

# JANIS PAIGE



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# JANIS PAIGE

Janis Paige is the consummate entertainer, whose career spans every facet of show business, from film and theater to television and nightclubs. She's made her mark from Hollywood to Broadway and countless cities in between, stealing the hearts of millions in hundreds of performances and appearances over seven decades.

Her latest act is a one-woman show about her life and career, in which Ms. Paige shares favorite songs and recounts tales from her lifetime in the limelight -- from growing up during the Great Depression to achieving her dream of Hollywood stardom to the personal and professional triumphs, losses and laughs of a long and highly successful career in the entertainment industry. The insightful and down-to-earth Ms. Paige takes her audience along for a revealing, poignant, witty and unforgettable journey.

Ms. Paige, born Donna Mae Tjaden, began her entertainment career at the tender age of 5, when she sang in amateur contests in her beloved hometown of Tacoma, Washington. A natural beauty with verve and personality, Ms. Paige had big talent and dreams to match. After successful performances in high school, her mother moved the family to Hollywood so Ms. Paige could pursue a career in entertainment. In a turn of events worthy of a Tinseltown screenplay, her big break came when -- still a teen -- she was asked to fill in for a singer at the storied Hollywood Canteen, the motion picture industry's club for World War II servicemen. After performing two songs, she was approached by the assistant to movie mogul Louis B. Mayer, who asked her to come to the studio the very next day. Mr. Mayer immediately signed her to a Metro Goldwyn Mayer contract, launching her decades-long career on screen and stage. Janis Paige, beautiful, statuesque Hollywood starlet, was born.

She debuted with Esther Williams and Red Skelton in MGM's *Bathing Beauty*, but enjoyed her first major role in Warner Bros.' smash hit *Hollywood Canteen*, which celebrated the vaunted club and featured nearly the entire stable of Warner Bros. actors and numerous big name entertainers. Then under exclusive contract to Warner Bros., her next role in *Of Human Bondage* solidified her rise to stardom. Over the next five years she became one of the studio's leading stars.

Ms. Paige's long film career includes her scene-stealing turn opposite Fred Astaire and Cyd Charisse in *Silk Stockings*, and a flashy role in the comedy *Please Don't Eat the Daisies*. She co-starred in films including *Bachelor in Paradise*, *Romance on the High Seas*, *The Caretakers*, *Follow the Boys* and *Welcome*

to *Hard Times*, starring opposite film greats like Bob Hope, Doris Day, Lana Turner, Joan Crawford, David Niven and Henry Fonda.

Ms. Paige also pursued a range of opportunities on and off Broadway, in nightclubs and on television. Her first Broadway hit came in 1951, when she starred opposite Jackie Cooper in the Howard Lindsay and Russel Crouse comedy, *Remains to Be Seen*.

Three years later, she returned to Broadway in the Tony Award-winning musical *Pajama Game*, followed by a star turn in Meredith Willson's *Here's Love*. She then garnered rave reviews after replacing Angela Lansbury in the smash hit musical, *Mame*. Ms. Paige went on to wow national and international audiences in roles in diverse productions including *Born Yesterday*, *Desk Set*, *Lovers and Other Strangers*, *Annie Get Your Gun*, *Guys and Dolls*, *Gypsy*, *Sweet Charity*, *Company*, *Ballroom*, *South Pacific*, *Hello Dolly*, *Natural Causes*, and the first international company of *Applause*.



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Ms. Paige has enjoyed a highly successful cabaret career, headlining major nightclubs and supper clubs around the country with Sammy Davis Jr., Alan King, Joey Lewis, George Gobel, Dinah Shore and Perry Como in cities including New York, Chicago, Philadelphia, Pittsburgh, Cleveland, Las Vegas, Lake Tahoe, Reno, Los Angeles, Kansas City, Milwaukee, and many others.

As a long-time performer in Bob Hope's USO shows, Ms. Paige entertained U.S. Armed Service men and women stationed in Korea, Vietnam, Japan, Cuba, Puerto Rico, Thailand, and the Bahamas, affording expression of her fervent patriotism.

Ms. Paige has always continued to win new fans through her many television roles. She starred in her own series, *It's Always Jan* (1955-1956), co-starred with Richard Crenna and Bernadette Peters in *All's Fair* (1976), starred as Art Carney's wife in the Mystery Movie Theater series *Lanigan's Rabbi* (1977), as Dick Van Patten's sister "Auntie Vi" on the beloved family series *Eight Is Enough* (1977-1980), and the sitcom *Baby Makes Five* (1983) starring Peter Scolari of *Bosom Buddies* fame. Her guest turn on *All In The Family* (1976-1978) as the sultry waitress who almost tempted Archie Bunker into an extra marital affair created such a stir with viewers that she was called back to reprise the role. In the last season of *Trapper John, M.D.* (1986), she played a recurring role as the beautiful and mature hospital administrator, Catherine Hackett. For three decades, Ms. Paige appeared in countless guest starring roles on classic hits shows, including *Columbo*, *Police Story*, *Charlie's Angels*, *Love Boat*, *