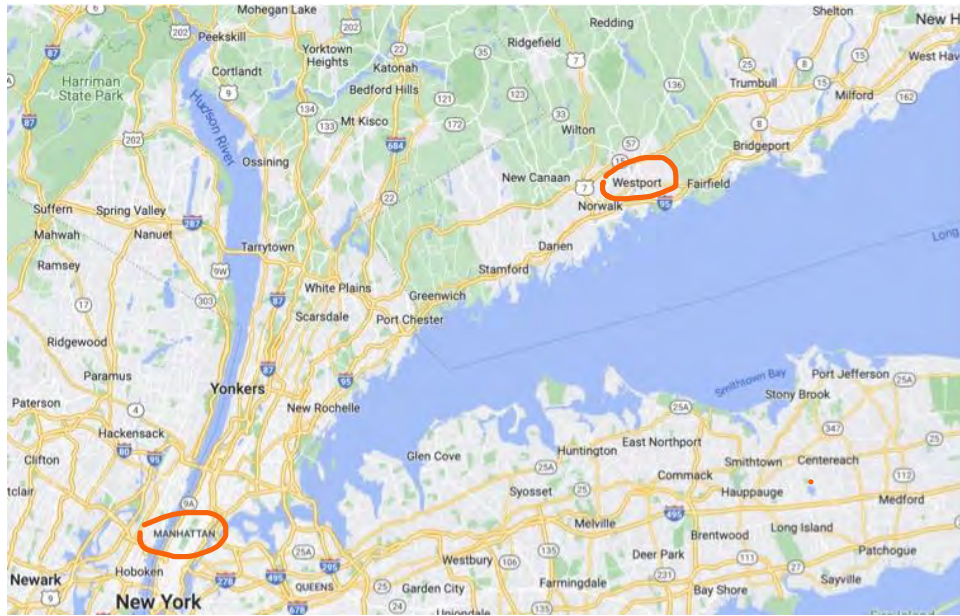
The action takes place in Sidney Bruhl's study, in the Bruhl home in Westport, Connecticut: Westport is a town in Fairfield County, Connecticut, 52 miles northeast of New York City along the Long Island Sound within Connecticut's Gold Coast. The town had a population of 27,141 according to the 2020 U.S. Census.

Westport is one of the toniest, old money, upscale places one can inhabit within the stretch of the New York metropolitan area. According to Rebecca R. Norris in her February 18, 2022 article for *Veranda* magazine, "[These Are The 25 Richest Cities In America](#)", Westport is ranked #5. "Of all the adults residing in Westport", Norris writes, "78% hold a bachelor's degree or higher". Median household income is \$206,466, although she hasn't specified the year that figure was recorded. Financial services, traditionally a very high-income sector, plays a large role in the town's economy. In an undated figure from [Wikipedia](#), the financial services sector employs 7,171 in Westport; half commute daily in and out of the town.

Currently, the median listing home price is \$2.2M. By comparison, the median listing home price in Los Altos, ranked as the second wealthiest city in the US, is \$3.9M.



Fairfield County (left) in Connecticut; Westport's location in Fairfield County (right)



Westport on Long Island Sound in relationship to Manhattan (both circled in red)

Not everyone in Westport is a venture capitalist or banker. Two famous sculptors – husband and wife [James Earle Fraser and Laura Gardin Fraser](#) – moved to Westport in 1914 into a home that has been designated by the town's historical society as "Fraser Studio". The Westport Historical Society reports that it was brought from Italy and reassembled by Italian masons “stone by stone” by the couple.



Fraser Studio, ca 1914

James Earle Fraser is known for designing the buffalo nickel for the US Mint, the US Victory Medal, as well as bronze sculptures for the US Supreme Court, Department of Commerce

buildings and prominent museums. The Frasers brought many artists, playwrights and musicians to Westport.

Members of the [New York Society of Illustrators](#) established the [Famous Artists School](#) on Wilton Road in 1948 during the “[golden age of illustration](#)”. The school, which thrived in the 1950s and 1960s, soon made Westport the center of the illustration world, furthering the town’s reputation as an artists’ haven. Faculty included Westport’s own Harold von Schmidt and Stevan Dohanos.



Stevan Dohanos’ 1965 painting of the site of the Famous Artists School

Paul Newman and Joanne Woodward moved to Westport in 1960 and became “[a principal ‘driving force’ behind the Westport Country Playhouse](#)”, renown as ‘one of the country’s most respected summer theaters’”, where they presided as co-artistic directors. The Playhouse, pictured below, was founded in 1930.



This [list of people from Westport](#) includes Annie Leibovitz, Bette Davis, Linda Hunt, Rod Serling, Michael Bolton, Meat Loaf, James Comey and Mary Loveless. In her *Veranda* article, Norris adds, “And, as a fun fact, once upon a time, F. Scott Fitzgerald lived in Westport, as did Martha Stewart—both of whom only add to the city’s lavish appeal”.

In an article for the *NY Times* Real Estate Section on September 4, 2019, “[Westport, Conn.: A Historic Town With a Global Mind-Set](#)”, Susan Hodara describes the town:

Intersected north-south by the Saugatuck River and east-west by Interstate 95, the Route 1 commercial corridor and the Merritt Parkway, Westport is divided into neighborhoods: In Greens Farms, the oldest section, you’ll find waterfront estates. Compo abuts the Sound. The area known as In-Town is within walking distance of the main downtown, where there are national retailers and upscale boutiques. Saugatuck, a second downtown, has a cluster of restaurants and small businesses along the river. Staples High School is in the Long Lots neighborhood; Old Hill is west of the river; and Coleytown is farther out, to the north, with larger lots.

There are a wide variety of homes – mostly single-family on parcels between 0.1 and 12-plus acres – including many colonials and farmhouses from the 17th, 18th, and 19th centuries. Some are restored and expanded by their owners, often with the support of the Historic District Commission and the Westport Historical Society; others razed and rebuilt.



The flag-lined Ruth Steinkraus Cohen Memorial Bridge crosses the Saugatuck River in downtown Westport



The Saugatuck River flows north-south through Westport



Some homeowners enjoy waterfront access to the Long Island Sound



A statue of a minuteman was erected in 1910 to commemorate the Revolutionary War Battle of Compo Hill, which pitted hundreds of British troops against a few dozen Continental soldiers



Compo Beach is part of a 29-acre park with an accessible walkway, playground, sand volleyball courts, pickleball court, playing fields, basketball courts, a skatepark, a boathouse and a boat launch



Panoramic view looking northward from Saugatuck Cribari Bridge, Bridge St., Westport, ca 2012

SETTING:

SIDNEY BRUHL'S study is a handsomely converted stable grafted onto an authentic Colonial house.

Authentic Colonials from the 17th and 18th century can still be found throughout New England, as can reproductions. American Colonial homes were built with wood, brick, or stone according to the region and time period, and are known for their simple, unembellished, rectangular, and symmetrical shape. On the exterior, they usually have a central door that often features symmetrical front entrance columns and has the same number of windows on each side. They have small, multi-pane, decoratively shuttered windows, which are double sash, a feature introduced in the 17th century. Some variations may include dormer windows.



The John Platt House, a Colonial built around 1700, is one of the oldest in Westport

Colonials are generally two and sometimes three stories tall, with steeply pitched roofs – also known as “catslide” roofs – with side gables, and a central chimney or double chimneys with one located at each end. They are often white, but otherwise painted in muted neutral colors. You will sometimes find a red, barn-like color on the wood styles. Inside, they have an imposing central wood staircase with a formal entry. The common living spaces are located on the ground floor, with bedrooms on second and/or third floors.



John Osborn House, painted barn red, displays the characteristic small, shuttered windows, steeply pitched “catslide” roof with gables, and central fireplace

The John Osbourne House, pictured above, was originally thought to have been built in 1775. It was [determined in 2010](#) that it was actually built in 1683-1687, making it Westport’s oldest colonial house.

Probably the most famous Westport Colonial is the house where the 1975 movie *The Stepford Wives* was filmed. It is pictured below after a recent renovation.



A Colonial home at 277 North Avenue in Westport, built in the 1740s, was also owned by James and Laura Fraser. After purchasing it from them in 1925, artist [Kerr Eby](#) named the property Driftway. It, as well as the *Stepford Wives* house and the John Platt House, is

termed a “saltbox” because of its resemblance to the wooden salt containers endemic to that era. The main house is pictured below.



Although not grafted onto the main home like Sidney Bruhl's study, Driftway has a barn. The exterior is shown below; two interior shots are on the next page.

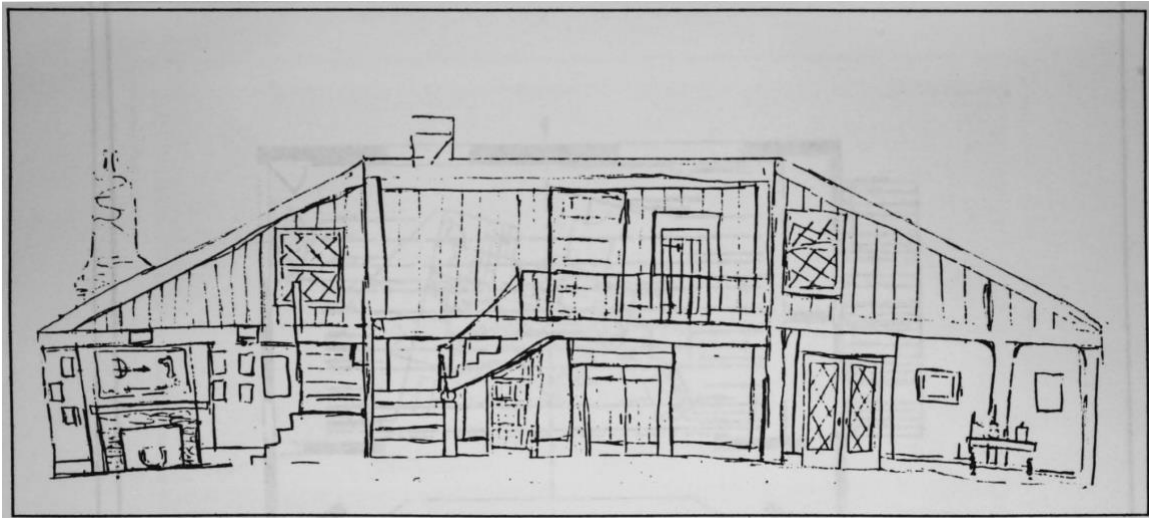




Closeup of barn interior

The closeup above of the barn's interior reveals what appears to be painters' easels near the lower right corner, suggesting that the barn might have been used as a studio for both Kurt Eby and the Frasers.

Georgia Herron's scenic design work on *Deathtrap* for her [MFA Design Thesis](#) for Texas Tech University, seen below, appears to replicate the structure and design elements of Driftway's barn, including the steeply pitched roof and the wooden plank walls.



Sketch for model of *Deathtrap* set design, Georgia Herron, December 1994



Photograph of rendered model of *Deathtrap* set design, Georgia Herron, December 1994

The gorgeous [set design for Drury Lane Theatre's 2016 production of *Deathtrap*](#), pictured below, was highly lauded – deservedly so – but was, in fact, historically inaccurate.



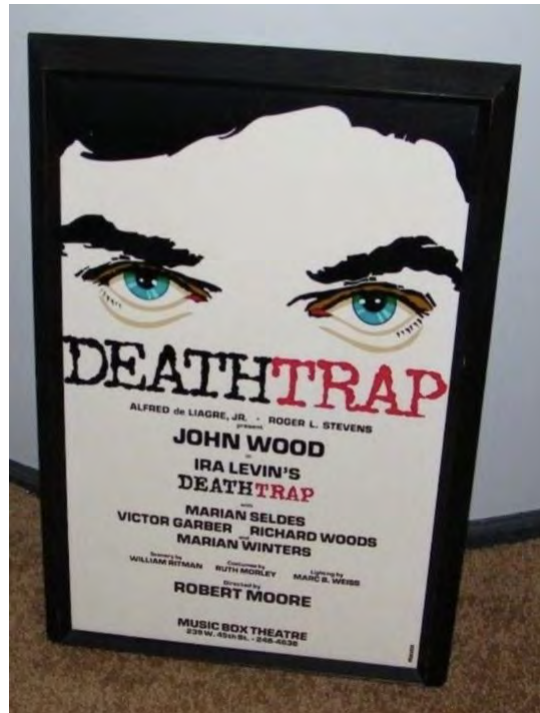
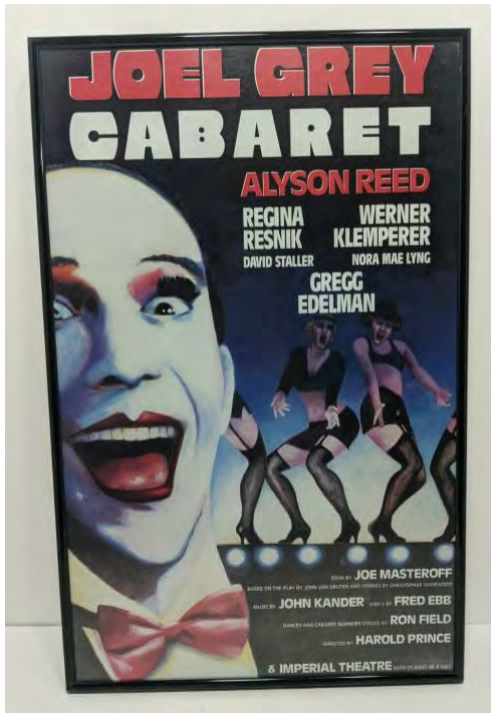
Deathtrap set design for Drury Lane Theatre, Oakbrook, IL, by Jeff Kmeic, August 2016

It features a Gothic-arched roof barn, aka Gothic-arch barn, Gothic barn or rainbow arch: a barn whose profile is in the ogival shape of a Gothic arch ([Wikipedia](#)).

The distinctive roofline of the Gothic-arched roof barn is characterized by a center peak – as in a Colonial gable roof – but has symmetrical curved rafters instead of straight ones. The roof style originated in Michigan in the late 19th-century, with the first occurrence in Isabella County in 1885, postdating the first Colonials by nearly three centuries.

framed theatrical window cards: Theatrical window cards, printed on a heavier, cheaper card stock than poster paper, once advertised theatrical plays and musicals. Sometimes framed, they were displayed in locations outside of the theatre, such as store and barber shop windows, beauty salons, doctor and dental offices, bakeries, on telephone poles, walls around construction sites, and other areas. Per [LearnAboutMoviePosters.com](#), “Since they were distributed in large numbers, theatres would normally purchase them in bulk. Because so many more window cards were needed, they were printed using a cheaper process. Thus, window cards lack the color, detail, and splendor of other sizes of movie art. This is particularly true of the window cards produced by the independent printers”. High-speed presses made it more expensive to print on card stock, so lighter-weight posters replaced window cards, which are now collectors’ items. In time, digital advertising on social media will likely make posters obsolete.

Window cards came in three basic, vertical sizes: standard (14" x 22"), midget (8" x 14"), and jumbo (22" x 28"). Below are two photos of standard-sized, framed window cards: on left, from the original Broadway run of *Cabaret*, a Harold Prince show (Prince's bio is on pp. 23-29 of this glossary); on the right from the original Broadway run of *Deathtrap*.



a collection of guns, handcuffs, maces, broadswords, and battle-axes: Below and on the next page are some examples from Jewel Theatre's props collection, courtesy of Shaun Carroll, who is not only our intrepid Properties Designer, he also plays Clifford Anderson:



Axe Head



Crossbow



Pistols



Starter Pistols



Mace



Mace



Shackles



Shackles – Quick Release

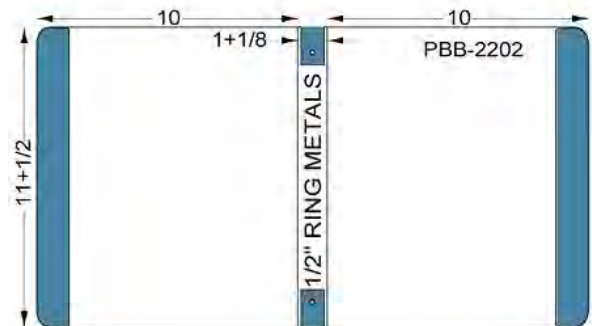


Garrote



Garrote

Paperboard binder: Most likely, Clifford's play was inside a binder like [this example](#) from that era. Illustrations are below.



It might also be the kind of paper report cover pictured below, which is made of a heavy paper but can hold up to 100 pages. However, because the stage directions specify **paperboard**, I'm pretty sure it isn't the type of binder shown below:



It could also be a one-off bound book, as described by [PrintWiki](#), bound like the illustration below with a heavy paper cover.



I am not leaning in that direction because of Clifford's references to his script being an inferior carbon copy because "the local Xerox machine is on the fritz". I think he'd save the formal, more superior binding book binding style for a cleaner, sharper Xeroxed copy of his script.

Fairfield County: The county in Connecticut which houses the town of Westport where Sidney and Myra reside. See page 1 of this glossary.

emetics: substances that cause vomiting; often made of sodium chloride (salt). Sidney's use of the term to describe Clifford's choice of language shows his acerbic, articulate wit.

A gifted director couldn't even hurt it: probably my favorite Sidneyism out of dozens of brilliant Sidneyisms. (I am a director.)

The stock and amateur rights: respectively, professional and non-professional licensing fees, which can be charged to theatre companies until the play passes the century mark in the US. Sidney says, "The stock and amateur rights will feed and clothe generations of Andersons". *Deathtrap* has been produced so often that the fees for rights to produce the play have been and will continue to feed and clothe generations of Levins quite handsomely.

George C. Scott: From the [Internet Movie Database](https://www.imdb.com/name/nm0768343/) (IMDb):

George C. Scott was an immensely talented actor, a star of the big screen, stage, and television. He was born on October 18, 1927 in Wise, Virginia, to Helena Agnes (Slomp) and George Dewey Scott. At the age of eight, his mother died, and his father, an executive at Buick, raised him. In 1945, he joined the United States Marines and spent four years with them, no doubt an inspiration for portraying General George S. Patton years later. When Scott left the Marines, he enrolled in journalism classes at the University of Missouri, but it was while performing in a play there that the acting bug bit him. He has said it "clicked, just like tumblers in a safe."

It was in 1957 that he landed a role in *Richard III* in New York City. The play was a success and brought the young actor to the attention of critics. He soon began to get work on television, mostly in live broadcasts of plays, and he landed the role of the crafty prosecutor in *Anatomy of a Murder* (1959). It was this role that got him his first Oscar nomination, for Best Supporting Actor.

However, George and Oscar wouldn't actually become the best of friends. In fact, he felt the whole process forced actors to become stars and that the ceremony was little more than a "meat market." In 1962, he was nominated again for Best Supporting Actor, this time opposite Paul Newman in *The Hustler* (1961), but sent a message saying "No, thanks" and refused the nomination.

However, whether he was being temperamental or simply stubborn in his opinion of awards, it did not seem to stop him from being nominated in the future. *Anatomy* and *The Hustler* were followed by the clever mystery *The List of Adrian Messenger* (1963), in which he starred alongside Kirk Douglas, Robert Mitchum and cameos by major stars of the time, including Burt Lancaster and Frank Sinatra. It's a must-see, directed by John Huston with tongue deeply in cheek.

The following year, Scott starred as General "Buck" Turgidson in Stanley Kubrick's comical anti-war film *Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb* (1964). This became one of his favorites and he often said that he felt



George C. Scott as Gen. Buck Turgidson in Stanley Kubrick's *Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb*, 1964

guilty getting paid for it, as he had so much fun making it. Another comedy followed, *The Flim-Flam Man* (1967), with Scott playing a smooth-talking con artist who takes on an apprentice whom he soon discovers has too many morals.

Three years followed, with some smaller television movies, before he got the role for which he will always be identified: the aforementioned General Patton in *Patton* (1970). This was a war movie that came at the end of a decade where anti-war protests had rocked a nation and become a symbol of youth dissatisfied with what was expected of them. Still, the actor's portrayal of this aggressive military icon actually drew sympathy for the controversial hero. He won the Oscar this time but stayed at home watching hockey instead.

A pair of films that he made in the early 1980s were outstanding. The first of these was *The Changeling* (1980), a film often packaged as a horror movie but one that's really more of a supernatural thriller. He plays John Russell, a composer and music professor who loses his wife and daughter in a tragic accident. Seeking solace, he moves into an archaic mansion that had been unoccupied for 12 years. However, a child-like presence seems to be sharing the house with him and trying to share its secrets with him. From learning of the house's past, he discovers its horrific secret of long ago, a secret that the presence will no longer allow to be kept.

Then he starred -- along with a young cast of then largely unknowns, including Timothy Hutton, Sean Penn and Tom Cruise -- in the intense drama *Taps* (1981). He played the head of a military academy that's suddenly slated for destruction when the property is sold to local developers who plan to build condos. The students take over the academy when they feel that the regular channels are closed to them.

Scott kept up in films, television and on stage in the later years of his life (Broadway dimmed its lights for one minute on the night of his death [September 7, 1999]). Among his projects were playing Ebenezer Scrooge in a worthy television update of *A Christmas Carol* (1984), an acclaimed performance on Broadway of *Death of a Salesman*, the voice of McLeach in Disney's *The Rescuers Down Under* (1990) and co-starring roles in television remakes of two classic films, *12 Angry Men* (1997) and *Inherit the Wind* (1999), to name just a few. After his death the accolades poured in, with Jack Lemmon saying, "George was truly one of the greatest and most generous actors I have ever known," while Tony Randall called him "the greatest actor in American history".

In 1978, the time the play was produced, Scott was a popular and well-respected actor, at the top of his game after portraying General George S. Patton in *Patton* (1970).

Liv Ullmann: From Brittanica.com:

Liv Ullmann, in full Liv Johanne Ullmann, (born December 16, 1939, Tokyo, Japan), Norwegian actress known for her natural beauty and intelligent, complex performances. Her fame is closely linked to that of Swedish director Ingmar Bergman, with whom she worked in several films.



Erland Josephson and Liv Ullmann in *Viskningar och rop* (1972; *Cries and Whispers*), directed by Ingmar Bergman. She claims to be the only one of Ingmar Bergman's actresses who hasn't fallen in love with Erland Josephson.

Ullmann's father was a Norwegian engineer whose work demanded extensive travel. As a result, Liv was born in Japan and reared and educated in Norway, Canada, and the United States. During her teenage years, she studied acting in London and Norway and performed in several plays for Oslo's National Theatre.

Ullmann appeared in small roles in four minor films before meeting Ingmar Bergman in 1966. When he cast her in the principal role of his complex psychological drama *Persona* (1966), they began a long-standing professional and personal relationship. Ullmann's work with Bergman received widespread acclaim and made the actress an international star. Their collaborations—nearly all of which are regarded as masterpieces by film scholars—included *Vargtimmen* (1968; *Hour of the Wolf*); *Skammen* (1968; *Shame*); *Viskningar och rop* (1972; *Cries & Whispers*); *Scener ur ett äktenskap* (1973; *Scenes from a Marriage*), a TV miniseries; and *Höstsonaten* (1978; *Autumn Sonata*). Their other credits included *Ansikte mot ansikte* (1976; *Face to Face*), for which Ullmann received an Academy Award nomination, and the TV movie *Saraband* (2003). Ullmann also garnered an Oscar nod for her performance in the historical drama *Utvandrarna* (1971; *The Emigrants*), which was directed by Jan Troell.

Ullman, known as “The Norwegian Angel” for her “serious, introspective characters” and “willowy and earthy beauty” ([IMDb](#)), her career was well-established in theatre and film by the time *Deathtrap* was first produced, particularly because of her work in the television miniseries *Scenes from a Marriage* (1973).

Trish Van DeVere: It's not surprising that Myra mentions the actress Trish Van Devere, as she was the married at the time to George C. Scott, his fifth and final spouse. They wed September 14, 1972 and stayed married until his death on September 22, 1999. Here is her bio from [IMDb](#):

Trish Van Devere is an American actress best-known for her comedic turn in Carl Reiner's cult classic, *Where's Poppa?* (1970), in support of George Segal and Ruth Gordon, and for being the wife and widow and frequent co-star of legendary actor, George C. Scott. Born Patricia Louise Dressel on March 9, 1941 in Tenafly, New Jersey, she first made her mark, professionally, on the soap opera, *One Life to Live* (1968). She met Scott when they co-starred (along with his then-wife Colleen Dewhurst) in the neo-noir, *The Last Run* (1971).

Scott eventually shed Dewhurst (for the second time) and married Van Devere in 1972. She co-starred with him in Mike Nichols' thriller, *The Day of the Dolphin* (1973), which was not a success, and *The Savage Is Loose* (1974), a flop, directed by Scott, that was barely released. During the rest of the decade, they co-starred in the TV movie, *Beauty and the Beast* (1976), *Movie Movie* (1978), and *The Changeling* (1980), a period that coincided with the decline of Scott's stardom and critical reputation. After 1980, when the two appeared on Broadway in a calamitous flop, she continued to appear in less prestigious movies and on TV until 1994.



Cover of the February 7, 1977 issue of *People* magazine, picturing George C. Scott and Trish Van Devere

Van Devere became a stage actress under the tutelage of Scott. She made her Broadway debut in 1975 in a revival of Eugene O'Neill's *All God's Chillun Got Wings*, directed by her husband. She also co-starred with him on the Great White Way in *Sly Fox*, a retelling of Ben Jonson's *Volpone*, that was a great hit. In 1980, they co-starred for the final time on Broadway in the mystery-romance, *Tricks of the Trade*, which closed on opening night.

Mace: a heavy club, typically having a metal head and spikes. (See photos p. 14.)

David Merrick: Controversial but immensely talented and prolific impresario, David Merrick was best known as a theatrical producer and very much at the top of his game when *Deathtrap* first appeared on Broadway. Although he did not produce *Deathtrap*, I'll bet he wished he had, as the play would go on to run for four years on Broadway.

His bio from MasterworksBroadway.com follows:

"It is not enough that I should succeed – others should fail." Thus the legendary David Merrick (b. St. Louis, MO, 27 November 1911; d. London, England, 25 April 2000) is reported to have grandly represented himself. "The Abominable Showman," as he became known, produced almost ninety plays and musicals on Broadway over his long career, including *Fanny* (1954), *Jamaica* (1957), *La Plume de*

Ma Tante (1958), *Gypsy* (1959), *Take Me Along* (1959), *Do Re Mi* (1960), *Irma la Douce* (1960), *Carnival!* (1961), *Oliver!* (1963), *Oh What a Lovely War* (1964), *I Do! I Do!* (1966) [Produced by Jewel December 7-23, 2007], *How Now, Dow Jones* (1967), *The Happy Time* (1968), *Promises, Promises* (1968), *Sugar* (1972), *Mack & Mabel* (1974), and the revival of *Loot* (1986), while chalking up seven “Best” Tony Awards® for *Becket* (1960), *Luther* (1963), *Hello, Dolly!* (1964), *Marat/Sade* (1965), *Rosencrantz and Guildenstern Are Dead* (1967), *Travesties* (1975), and *42nd Street* (1980). In addition, two Special Tonys® were awarded him for his achievements, as well as 26 more nominations for “Bests” and uncountable other awards.

A notorious prankster and puller of outrageous publicity stunts, he had a knack for staying in the headlines (despite his reputed shyness and mean spirit), and thus helped to establish the credentials of innumerable theatrical luminaries: Woody Allen, Barbra Streisand, Ethel Merman, Carol Channing, Jule Styne, Harold Arlen, Stephen Sondheim, Jerry Herman, Kander and Ebb, Schmidt and Jones. He was a tireless promoter of playwrights John Osborne, Tennessee Williams, and Tom Stoppard as well as William Shakespeare. For Merrick, there was no such thing as taking on too much: he was known to start as many as four new projects in a single month.

Born David Marguliois, the youngest of four children of a grocery salesman, he was shunted about among family members after his parents divorced when he was seven. He did well at Central High School in St. Louis and won a scholarship to earn his undergraduate degree at Washington University. He went on to get a law degree at St. Louis University, taking part in amateur theatricals in his spare time. After a few years of lawyering in his native city, he moved abruptly in 1939 to New York, where besides practicing his regular profession, he took the plunge into theatrical producing under the name of Merrick – after the famous eighteenth-century Irish actor David Garrick.

His first coup was to walk into the office of Herman Shumlin, the prominent Broadway producer, and buy a \$5,000 share in James Thurber’s and Elliot Nugent’s *The Male Animal*. The investment paid off handsomely and Merrick went to work for Shumlin. Years later, when asked a question about his early life, Merrick claimed that life had not really begun for him until November 4, 1954, the opening night of *Fanny*, his first truly successful production.

Fanny was the occasion of one of Merrick’s best publicity campaigns: he had little stickers made up: “Have you seen Fanny?” and plastered them on to men’s room mirrors all over midtown. He had little slips inserted into the fortune cookies at Chinese bakeries: “Have you seen Fanny?” He took out the first-ever full-page ad for a Broadway show and ran radio and television spots. He hired a sculptor to make a full-size nude statue of the show’s belly dancer and set it up in Central Park, then called the newspapers and the police to come and discover it at dawn. So even though the critics, and Merrick himself, were disappointed in the production, *Fanny* turned out to be the most profitable show in history at the time. It was followed by four hits in succession: Thornton Wilder’s *The Matchmaker* (1955), John Osborne’s

Look Back in Anger (October 1957), Peter Ustinov's *Romanoff and Juliet* (October 1957), and the musical *Jamaica* (October 1957) with Lena Horne.

The most well-known of Merrick's stunts came to the rescue of *Subways Are for Sleeping* in 1961 – though he had been planning it for many years. He found seven



David Merrick in 1980

New York residents, each of whom shared a name coincidentally with a leading New York drama critic. (He had had to wait for Brooks Atkinson to retire, since he could not find a match.) Each contributed a glowing short review under his name to an ad for the failing show. The ad was soon spotted as a hoax, but it did appear in one newspaper, and generated enough publicity to guarantee that *Subways* would run long enough to almost break even.

When David Merrick's face appeared on the cover of *Time Magazine* in 1966 it was estimated that twenty percent of the Broadway work force was in his employ. Producing an average of six plays and musicals each season, he had a record of success that has been unmatched by any single New York impresario before or since. Yet he wasted no energy making or keeping friends: Anthony Newley, the British star of *Stop the World – I Want To Get Off* (1962) remarked of him, "Hitler didn't die at the end of World War II. He went into show business."

Merrick did not entirely neglect the movies; he produced exactly four (*Child's Play*

1972, *The Great Gatsby* 1974, *Semi-Tough* 1977, *Rough Cut* 1980), but it is obvious that the medium did not inspire him.

In February 1983 Merrick suffered a devastating stroke that left him speech impaired and in a wheelchair. He made several attempts to keep his hand in the business, including bringing suit against the Tony Awards® Committee in 1997 and establishing the David Merrick Arts Foundation in 1998, but for the most part he survived for seventeen years requiring constant assistance. He died in his sleep at age 88 at St. George's Rest Home in London.

Merrick was married six times, twice to the same woman.

In 2001 David Merrick was inducted into the Walk of Fame in St. Louis, a city he had avoided since 1939.

Hal Prince: Venerated theatre writer, director and producer Hal Prince was born January 30, 1928, and died July 31, 2019. Here is his biography from [*The American Academy of Achievement*](#):

Harold Smith Prince was born in New York City. At an early age, he was taken to Broadway shows by his theater-loving parents, and he soon discovered a lifelong calling. Graduating from the University of Pennsylvania at age 19, Prince looked for a way to break into the theater.

At first, Hal Prince's interest lay in serious drama. He credits the 1945 musical *On the Town* with awakening his interest in the expressive possibilities of music and dance in the American theater. The show introduced a number of new talents to the Broadway stage: the composer Leonard Bernstein, choreographer Jerome Robbins and the writing team of Betty Comden and Adolph Green. These artists were all still in their mid-20s, but the production was directed by the veteran showman George Abbott, whose theatrical career had begun in the first decade of the 20th century. A phenomenally prolific producer, playwright and director, Abbott was known on Broadway as "the Apprentice's Sorcerer" for his ability to identify and nurture young talent. Prince offered Abbott his services, and the older man gave him a job running simple errands. Abbott often had a number of projects in the works simultaneously, and Prince soon graduated to doctoring television scripts and stage-managing Abbott's touring productions.

Prince was drafted into the Army in 1950; he served in Germany, where he soaked up atmosphere he would later draw on for his groundbreaking production of *Cabaret*. On returning from the service, Prince went back to work for George Abbott, stage-managing *Wonderful Town*, a show that reunited composer Bernstein with lyricists Comden and Green.

By age 26, Prince felt ready to try his wings as a producer. In partnership with fellow Abbott protégé Robert E. Griffith, he acquired the rights to a popular novel, 7

1/2 Cents, a comic depiction of a strike in a pajama factory. The novice producers hired their former boss, George Abbott, to collaborate with the book's author, Richard Bissell, in adapting the novel for the musical stage. Abbott also directed the show, with assistance from Jerome Robbins. The dances were staged by a talented Broadway newcomer, choreographer Bob Fosse. The show's composers, Richard Adler and Jerry Ross, were also making their Broadway debuts. Prince and Griffith collected contributions from over a hundred small investors, including the cast and crew of *Wonderful Town*. The resulting show, *The Pajama Game*, was the surprise hit of the 1954 season; it immediately recouped its investment and won Broadway's Tony Award as Best Musical of the Year.

Prince and Griffith followed their first hit quickly with *Damn Yankees*, based on another popular novel, about an aging baseball fan who sells his soul to the devil to become a young ball player and lead his beloved Washington Senators to victory. [The Shakespeare Santa Cruz production, which ran from July 29 – September 4, 1993, featured our own Julie James as Gloria Thorpe.] Abbott, Fosse, Adler and Ross all returned for a second hit production, which made a star of dancer and comedienne Gwen Verdon and brought Griffith and Prince their second Tony Award for Best Musical. Griffith and Prince had earned a reputation for bringing their shows in on a tight budget, paying off their investors early, and taking a hands-on approach to every detail of their productions.

Although Prince's first two shows were fun-filled romps in the established George Abbott manner, darker colors were appearing in Prince's choice of subject matter. *New Girl in Town*, a musical adaptation of Eugene O'Neill's somber drama *Anna Christie*, found Abbott and Prince working again with star Verdon and choreographer Fosse. Verdon and Fosse had formed an offstage partnership and would soon marry. Abbott and Prince found themselves at odds with the pair over some of Fosse's choreography, which they considered too raunchy for Broadway. Prince and Fosse did not work together again, and throughout his career Prince has preferred ensemble shows to star vehicles. *New Girl in Town* enjoyed a modest run, but Griffith and Prince were ready for a more inspiring challenge.

They leaped at the chance to work with Leonard Bernstein and Jerome Robbins on their dream project, a Romeo and Juliet story, set among New York street gangs. *West Side Story* thrilled audiences with its powerful score and dynamic dancing. For the first time, Broadway audiences saw a musical present a serious, dramatic story in a contemporary setting. The day before the show opened, National Guardsmen escorted the first African American students into Central High School in Little Rock, Arkansas [as part of new desegregation laws]. *West Side Story*'s implicit plea for tolerance resonated powerfully in a nation gripped by ethnic conflict. A landmark in American theater, *West Side Story* became a beloved classic. It also marked the Broadway debut of songwriter Stephen Sondheim, who wrote the show's lyrics and would play a major role in Harold Prince's subsequent career.

Griffith and Prince took on another unusual project in 1959, with *Fiorello*, an

affectionate look at the early career of New York City's beloved mayor, Fiorello La Guardia. The music and lyrics were by the up-and-coming team of Jerry Bock and Sheldon Harnick. The show not only won the Tony Award for Best Musical, but a Pulitzer Prize for Drama, a rare honor for a musical.

Robert Griffith died in 1961, and Prince continued on his own, supported by an army of loyal investors. Prince had long hoped to direct and made his Broadway directing debut with a non-musical play, *Family Affair*, in 1962. The same year, Prince married Judith Chaplin, the daughter of film and theater composer Saul Chaplin. The Princes have two children — daughter, Daisy, a theater director; and son, Charles Prince, a conductor.

After Robert Griffith's death, Harold Prince produced Stephen Sondheim's first Broadway musical as a composer, *A Funny Thing Happened on the Way to the Forum*. A musical adaptation of ancient Roman farces, the show starred Zero Mostel, and was directed by the ageless George Abbott, with a last-minute assist from Jerome Robbins. The production won the Tony Award for Best Musical and an additional award for Prince as the show's producer.

Prince enjoyed his first success as a director with *She Loves Me* (1963), a charming, intimate musical, based on the classic film, *The Shop Around the Corner*, with songs by the Fiorello team of Bock and Harnick. The show enjoyed a successful run and brought Prince his first Tony nomination as a director but did not establish a distinct directorial identity for him. Meanwhile, Bock and Harnick had another show up their sleeve, a dramatization of the Yiddish author Sholem Aleichem's tales of Jewish village life in pre-revolutionary Russia. To many, this seemed a highly improbable subject for a Broadway musical, and a far cry from the fun and games of George Abbott's world. *Fiddler on the Roof*, produced by Prince, directed by Jerome Robbins, and starring the volatile Zero Mostel, was an instant hit. *Fiddler* won a Tony Award for Best Musical as well as a second Best Producer Tony for Prince himself. The show struck a chord with audiences around the world and became an international institution. On Broadway, it played to sold-out houses, season after season. For many years it held the title of longest-running show in Broadway history. Prince's record as a producer of Broadway musicals was now unrivaled, and in 1964, Time magazine profiled him as one of its "Millionaires Under 40."

In 1965, Prince produced one more show with his old friend George Abbott directing: *Flora the Red Menace*, with a score by John Kander and Fred Ebb, introduced 19-year-old Liza Minnelli to Broadway. Prince was now ready to devote himself to directing, and his next show established his reputation for daring subject matter and unconventional staging. *Cabaret*, with a score by Kander and Ebb, dramatized Christopher Isherwood's tales of bohemian life in Berlin in the 1930s, as the Weimar Republic gave way to the dictatorship of the Nazis. In Prince's vision, a sardonic Master of Ceremonies leads a ragtag chorus in a sleazy nightclub, with numbers indirectly commenting on the chaotic lives of the characters in a disintegrating society. Above the stage, Prince's favorite set designer, Boris Aronson,

hung a large, rippled mirror, placing the audience themselves in the middle of the stage picture, and forcing them to compare their own situation to that of the complacent audience in the sordid Berlin nightclub. The show not only won the Tony for Best Musical but brought Prince his first Tony as Best Director of a Musical.

After *Fiddler on the Roof*, Jerome Robbins left the theater behind to spend most of the rest of his life working in the world of ballet, and Harold Prince reigned alone as the most inventive and adventurous director of musicals on Broadway. Prince is widely viewed as the pioneer of the “concept musical,” in which conventional linear narrative is subordinated to a single metaphor or controlling idea, with songs and musical numbers deliberately breaking the continuity of the story to comment on characters or ideas the story has introduced.

In the 1970s, Prince embarked on an intense collaboration with his old friend Stephen Sondheim, creating a series of productions that marked a high point in the development of musical theater. Their first venture, *Company* (1970), was an episodic ensemble piece, depicting the relationships of one bachelor and his circle of married friends, adrift in contemporary Manhattan. [Jewel Theatre produced *Company* November 11 – 21, 2010.] The work was hailed for Sondheim’s score, Prince’s impressionistic staging, and for the work’s sophisticated portrayal of adult relationships. *Company* took home a Tony for Best Musical and another Best Director prize for Prince.

An even more ambitious work, *Follies* (1971), interwove nostalgic musical numbers — evoking America’s theatrical past — with a day in the life of two middle-aged couples. The story unwinds at a reunion of old chorus girls in a condemned theater, with the older characters mingling onstage with the ghosts of their younger selves. Although the elaborate production could not recoup its costs, enthusiasts of the musical theater regard *Follies* with particular affection. Prince received the Best Director Tony again. Prince and Sondheim’s next collaboration, *A Little Night Music* (1973), was adapted from Ingmar Bergman’s film *Smiles of a Summer Night*. It received the Tony for Best Musical and enjoyed a successful run on Broadway and on tour. This sweet ensemble piece was followed by a staggeringly ambitious work, *Pacific Overtures* (1976), which took as its theme the relations of America and Japan over the course of a century. Prince’s staging drew on the traditions of Japanese painting and stagecraft to create a visually exquisite spectacle, but the show failed to find an audience and quickly closed.

Between theatrical adventures with Stephen Sondheim, Prince enjoyed a nostalgic foray into traditional musical comedy, *On the Twentieth Century*, with his fellow Abbott alumni, Comden and Green. Although the show broke no new ground artistically, it was a solid success. In these years, Prince also directed a number of classic plays, and a revival of Leonard Bernstein’s *Candide* (1974) that enjoyed a far more successful run than the original production. His work on *Candide* earned him that year’s Tony for Best Direction of a Musical, and a special award for Distinguished Contribution to the Advancement of the Musical Theater. The Prince

and Sondheim team returned with a vengeance in *Sweeney Todd* (1979). They adapted a Victorian melodrama for this gleefully ghoulish tale of a barber who murders his customers and has them baked into meat pies. In Prince's hands, cannibalism serves as a metaphor for the excess and exploitation of the early industrial age. *Sweeney Todd* is widely considered the pinnacle of Prince and Sondheim's collaboration.

Prince found a new collaborator in the young British composer Andrew Lloyd Webber, who had enjoyed an early success with his rock opera, *Jesus Christ Superstar*. Lloyd Webber and his librettist, Tim Rice, had written a musical based on the life of Eva Peron, the charismatic wife of Argentine dictator Juan Peron. Their work, *Evita*, which they first released as a recording, was sung through from beginning to end, like an opera, rather than alternating song and dialogue in the manner of an American musical. Prince was drawn to the spectacular subject and supplied it with appropriately dazzling staging. *Evita* was a sensation, first in London and then in New York, where Prince received another Best Directing Tony.



Harold Prince poses in 1980 at the 34th Tony Awards with his Tony Award for Best Direction of the musical *Evita*

In *Merrily We Roll Along* (1981), Prince and Stephen Sondheim revisited the theatrical world of their early years, adapting Kaufman and Hart's bittersweet tale of youthful idealism and middle-aged disillusionment, told in reverse chronological order. Although the show had its admirers, it was a commercial disappointment. Prince and Sondheim, still close friends, decided to end their professional partnership and work with other collaborators. Following his collaboration with

Sondheim, Prince gave up producing chores and devoted himself entirely to directing, but seven years would pass before Prince brought another hit to Broadway.

In the 1970s, Harold Prince had made two forays into feature film direction, with the black comedy *Something for Everyone* (1970), starring Michael York and Angela Lansbury, and the film version of *A Little Night Music* (1977), starring Elizabeth Taylor. Neither was a commercial success, and Prince concluded that his talents were best suited to live performance. He found a more congenial venue for his theatrical gifts in the world of opera, directing productions of Puccini's *Girl of the Golden West* and *Madame Butterfly*, as well as Mozart's *Don Giovanni* and an original American opera, *Willie Stark* (1981), based on the novel *All the King's Men* by Robert Penn Warren. Although a number of Prince's Broadway shows in this period were disappointments, he enjoyed success in the opera house with revivals of *Candide* and *Sweeney Todd*.

Given the success of *Evita*, Prince and Andrew Lloyd Webber were eager to collaborate again. The result was Prince's greatest success of all, a lush and romantic musical retelling of the gothic horror tale *Phantom of the Opera* (1987). Critics and audiences in London and New York hailed Prince's breathtaking staging as the main attraction. Prince won the year's Tony Award for Best Direction of a Musical. *Phantom* became the longest-running show in Broadway history. Touring companies circle the globe, and fans of the show return to see it time and time again.

In 1994, Prince scored again with the definitive revival of America's first musical classic, *Show Boat*. Another collaboration with Andrew Lloyd Webber, *Whistle Down the Wind*, closed before coming to Broadway, but the indefatigable Prince undertook one of his most daring ventures, *Parade* (1998), a musical retelling of the 1915 lynching of Leo Frank in Georgia. The score introduced the young composer Jason Robert Brown to a Broadway audience. *Kiss of the Spider Woman* (2003) reunited Harold Prince with *Cabaret* songwriters Kander and Ebb and *West Side Story* star Chita Rivera for a musical version of Argentine novelist Manuel Puig's tale of political prisoners in a nameless South American country. That same year, Prince finally revived his partnership with Stephen Sondheim to direct Sondheim's musical *Bounce* at Chicago's Goodman Theatre.

In 2006, Harold Prince was presented the special Tony Award for Lifetime Achievement in the Theater. With over 50 plays, musicals and operas to his credit, Harold Prince won a record-setting 21 Tonys — more than any other individual — including eight for directing, eight for producing, two as producer of the year's best musical and three special awards. Prince's show, *LoveMusik*, about the romance of composer Kurt Weill and actress-singer Lotte Lenya, enjoyed a brief run in New York in 2007. In 2010, Prince co-directed the London premiere of *Paradise Found* with choreographer Susan Stroman. This musical was based on *The Tale of the 1002nd Night*, by the Austrian novelist Joseph Roth, with a score adapted by composer Jonathan Tunick from the music of Johann Strauss, Jr.

For half a century, Harold Prince's work won acclaim for its daring subject matter, for its unconventional views of romantic love and for its sensitivity to the political context of the story onstage and the world outside the theater. No one played a larger role in shaping the musical theater as we know it. For six decades, his audience learned that the only thing it could expect from Harold Prince was the unexpected.

Paul Wyman: there are several authors named Paul Wyman, but none whose work would fit the time frame of the play, so my guess is that it's a fictional character.

McBain cottage: Though the heritage buildings in Westport are named after former owners, there is no actual McBain cottage in the town.

ESP: An abbreviation for **Extrasensory Perception**, it is the ability to perceive things by means other than the five known senses, either by telepathy or clairvoyance. It is often referred to as the sixth sense. ESP is now more commonly known as psi, which in parapsychology is the "unknown factor" in extrasensory perception and psychokinesis – the ability to move objects with the mind. The term is derived from the Greek ψ psi, 23rd letter of the Greek alphabet and the initial letter of the Greek $\psi\upsilon\chi\eta$ psyche, "mind, soul". The Parapsychological Association divides psi into two main categories: psi-gamma for extrasensory perception and psi-kappa for psychokinesis. In popular culture, "psi" has become more and more synonymous with special psychic, mental, and "psionic" abilities and powers. ([Wikipedia](#)).

Sidney tells Clifford that ESP, one of the themes of the play he is writing, is "timely", and he is correct. According to J. G. Melton in "Parapsychology", his entry in the [Encyclopedia of Occultism & Parapsychology](#) (Thomas Gale, Farmington Hills, Michigan, 1996), there was a surge in paranormal research in the 1970s that paralleled a general openness to psychic and occult phenomena. It was spurred in part by the [Beatles' interest in Eastern spiritualism and meditation](#), which influenced their *White Album*, released in 1968. The [Parapsychological Association \(PA\)](#) formed an association with the [American Association for the Advancement of Science](#), and during this time, other related organizations were also formed. They included the [Academy of Parapsychology and Medicine](#) (1970), the [Institute of Parascience](#) (1971), the [Academy of Religion and Psychical Research](#), the [Institute of Noetic Sciences](#) (1973), the [International Kirlian Research Association](#) (1975), and the [Princeton Engineering Anomalies Research Laboratory](#) (1979). Parapsychological work was also conducted at the [Stanford Research Institute \(SRI\)](#) during this period.

Features of parapsychology such as reincarnation and Kirlian photography gathered momentum during these years. Psychiatrist Ian Stevenson conducted much of his research into reincarnation during the 1970s, and the second edition of his [Twenty Cases Suggestive of Reincarnation](#) was published in 1974. [Psychologist Thelma Moss devoted time to the study of Kirlian photography at UCLA's parapsychology laboratory](#). Because of the interest generated by the Beatles, spiritual teachers from Asia descended upon the US, and their claims of abilities produced by meditation led to research on altered states of

consciousness. American Society for Psychical Research Director of Research, [Karlis Osis](#), conducted experiments in out of body experiences. Physicist [Russell Targ](#) coined the term “remote viewing” for use in some of his work at SRI in 1974.

The surge in paranormal research would continue into the 1980s.

Basilisk: A mythological beast of medieval European legend, the basilisk is a legendary reptile fabled to cause death with a single look. From [Mythology.net](#):

A Basilisk (or cockatrice) is a chimeric monster, born from a toad or serpent’s egg incubated under a cockerel. The terrible offspring that hatches from this egg is half-bird, half-snake, and all evil. It is one of the deadliest creatures to menace the mythological world, and it is extremely hostile towards mankind.



Medieval miniature of a Basilisk

The Basilisk’s horrific body is patched together from pieces of a dragon, a serpent, and a cockerel. It has a cockerel’s flashy, feathered head and is supported by two spindly chicken legs. Dragon wings erupt from its shoulders, and a long serpentine tail completes its shudder-worthy look. Although this chimera is a deadly enemy, it can be very small. Early accounts of the monster describe it as a mere 6-12 inches long.

Alternatively, the Basilisk is sometimes described as a giant snake, without the cockerel’s head or wings. Still, its movement is unlike other snakes. Rather than slithering with its stomach on the ground, it crawls forward with the front half of its body towering above the earth. Snake-like Basilisks usually reach gigantic proportions.

The Basilisk is, with good reason, one of the most feared beasts in all folklore. It can

kill or seriously injure a man in five different ways, and most of them don't even involve the awful creature risking its own skin in the fight.

The monster's most famous weapon is its dreaded gaze. The potency of its gaze is discussed in all the myths that relate to him, across several different cultures. No matter when, where, or who you are, if you meet the eyes of a Basilisk, you're done for.

Sardi's: Sardi's is a continental restaurant located at 234 West 44th Street, between Broadway and Eighth Avenue, in the Theater District of Manhattan, New York City. Sardi's opened at its current location on March 5, 1927. It is known for the caricatures of Broadway celebrities on its walls, of which there are over a thousand. ([Wikipedia](#))



An interior shot of the caricatures on the wall at Sardi's

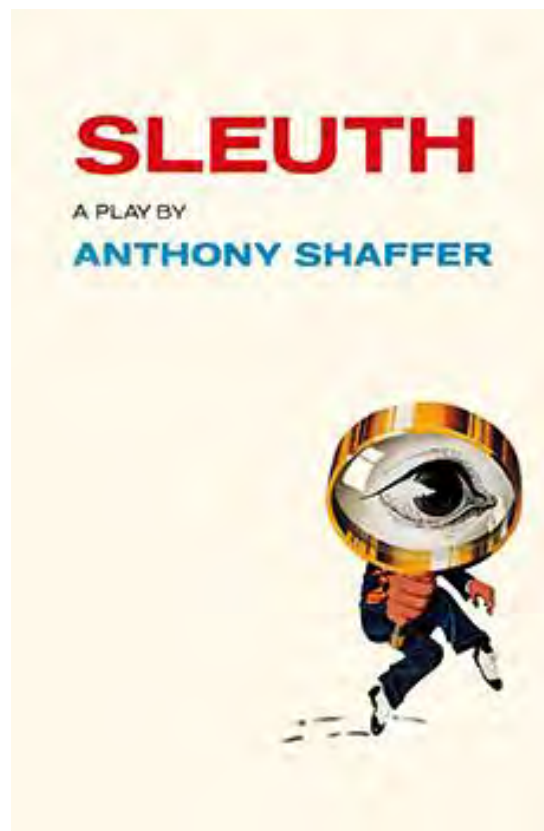
Sleuth: One of the more famous mystery plays, *Sleuth*, which was written by Anthony Shaffer, is set in a cozy and remote country manor in the county of Wiltshire in the Southwest of England. The home's owner, Andrew Wyke, is a very successful mystery writer, and its décor is centered around Andrew's obsession with games, game-playing, and the twists and traps of the fiction he spins.

Andrew induces Milo Tindle, his wife's lover, to come to the house alone, as "revenge is devised and murders plotted," setting up "the ultimate game of cat-and-mouse" ([Amazon.com](#)). [Encyclopedia.com](#) continues:

When *Sleuth* made its first appearance on the London stage in February 1970, it saw instant success. Moving to Broadway the following November, it won equal praise, even winning a Tony Award in 1971. In the program, audiences and reviewers were

asked not to reveal the plot to anyone who had not yet seen the play, for so much of the enjoyment of the play was derived from its almost constant plot twists. Working on the idea of a whodunit, Shaffer instead created the first of its kind: a whodunwhat.

Part of the success of *Sleuth* comes from Shaffer's misappropriation of the mechanics of the classic murder mystery. More of the success derives from Shaffer's skill at scripting the play. It is filled with baroque language, exaggerated characters, and pompous intellectualism; yet its pretensions are consistently undercut with elements of the farcical, such as Milo's donning of the clown costume. Another reason that audiences throughout the world have enjoyed it for years on end is that it is simply pure entertainment. Milo and Andrew match wits with the delicacy of cats inching around their prey. The audience is brought to points of both laughter and terror as the two men play, exchanging roles as cat and then as mouse, until their eventual downfall.



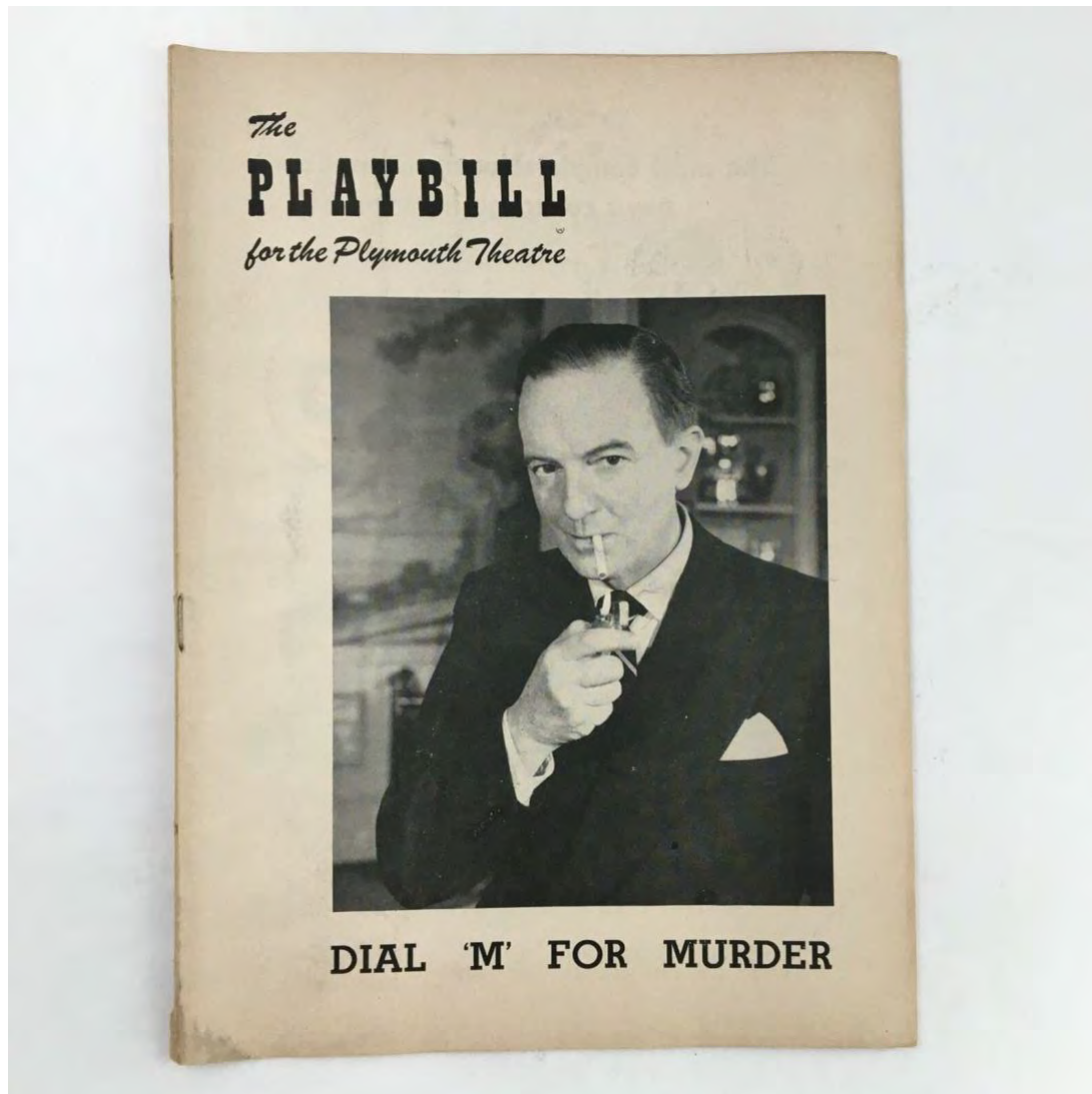
First edition of the play, 1970

The play was adapted for feature films in 1972, 2007 and 2014.

According to [Wikipedia](https://en.wikipedia.org/wiki/Sleuth), "Shaffer said the play was partially inspired by one of his friends, composer Stephen Sondheim, whose intense interest in game-playing is mirrored by the character of Wyke, and by mystery writer John Dickson Carr, whose stories featured complex plots and seemingly 'impossible' crimes".

The Murder Game: Sidney's places this, *his* play, "right up there" with *Sleuth* and *Dial "M"*[for Murder], two of the most successful murder mystery plays of all time, both of which – as described in this glossary – went on to command the box office as they did the stage.

Dial "M.": Sidney is referring to *Dial 'M' for Murder*, the play by Frederick Knott, and its iterations. It first appeared as an episode of *Sunday Night Theatre*, the British television crime drama series, early in 1952, then opened at the Westminster Theatre in Victoria, London in June of that year. The UK production was followed in October by a successful run on Broadway at the Plymouth Theater. In 1954, it was made into a film by Alfred Hitchcock.



Original Playbill from the Plymouth Theater production, ca 1953

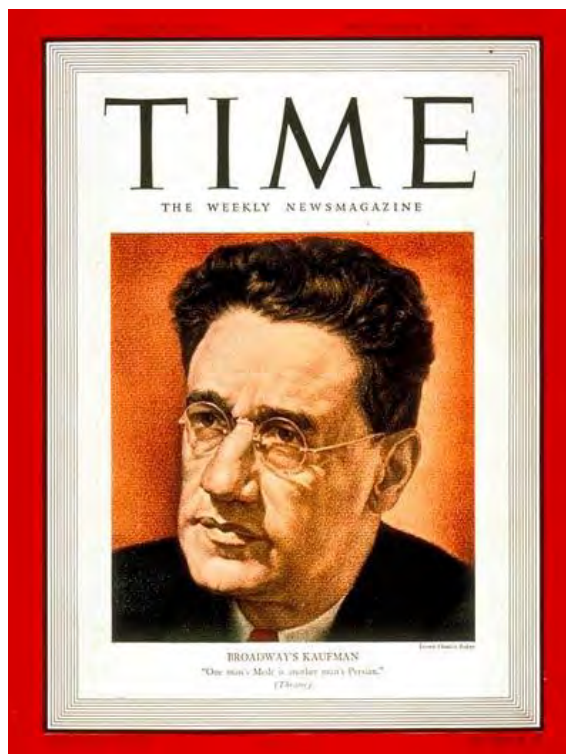
[Dramatists Play Service](#) describes the play as "a three-act drama for five men and one woman about a murder-for-hire gone wrong, going on to say:

Tony Wendice has married his wife, Margot, for her money and now plans to murder her for the same reason. He arranges the perfect murder. He blackmails a

scoundrel he used to know into strangling her for a fee of one thousand pounds and arranges a brilliant alibi for himself. Unfortunately ... the murderer gets murdered, and the victim survives. But this doesn't baffle the husband: He sees his hireling's death as an opportunity to have his wife convicted for the murder of the man who tried to murder her, and that is what almost happens. Luckily, the police inspector from Scotland Yard and a young man who is in love with the wife discover the truth, and in a scene of almost unbearable suspense they trap the husband into revealing his guilt, thus freeing Margot.

This exciting melodrama had a highly successful run on Broadway and the road. '... original and remarkably good theatre – quiet in style but tingling with excitement underneath.' –*NY Times*. 'It's a holiday for the whodunit fans, and, as such, it couldn't be more welcome.' –*NY Herald-Tribune*.

George S. Kaufman: From GeorgeSKaufman.com: George S. Kaufman (1889-1961) was the most successful playwright in the American theater during Broadway's golden years between the two World Wars.



George S. Kaufman on the cover of *Time Magazine*, November 20, 1939

His particular brand of sharp comedy and satire produced forty-five Broadway plays, the majority of which were successes; all but one of which were written in collaboration with other authors.

He was also a talented and precise director of his own work and several other popular plays and musicals. Renowned as a humorist and wit, he was a charter member of the famed Algonquin Round Table.

Kaufman worked with most of the major theatrical talents of his era and was the winner of two Pulitzer Prizes for drama, including the first Pulitzer ever awarded to a musical.

Kaufman died in New York City on June 2, 1961, at the age of 71, after a series of debilitating strokes that began in the late fifties. Given that, Sidney was right to worry that his lie could be exposed when he asked Myra if Kaufman were even alive at the time he was supposed to have revised *The Murder Game*. Although we don't know the actual dates, it Kaufman likely would not have been in good enough health to collaborate with Sidney.

An interesting fact about Kaufman is that he also hit a slump with his plays. From the onset of World War II until his strokes in the late fifties, he seldom reached the prominence he had enjoyed in the 1920s and 30s. He has few successes as a playwright in his final twenty years, paralleling Sidney's career trajectory at the time of the play.

Westport station: This charming [article on the history of the Westport train station](#) mentions, among other things, that the railroad first arrived in 1848, and that the station was built around 1880 and renovated in 2004. The article also mentions that the station is about 44 miles away from New York City's Grand Central Station, with travel time at about an hour and ten minutes.



Inside the Westport Station, where Clifford languished, waiting for Sidney to pick him up

Milford: Milford, Connecticut is one of the stations on the Metro-North line of the Metropolitan Transportation Authority, which serves New York and Connecticut on their Hudson, Harlem, and New Haven lines.

the French thing at Fine Arts Two: There was indeed a Fine Arts Two – even a Fine Arts One – at the time of the play. Both were at 80 Post Road East in Westport. I have not been able to find out when they went out of business, but they seem to be remembered with affection, as evidenced by the following articles: “[The Light Touch / Cinemas remember: reflections of a movie addict](#)”, as well as [this article](#) and [this article](#) from CinemaTreasures.org. The latter has a poster for Virgin Spring, shown below, a 1960 Ingmar Bergen film that predated his association with Liv Ullman by six years.



Actually it was built in seventeen-ninety-four but they were out of nines at the hardware store so I backdated it ten years ... The Historical Society had kittens: “Having kittens” is an idiom meaning to be “very upset, anxious, or uneasy” ([The Free Dictionary](#)). The expression’s origins are delineated in “[Idioms of the 20th Century](#)”:

Graham Seal claims that the expression goes back to at least the early 20th century. This appears to be correct as the expression is shared in Volume 5 of the “Dialect Notes” printed by the Tuttle, Morehouse & Taylor Company of New Haven, Connecticut and published by the American Dialect Society, covering the years 1918 through to 1927. The idiom is attributed as an established idiom in 1918.

According to the BBC, particularly painful pregnancies were thought to be as a result of a witch’s curse. Instead of being with child, the woman was thought to have kittens inside her, clawing to get out. Women who believed this to be true and who were experiencing pain over the course of their

pregnancy would become hysterical at the thought that they and their babies had been cursed by a witch.

In fact, there are records dating back to 1654 that show that a woman appealed to a Scottish court for permission to abort. Her reason for making the request was because she had 'cats in her bellie.' In fact, in the 1960s, it was reported that people in parts of the highlands of Banffshire dreaded cats for that very reason.

That being said, have kittens is difficult to find in newspapers, magazines and books with the trail going cold right before the turn of the century, in the late 1890s. Idiomation therefore pegs the idiom to about 1900s.

The Historical Society: Sidney is referring to the [Historic District Commission](#) (HDC) and/or the [Westport Historical Society](#). The house research director of the latter does research and study reports for the HDC, where s/he does stringent investigative work to determine the dates the area's historic homes were built.

Watch out for the beam. You can always tell an authentic Colonial by the visitors' bruised foreheads: Case in point: an article in Westport's local newspaper, the *Patch*, entitled "[History Buffs Tour Westport's Five Oldest Homes](#)", describes a 1727 cape house at 81 Clapboard Hill Road. Charles and Judith Reid have owned it since 1963, when their son Peter was six weeks old. "He grew to be 6-feet-4-inches tall - and thereby outgrew the miniature house with its low ceilings and doorways," the article explains. According to Judith Reid, "He took to wearing a football helmet inside". The article also mentions the "low exposed beams" of colonial architecture.

all these posters: It's not uncommon to mistaken window cards for posters, but as explained on pp. 12-13 of this glossary, theatrical window cards like the ones framed in Sidney's study are printed on a heavier, cheaper card stock than poster stock, and purchased in bulk. Because they were distributed in large numbers, they were printed using a cheaper process, and lacked the color, detail, and brilliance of posters.

Is that the mace that was used in Murderer's Child?: Two types of mace are pictured on p. 14 of this glossary, and the term is defined on p. 20.

And the dagger is from The Murder Game. (CLIFFORD goes closer, touches the dagger blade.) Careful, it's sharp.

The trick one was substituted in Act Two.

CLIFFORD. (Moves his hands to an ax handle.) In For The Kill?:

For The Kill is yet another play from the well-stocked canon of Sidney Bruhl. The dagger pictured on the following page, on the left, is an ancient Greek bronze dagger from the Late Helladic III period, circa 1300BC-1100BC. I thought it was only fitting to use the image, since Jewel just did *An Iliad*. On the right is a trick dagger with background photos that show it in use.



***Gunpoint*:** another Sidney Bruhl play.

***Angel Street*:** A play that ran on Broadway from Dec 5, 1941 to Dec 30, 1944 (Internet Broadway Database, IBDb.com). The plot summary from [Concord Theatricals](http://ConcordTheatricals) foreshadows the events in *Deathtrap*:

A Broadway hit first produced on the West End under the title *Gaslight* and filmed twice, *Angel Street* tells the story of the Manninghams, who live on Angel Street in 19th century London. As the curtain rises, all appears to be the essence of Victorian tranquility. It is soon apparent, however, that Mr. Manningham, a suavely handsome man, is slowly driving his gentle, devoted wife, Bella, to the brink of insanity with an insinuating kindness that masks more sinister motives. While he is out, Mrs. Manningham has an unexpected caller: amiable, paternal Inspector Rough from Scotland Yard. Rough is convinced that Mr. Manningham is a homicidal maniac wanted for a murder committed fifteen years earlier in this very house. Gradually, the inspector restores Bella's confidence in herself and, as the evidence against Manningham unfolds, the author has built and sustained some of the most brilliant, suspenseful sequences in modern theatre.

that's witnessed the prosecution: Sidney is referring to the play, *Witness for the Prosecution*, another thriller. Initially a short story by Agatha Christie, it was made into a play that premiered in London on October 28, 1953 at the Winter Garden Theatre and has been performed all over the world. It has been done in film and television in the UK and the US, with talks reported in Hollywood as recent as 2016 to reprise it.

pistol ... eighteenth-century German



Zenobia: Sidney's moniker for his typewriter, Septimia Zenobia was a third-century queen of the Palmyrene Empire in Syria. Born in 240 CE, she challenged the authority of Rome during the latter part of the period of Roman history known as The Crisis of the Third Century, defined by constant civil war allowing for break-away regions to form governments. (WorldHistory.org) It's hard to say why he chose the name. Maybe he has to wrestle with his typewriter, and it has something to do with Zenobia's rebellion and challenge of the status quo. Maybe he just likes the sound of the name. There are three typewriters brands, the names of which start with a Z: Zenit, Zeta and Zeya (TypewriterDatabase.com), so Sidney might have one of those and is riffing on the first letter of the model. Your guess is as good as mine ...

It has these Women's Lib overtones, plus the ESP ... It's such a timely play: ESP and its timeliness are discussed on pp. 29-30 of this glossary. The growth of Women's Lib (short for Liberation) in the US is outlined in "[Women's Rights Movement: Political and Social Movement](#)". Its abstract is reprinted below:

women's rights movement, also called women's liberation movement, diverse social movement, largely based in the United States, that in the 1960s and '70s sought equal rights and opportunities and greater personal freedom for women. It coincided with and is recognized as part of the "second wave" of feminism. While the first-wave feminism of the 19th and early 20th centuries focused on women's legal rights, especially the right to vote (see women's suffrage), the second-wave feminism of the women's rights movement touched on every area of women's experience—including politics, work, the family, and sexuality. Organized activism by and on behalf of women continued through the third and fourth waves of feminism from the mid-1990s and the early 2010s, respectively. For more discussion of historical and contemporary feminists and the women's movements they inspired, see [feminism](#).

Among the movement's most prominent influencers in the 1970s was Betty Friedan, whose groundbreaking 1963 book, [*The Feminine Mystique*](#), was an immediate bestseller. She chronicled the post-WWII role of women and their relegation to the suburban household life, which left them dissatisfied and unfulfilled. Organized groups of women, inspired by Friedan's book, mobilized with government leaders and union representatives who had already been lobbying the federal government for equal pay and for protection against employment discrimination. Their efforts proved fruitless, however, and by June 1966 they formed their own national pressure group, the [National Organization for Women \(NOW\)](#).

NOW formed a coherent national structure that focused on issues of women's rights, adopting a Bill of Rights that included six principal measures: enforcement of laws banning employment discrimination; maternity leave rights; child-care centers that could enable mothers to work; tax deductions for child-care expenses; equal and unsegregated education; and equal job-training opportunities for poor women.

The more radical groups – schisms of NOW – pursued the broader themes of women's liberation. These groups are usually the ones popularly regarded as Women's Libbers, primarily for their attitude and bold activism. These included a September 1968 protest in Atlantic City, New Jersey against the Miss America Pageant, and the publication in February 1969 of "[The Bitch Manifesto](#)," the principles of one of the most radical liberation groups, the Redstockings. The Redstockings also held the first public speak-out on abortion and developed the concept of "[consciousness-raising](#)" groups. They also held speak-outs on rape to focus national attention on the problem of violence against women, including domestic violence.

In November 1969, NOW held a [Congress to Unite Women](#) in New York City, which 500 women attended. They tried to develop parallel goals within the moderate and radical factions of the movement, but they couldn't come to agreement. The NOW agenda was reform; the radicals wanted revolution. Other Congresses followed in San Francisco, Los Angeles, and Chicago.



First Congress To Unite Women, New York City, November 23, 1969

The divisions didn't impede the movement from gaining much in a short period of time. The [Equal Employment Opportunity Commission](#) formed in 1965, eventually gave support to the organization, giving women access to jobs and requiring compliance from employers

who had long been known to discriminate against women. Reforms were enacted in the area of divorce law; employers could no longer fire pregnant women; colleges and universities added women's studies programs to their curricula and women ran for and secured political office in unprecedented numbers. In 1972 Congress passed [Title IX of the Higher Education Act](#), which prohibited any educational program receiving federal funds to discriminate on the basis of sex. Both all-women and all-men's schools required to admit members of the opposite sex, and female sports teams had to be sponsored and financed by athletic programs. In 1973, the United States Supreme Court legalized abortion in its ruling on [Roe v. Wade](#). Now, nearly 50 later, it is being challenged by a conservative Court, and only a scant few days ago, the US national women's soccer team sued and won an [equal pay settlement](#) and [rectified the pay gap going forward](#). In his speech, "Remaining Awake Through a Great Revolution," which he gave at the National Cathedral on March 31, 1968, [Dr. Martin Luther King Jr.](#) made the hopeful observation, "... the arc of the moral universe is long but it bends toward justice".

The women's rights movement lost momentum when NOW's resources put singular focus on passage of the Equal Rights Amendment (ERA) in Congress in 1972. Its leaders, including Bella Abzug, Betty Friedan, Shirley Chisholm, and Gloria Steinem, pushed for state ratification, but their efforts were contravened by a vehement anti-feminist crusade led by Phyllis Schlafly. They claimed that the Amendment would weaken protection for children from sexual predators, invalidate state sodomy laws, outlaw single-sex restrooms in public places, legalize same-sex marriage, and make taxpayer-funded abortion a constitutional right. The amendment ended up falling three states short of ratification by 38 states within 10 years of its passage by Congress.

Watershed moments in Women's Lib in the 70s included the launch of [Ms. Magazine](#), helmed by Gloria Steinem, which soon became a manifesto for the fledgling feminist movement. Another was the horrific gang rape of [Ann Simonton](#), then a top fashion model in New York City who had graced the covers of [Sports Illustrated's Annual Swimsuit Issue](#). On her way to a modeling assignment, she mistakenly got off at the wrong subway stop and was subsequently gang-raped at knifepoint in Morningside Park. She has said that the resulting trial by a justice system that didn't recognize the crime was more demeaning and dehumanizing than the rape itself. Both execrable events made her a [lifelong activist against sexual assaults on women](#) through her protests, videography, wrings, and lectures. She founded [Media Watch](#) here in Santa Cruz, California, which, as its mission states, has been challenging racism, sexism, and violence in the media through education and action since 1984. Her autobiographical writings have been published in the 1983 book [I Never Told Anyone: Writings by Women Survivors of Child Sexual Abuse](#), edited by Ellen Bass, another Santa Cruz resident, and in [Her Wits About Her: Self-Defense Success Stories by Women](#) (1987), by Denise Caignon and Gail Grove (Editor). She has been published and written about in national and international newspapers and magazines such as *Fotografisk Magazine* in Sweden, *The Nation*, *Mother Jones*, *The Los Angeles Times*, *Emma*, a German feminist magazine, *The New York Times*, *The San Francisco Examiner*, and *Ms. Magazine*. The two educational videos she wrote and produced have been acclaimed nationally, with her "Don't Be a TV: Television Victim" receiving the Silver Apple Award from the National Educational Video and Film Festival.

Ann's acts of non-violent civil disobedience led to 11 arrests, including jail time while still dressed in one of her infamous "meat suits," which she donned to disrupt the Miss California pageant at the Santa Cruz Civic Center in the 1980s. As part of the "Myth California" protest series, she and her "Praying Mantis Brigade" led counter-pageants, protesting "the objectification of women and the glorification of the beauty myth." The protests received international coverage and contributed to the relocation of the Miss California pageant from Santa Cruz to San Diego.



Ann Simonton wearing a meat dress in 1982 protesting the Miss California Pageant on the steps of the Santa Cruz Civic Auditorium

Simonton tours university campuses across the US with her presentation, "Sex, Power and the Media." She has been a guest on "Dr. Phil", "The Oprah Winfrey Show", "Larry King Live", "Entertainment Tonight" and CNN's "Crossfire".

Why so much focus on Ann Simonton in this glossary? She was a definitive influence on the social climate Sidney mentions, she is local, and I admire that she managed to turn a horrific personal event into an impetus to right unspeakable wrongs.

He'll think he has the wealth of the Indies here, and we're Mr. and Mrs. Jean Lafitte:

The meaning of the wealth of the Indies is explained in an October 2002 article, [Gold of the Indies](#) by Julie Jones for the Metropolitan Museum of Art. She begins with a quote from Marco Polo, "The quantity of gold they have is endless..." Columbus, a voracious reader well-acquainted with Polo's *Travels*, learned this to be true when in October 1492, his Santa Maria ran aground on the banks of an island that he named Española (Hispaniola). He had miscalculated the circumference of the globe by about 25 percent in his search for Japan, or Cipangu, Polo's island of "endless gold". "Convinced that fabled Cipangu was not far from the small island on which he had landed," Jones writes, "Columbus went ashore and, unfurling royal standards, claimed it for his sponsors, King Ferdinand and Queen Isabella of Spain—thereby initiating what would become the vast Spanish empire in America".

Columbus would soon satisfy the goal of the earliest years of European expansion onto the American continents, the search for gold. While his crew repaired the damaged ship, Jones relates:

... local people arrived to trade bits of gold for brass hawks' bells carried by the sailors. Columbus was so cheered at the sight of the gold that the island chieftain—who wished to see him even more pleased—told the dismayed mariner that the precious metal could be found in abundance nearby and gave him an impressive mask inset with large pieces of gold. This evidence, and the prospect of much more, led Columbus to believe that the shipwreck had been providential.

En route to Spain, Columbus wrote to the king and queen telling them of the newfound lands across the western sea and the rich islands of the Indies. In a letter amazingly brief for the magnitude of its contents, he reported that he had claimed the island for the Spanish sovereigns. He told of the innumerable peoples he had encountered; of birds, trees, exotic fruits, and plants; of the rivers that contained gold; and of mines for gold and other metals.

In her Journal Article "[Columbus's Gift: Representations of Grace and Wealth and the Enterprise of the Indies](#)" for *The Johns Hopkins University Press* (Vol. 119, No. 2, Hispanic Issue (Mar., 2004, pp. 201-225), Elvira Vilches describes Columbus's display of the wealth of the Indies for Ferdinand and Isabella:

In May 1493, upon returning from his first voyage, Columbus presented at the Royal Court in Barcelona a procession of naked Indians adorned with gold and accompanied by multicolored parrots. The spectacle previously astonished crowds in Lisbon and Seville, and a similar display would follow his second voyage. After spending three years in La Española, in October 1496, the explorer brought to Burgos a cavalcade of Indians and mules loaded with gold objects. Inscribed as wonders – that which exceeds the ordinary – and inserted in the ambience of court spectacles, these subjects and objects represented the fertile lands, great mines of gold, and the thousands of other valuable things that the Admiral listed in his writings and professed to have discovered in the New World.



"Wealth of the Indies", 17th century. Design for a Gobelin tapestry showing rich flora and fauna and products of the West Indies and Central and South America

At the time, the exploration and colonization of lands by kings and queens was considered a divine right, ordained by God, for the betterment of the inhabitants. In our times, we see the exploitation and destruction of people and their cultures. It doesn't seem to stop us from continuing to do it, though.

Mr. and Mrs. Jean Lafitte: Because I am married to an oenophile, I thought for sure that the wealthy couple Sidney mentions are related to Château Lafite and Les Grandes Vins de Lafite Rothschild. However, the French winemaking Lafites spell their name with just one "t", while Sidney's Lafitte has two. Jean Lafitte is a real-life pirate; "[Jean Lafitte Biography](#)," an article on *MrNussbaum.com*, describes him as "a pirate who operated out of the port of New Orleans in the early 1800s. Very little is known about his childhood and adolescence except that he was born in Haiti sometime around 1780 and was at least partly Jewish".

It's interesting that the article feels compelled to characterize him as "at least partly Jewish" but says nothing about a wife. My sense was that a spouse was just a figment of Sidney's wit, spinning out a Mr. and Mrs. Filthy Rich Pirate. However, Lafitte's [biography on WorldHistory.org](#) claims, "He charmed numerous aristocratic women," as he was, until later in his life, "a romantic figure - tall, slender, and handsome, with dark hair and eyes". He doesn't look particularly romantic in the portrait on the next page, but perhaps it was painted earlier in his life.



The Franco-American pirate and privateer Jean Lafitte
19th-century portrait, circa 1780 - 1821

Harry Houdini: Harry Houdini was an American magician noted for his sensational escape acts. Born March 24, 1874 in Budapest as Erik Weisz, he died on Halloween in Detroit, Michigan in 1926.



Harry Houdini in handcuffs, ca 1905

"His heart as far from fraud as heaven from earth.": From *The Two Gentlemen of Verona*: Act 2, Scene 7. Julia is talking with complete sincerity to Lucetta about Proteus' virtues; Sidney is speaking sardonically about Clifford.

my prize pair of twelve-hundred-dollar Houdini handcuffs: \$1,200 in 1978 is equivalent in purchasing power to about \$5,321.02 today.

concatenation: a series of interconnected things or events. Also, the action of linking things together in a series.

eyeshade: eyeshadow

garrotte: the French spelling; in English, "garrote", it is a wire, cord, or apparatus used to strangle someone.

The word is early 17th century, by way of French from the Spanish garrote, meaning a "cudgel"; it may also be of Celtic origin.

It is pictured on p. 14 of this glossary.

ecology: the branch of biology that deals with the relations of organisms to one another and to their physical surroundings.

In the 1970s, many gains were made in environmental awareness, as described in the *NBCnews.com* article, "[Earth Day at 50: Why the legacy of the 1970s environmental movement is in jeopardy](#)," written by Denise Chow and posted April 22, 2020. Broad and bipartisan agreements were reached. In the 1960s, as the danger of human-caused pollution became evident, people began to demand change. They joined huge protests and organized teach-ins. Their efforts resulted in the organization of the first Earth Day, an event purposed with raising public awareness about threats to the environment.

The mobilization instigated many reforms over the next decade. Environmentalists and members of the public introduced Science-based legislation targeted at protecting the planet, including the establishment of the Environmental Protection Agency in 1970, passage of the Clean Air Act the same year, the Clean Water Act in 1972 and the Endangered Species Act in 1973. David Muth, director of Gulf restoration for the National Wildlife Federation, recalls, "We cleaned up the surface waters of the United States, we cleaned up the air, we salvaged many species on the brink of extinction, we took a hard look at how we treat wetlands and barrier islands, and we didn't do a lot of stupid things because of the National Environmental Policy Act," Muth said. "All these seminal pieces of legislation were passed in the 1970s."

The article describes how the movement's gains in the seventies were undermined by Republican congresspeople in subsequent years:

This period of time [the 70s] was significant because it kicked off an era of mostly

bipartisan support for environmental action, said Mann, a professor of atmospheric science at Pennsylvania State University who rose to prominence after publishing a paper in 1998 that showed temperature changes on Earth over the past millennium.

Though support for climate science now tends to be divided along party lines, he acknowledges, many key environmental policies were introduced by Republican administrations, including those of Richard Nixon, Ronald Reagan, and George H.W. Bush.

Reverend Sun Myung Moon: Founder of the Unification Church, whose followers were dubbed Moonies. His bio below from Brittanica.com is edited to focus on his activities in the US in the 1970s:

Sun Myung Moon, (born January 6, 1920, Kwangju Sangsa Ri, North P'yŏngan province, Korea [now in North Korea]—died September 3, 2012, Kap'yŏng, Kyŏnggi province, South Korea), South Korean religious leader who in 1954 founded the Holy Spirit Association for the Unification of World Christianity, better known as the Unification Church.



Sun Myung Moon ("Father") and Hak Ja Han ("Mother"), June 29, 2006

In his book [*The Divine Principle*](#) (1952), which is the basic scripture of the church, Moon wrote that at the age of 16 he had a vision of Jesus Christ in which he was told to carry out Christ's unfinished task. Moon believed that God chose him to save

mankind from Satanism, and he regarded communists as Satan's representatives in the world.

... in the early 1970s he began full-scale missionary operations in the United States. As young people were drawn into the movement, Moon incurred widespread hostility from the parents of followers, who believed that their children had been unfairly indoctrinated. Other controversies also mounted over the movement's fund-raising techniques, as well as over immigration issues and tax manipulation.

Moon and his wife were respectively addressed as "Father" and "Mother" by disciples, for whom the two epitomized God's ideal family. In 1973 the Moons moved their headquarters to Tarrytown, New York, operating from there an international network of businesses. In 1982 Moon founded a newspaper, The Washington Times. That year he was also convicted of tax evasion, sentenced to 18 months in prison, and fined \$25,000; he went to prison in 1984.

lumbago: pain in the muscles and joints of the lower back.

The Yield House: From [Furniture World Magazine](#) on 5/25/2004, "Yield House, which has a 50-year history of manufacturing solid wood furniture, is best known for their mail order catalog and is considered to be the largest manufacturer of solid wood furniture marketing their products primarily through a mail order catalog".

Their furniture is also sold by dealers in retail outlets.

Buck Raymond or Maury Escher: From what I can ascertain, these two are fictional.

New Dramatists League: From [Wikipedia](#):

New Dramatists is an organization of playwrights founded in 1949 and located at 424 West 44th Street between Ninth and Tenth Avenues in the Hell's Kitchen (Clinton) neighborhood of Manhattan, New York City.

The members of New Dramatists participate in seven-year residencies to build up their playwriting skills and develop their careers. In addition to housing resident playwrights, New Dramatists also holds workshops for young authors. The organization hosts an annual luncheon at which actors and producers who have made contributions to American theatre are honored. Brian Stokes Mitchell, Glenn Close, and Meryl Streep are among past honorees.

The New Dramatists have a library that is open to the public on weekdays.



New Dramatists is located in a former church built in the 1880s in the Gothic Revival style [pictured above]. It was the location in turn of St. Matthew's German Lutheran Church, the Lutheran Church of the Redeemer, the Lutheran Metropolitan Inner Mission Society, and, by the mid-1960s, the All People's Church.

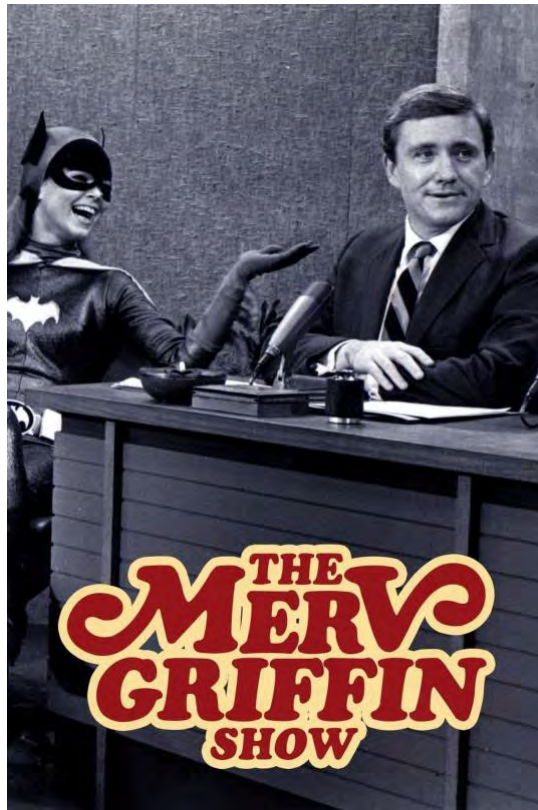
Past alumni include Suzan-Lori Parks and Octavio Solis.

Merv Griffin Show: according to TelevisionAcademy.com, *The Merv Griffin Show* was a popular American television talk show, featuring host [Merv Griffin](#). The series ran from October 1, 1962 to March 29, 1963 on NBC, September 20, 1965 to September 26, 1969 in first-run syndication, from August 18, 1969 to February 11, 1972 at 11:30 PM ET weeknights on CBS and again in first-run syndication from February 11, 1972 to September 5, 1986.

Griffin was known for his conversational interview style, which “created the perfect atmosphere for conducting intelligent interviews that could be serious with some and light-hearted with others. Rather than interview a guest for a cursory 5- or 6-minute segment, Griffin preferred lengthy, in-depth discussions with many stretching out past 30 minutes. In addition, Griffin sometimes dedicated an entire show to a single person or topic, allowing for greater exploration of his guests’ personality and thoughts.

Griffin’s idea of the perfect show was to have as many diverse guests as possible, from entertainers to scientists, Hollywood glamour to Vegas variety, and from comedians to political leaders. A perfect example lies in an episode from September 1965 which featured the zany comedian Phyllis Diller followed by an interview with Capt. Mitsuo Fuchida, the Japanese navy officer who planned and led the attack on Pearl Harbor in 1941 — a truly unique moment in television history”. ([Wikipedia](#))

A list of his 25 years of interviews can be found [here](#).



Merv Griffin often frequented the Café Rio on the Esplanade in Rio Del Mar, Aptos.

Peter Hurkos: From his June 2, 1988 [obituary in the *New York Times*](#):

Peter Hurkos, a professional psychic who sought clues in the Manson family murders and the Boston Strangler case, died of a heart attack today, his publicist said. He was 77 years old.



Peter Hurkos in an undated photo

Mr. Hurkos, born Pieter Van Der Hurk in the Netherlands, gained widespread attention in 1964 when Attorney General Edward W. Brooke of Massachusetts said he had come "uncannily close" to describing the person suspected of strangling 11 women in Boston. Mr. Hurkos also helped the authorities in the 1969 Manson family murders.

He had run-ins with the law as well and was convicted in Milwaukee in 1964 for impersonating an agent of the Federal Bureau of Investigation.

Mr. Hurkos said he became psychic in 1941, when, while working as a painter, he fell from a ladder and suffered a brain injury.

He came to the United States in 1956 for psychic experiments and lived in the Los Angeles area about 25 years.

He is survived by his wife, Stephany Courtney, their daughter, and six children from a previous marriage.

This [article](#) mentions his self-promotion on *The Merv Griffin Show* and has a link to his appearance on *One Step Beyond*, the 1960 television show. This [IMDb cast list](#) shows that he appeared on the *The Merv Griffin Show* for one episode in 1971.

ginseng root: The Abstract for the September 13, 2013 article "[Ginseng and male reproductive function](#)" for the National Library of Medicine, confirms ginseng as an aphrodisiac:

Ginseng is often referred to as the King of all herbs and is found to be a promising agent to improve general well-being. Ginseng has also been reputed as an aphrodisiac and is used to treat sexual dysfunction as well as to enhance sexual behavior in traditional Chinese medical practices. Data from animal studies have shown a positive correlation among ginseng, libido, and copulatory performances, and these effects have been confirmed in case-control studies in human. In addition, ginseng is found to improve the sperm quality and count of healthy individuals as well as patients with treatment-related infertility. These actions are mostly attributed to ginsenosides, the major pharmacological active components of ginseng. This review compiles the current knowledge about the multifaceted effects of ginseng on male reproductive function, and also focuses on its mechanisms of action that may represent novel therapeutic strategies for the treatment of male reproductive diseases or disorders.

Joe Papp: The excerpt below is from the article, "[About Joseph Papp: A Pragmatic Radical Touched with Public Genius](#)," written by Gail Papp and posted on her website, *GailPapp.com*, which is devoted to "writing the Joe Papp story never told". Gail and Joseph, married in 1976, were partners in both life and work.

Joseph Papp (born Joseph Papirofsky; June 22, 1921 – October 31, 1991) was the American theatrical producer and director who founded The Public Theater in what

had been the Astor Library Building in lower Manhattan. There, Papp created a year-round producing home to focus on new plays and musicals from voices not being heard. The Public Theater's first production was *Hair*, which went on to be the first rock musical to play on Broadway.

Other examples of plays which began at The Public are the works of David Rabe, Ntozake Shange's *for colored girls who have considered suicide / when the rainbow is enuf*, Charles Gordone's *No Place To Be Somebody*, the first play by an African American playwright to win the Pulitzer Prize, Michael Bennett's Pulitzer prize-winning musical, *A Chorus Line*, and under its current Artistic Director, Oskar Eustis, The Public Theater production of *Hamilton*. Papp also founded Free Shakespeare in the Park at the Delacorte Theater in Central Park, helped to develop other Off-Broadway companies, and worked to preserve the historic Broadway Theater District.



Joe Papp in his office at The Public Theater

Gail Merrifield was the Director of New Plays and Musicals Development for the Public Theater. Joe's partner in work and in life, Joe Papp and Gail Merrifield were married in 1976. Gail calls Joe Papp a "pragmatic radical touched with public genius." He was a fearless, outspoken leader who championed theater as a democratic voice of, by, and for all people.

As she introduces a new generation to Joseph Papp in her upcoming memoir, Gail will discuss the controversial issues that they dealt with (such as Joe's front-page battle with Parks Commissioner Robert Moses to keep Shakespeare in the Park free, TV censorship and the 1980s political backlash against the arts) as well as a major conflict within the organization in the 1970s, all issues which resonate today. From

her own role and working alongside Joseph Papp, Gail will also pull back the curtain on the theatrical process, discuss the improbable and totally unforeseeable making of huge hits – as well as how to work successfully with creative people, and will give insight into how Joe helped to empower playwrights through his inspiring leadership of a unique theatrical organization.

Having grown up in an orthodox household in Williamsburg, Joe enjoyed a lifelong passion for Jewish culture. Speaking Yiddish as a child, he believed, led him to an early appreciation of the musicality of Shakespeare's language, as Gail Merrifield Papp recounts in her coming memoir, *Public/Private*. And Joe knew he had found the right home for The Public Theater when he learned that the building on Astor Place had been the home during WWII of the Hebrew Immigrant Aid Society (HIAS), the organization that had helped so many Jewish refugees fleeing the Nazis. It gives Gail great pride to continue Joe's love for Jewish theater and Yiddish traditions as a board member of the Joseph Papp Yiddish Theater.

Joseph Papp is one of my heroes. The quote below is one reason why.

"While memory holds a seat"

Theater doesn't exist independently of life. In my world, there's always a connection between the front page and the theater page.

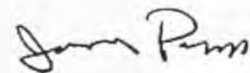
There's a very specific reference in Hamlet that I've always taken to heart and that is when Hamlet meets the Ghost of his father and the Ghost says, "Remember me."

And Hamlet says, "While memory holds a seat in this distracted globe"--that's how long he'll remember him.

Now that's a triple metaphor.

"This distracted globe" was Shakespeare's Globe Playhouse where all the distracted audiences gathered; the "distracted globe" was the world; and the "distracted globe" was Hamlet's head, the more literal meaning of the line.

I believe in that: my head, the theater and the world. The interconnection has to be constant.



New Haven: New Haven is a coastal city on Long Island Sound, in Connecticut. It's home to the Ivy League Yale University, founded in 1701. The institution's museums include the Yale Peabody Museum of Natural History, the Yale University Art Gallery, and the Yale Center for British Art. Grove Street Cemetery, dating from the late 18th century, has a 19th-century Egyptian Revival gateway. The New Haven Museum covers local history. (Google)

Partner's desk: From [Wikipedia](#):

A partner's desk, partner's desk or partners' desk (also double desk) is a mostly historical form of desk, a large pedestal desk designed and constructed for two users working while facing each other. The defining features of a partner's desk are a deep top, two sets of drawers, one at each end of the pedestal, and usually the absence of a modesty panel (unless one has been added later).



Mahogany Partner's Desk, England, manufactured in 1840

When the desk is large the flat top is often fitted into frames at the tops of each pedestal and lifts off to allow the desk to be lifted and moved through doorways as three pieces. Most partners desks made in the 19th century were built of high-quality woods such as oak, mahogany or walnut and finished with tooled leather inserts on top and brass fittings all around. Many reproductions have been made in the 20th century.

Wilton: Per [ConnecticutHistory.org](#): "The town of Wilton is located in Fairfield County in the southwestern portion of the state known as the Norwalk River Valley. In 1802 the General Assembly declared Wilton a separate township from Norwalk. In 1777 the Revolutionary War made its mark on the town when the British set fire to several homes after they retreated from their raid on Danbury. The early years of the Industrial era mostly bypassed the small farming community, and it would not be until later that light industry appeared in the town. Today, the town is a mix of 18th- and 19th-century homes and small

subdivisions. Careful zoning laws adopted in the 20th century help the town retain its present-day rural charm”.

Wilton is one of the official stops on the [Connecticut Antiques Trail](#).

Vassar: Founded in 1861, Vassar College is a highly selective, residential, coeducational liberal arts college. Consistently ranked among the top liberal arts colleges in the country, Vassar is renowned for pioneering achievements in education, for its long history of curricular innovation, and for the beauty of its campus. ([Vassar.edu](#))

Until it became co-educational in 1969, Vassar was one of the Seven Sisters, seven highly selective liberal arts colleges in the Northeastern United States that are historically women's colleges. Barnard College, Bryn Mawr College, Mount Holyoke College, Smith College, and Wellesley College are still historically women's colleges; Vassar College is currently a coeducational college and Radcliffe College was absorbed in 1999 by Harvard College.

The Seven Sisters were created to provide women with the educational equivalent to the Ivy League colleges, which were traditionally male.

The Seven Sisters refer to the seven daughters of the Titan Atlas and the sea-nymph Pleione, who are Maia, Electra, Taygete, Alcyone, Celaeno, Sterope, and Merope. ([Wikipedia](#))

Supreme Court Justice Frankfurter: From [Brittanica.com](#):

Felix Frankfurter, (born Nov. 15, 1882, Vienna, Austria-Hungary—died Feb. 22, 1965, Washington, D.C., U.S.), associate justice of the United States Supreme Court (1939–62), a noted scholar and teacher of law, who was in his time the high court's leading exponent of the doctrine of judicial self-restraint. He held that judges should adhere closely to precedent, disregarding their own opinions, and decide only “whether legislators could in reason have enacted such a law.”

Frankfurter was the son of a Jewish merchant who left Vienna for New York in 1893. Young Frankfurter was educated at the City College of New York and at the Harvard Law School, where he later taught (1914–39). He served as assistant to Henry L. Stimson when Stimson was U.S. attorney for the Southern District of New York (1906–09) and secretary of war under President William Howard Taft (1911–13). Frankfurter's influence on President Franklin D. Roosevelt was largely responsible for Stimson's return (1940) as head of the War Department during World War II.

Gibson's: At one time, the Gibson Discount Center chain had 684 stores across the US. The chain opened in 1960, but by 1978, the company began to decline as franchisees started to withdraw. In November 2002, Gibson's announced it would close the chain's 17 remaining stores. Two stores continue to operate independently under the Gibson's name, in Kerrville, Texas, and Weatherford, Texas. Gibson's stores in Kansas are members of Ace Hardware. ([Wikipedia](#))

There could conceivably been a Gibson's in Westport, but it wouldn't have carried the items Clifford is going to buy: salad things, milk, and yogurt – "anything but prune".

Arthur Miller probably has old sample cases hanging on his wall: A reference to Miller's seminal work, *Death of a Salesman*.

CLIFFORD: ... everybody's opening up about everything these days, aren't they? In print, on TV; why not on stage, as long as it can't be proved? I've given it some serious thought, Sidney and I honestly believe it'll help the play, give it an added dimension of – intriguing gossip.

SIDNEY: ... I want to live out my years as "author of The Murder Game:" not "fag who knocked off his wife."

CLIFFORD: These days, geez, who cares about anything?

The dialogue between Sidney and Clifford reprinted above speaks to the changing attitudes towards gays post-[Stonewall](#), the riots that catalyzed the gay rights movement in the US and throughout the rest of the world. The Stonewall Riots, aka the Stonewall Uprising, occurred after the New York City police raided the Stonewall Inn, a Greenwich Village gay club, in the early hours of June 28, 1969. Neighbors and patrons of the establishment, angered by rough handling of the Inn's employees and patrons by the police, took to the streets in protests that lasted six days.

The article about Stonewall in *History.com*, accessible through the "Stonewall" link above, describes how the uprising would impact attitudes towards gays in the 1970s:

Though the Stonewall uprising didn't start the gay rights movement, it was a galvanizing force for LGBT political activism, leading to numerous gay rights organizations, including the [Gay Liberation Front](#), [Human Rights Campaign](#), [GLAAD](#) (formerly Gay and Lesbian Alliance Against Defamation), and [PFLAG](#) (formerly Parents, Families and Friends of Lesbians and Gays).

On the one-year anniversary of the riots on June 28, 1970, thousands of people marched in the streets of Manhattan from the Stonewall Inn to Central Park in what was then called "Christopher Street Liberation Day," America's first gay pride parade. The parade's official chant was: "Say it loud, gay is proud."

In 2016, then-President Barack Obama designated the site of the riots—Stonewall Inn, Christopher Park, and the surrounding streets and sidewalks—a national monument in recognition of the area's contribution to gay rights.

Despite the gains made in the seventies and subsequent years, Clifford's question, "These days, geez, who cares about anything?" was contradicted decades later. Ten years ago, the estate of Ira Levin cared deeply about a production of *Deathtrap* at the L.A. Gay & Lesbian Center's Lily Tomlin/Jane Wagner Cultural Arts Program at the Davidson/Valentini Theatre. They objected to its use of nudity and gay content. After a very successful spring

2012 run of *Deathtrap*, the Center planned a remounting in September. The [Los Angeles Times](#) reported:

Levin's estate revoked permission to stage the murder story, citing an instance of nudity that occurs near the end of first act in the center's staging, according to Jon Imparato, a producer of the revival. In one scene of the production, the character of Clifford, a young, aspiring writer with shady motives, disrobes and reveals his backside to the audience. Imparato said the nudity lasts for approximately 30 seconds.

The L.A. Gay and Lesbian Center said it sent an email to the Levin estate attempting to appeal the decision. The center then received a cease-and-desist notice from the estate, telling them to halt the production.

After another appeal, the center said it was granted permission to produce the play but under the condition that the staging would not include any behavior indicating a physical relationship between Clifford and his older male mentor, Sidney.

The center then decided to call off the production. "No director could adhere to these restrictions. They were so limiting," said Imparato.

The spring production received stellar reviews from [ArtsBeat LA](#), and [Los Angeles Times](#), and [three Ovation Award nominations](#), winning for best lighting design.

Use the following links to read more: [The Advocate](#), [Theater Mania](#), and [Broadway World](#).

Inspector Hubbard: In *Dial "M" for Murder*, Inspector Hubbard is a detective who is the



John Williams' played Inspector Hubbard
in both the stage and movie versions

British version of Columbo – much savvier than he appears – albeit a far snappier dresser. Like Columbo, he finds the likely instigator of the crime by seeing through his or her feigned innocence. In the case of *Dial "M" for Murder*, it is the Tony character, leading the

inspector to deduce the conspiracy the man has concocted. The Inspector is not as congenial as Columbo, but occasionally shows his good-natured character underneath his strictly professional demeanor.

"The closer you stay to the truth, the better off you are.": Sidney is paraphrasing the sentiment of axioms such as "Truth is stranger than fiction; "Write what you know"; "To be persuasive we must be believable; to be believable we must be credible; credible we must be truthful" (Edward R. Murrow); or "Be truthful, and the result is bound to be amazingly interesting" (Virginia Woolf).

Tin Pan Alley: Tin Pan Alley was the music publishing hub in New York City at the turn of the 20th century, and it provided economic security and fame for many of America's greatest composers. (Study.com)

Peripeteia? Reversal?: From Brittania.com, "Peripeteia, which is Greek for "reversal", is the turning point in a drama after which the plot moves steadily to its denouement. It is discussed by Aristotle in the *Poetics* as the shift of the tragic protagonist's fortune from good to bad, which is essential to the plot of a tragedy. It is often an ironic twist, as in Sophocles' *Oedipus Rex* when a messenger brings Oedipus news about his parents that he thinks will cheer him, but the news instead slowly brings about the awful recognition that leads to Oedipus's catastrophe.

seventeen-jewel brain: Clifford is saying that Sidney's brain has the precise machinations of a [seventeen-jewel watch](#).

Peter Pilgrim: Clifford's name for Porter Milgrim, a play on his last name that alludes to his fuddy duddiness.

small armed crossbow: A crossbow is essentially a bow mounted on an elongated frame (called a tiller or stock) with a built-in mechanism that holds the drawn bow string, as well



Small medieval crossbow replica

as a trigger mechanism that allows the string to be released. The smallest crossbows are known as pistol crossbows. (Wikipedia)

Rabbit Hill Road: There is indeed a Rabbit Hill Road in Westport, shown on the map on the following page.

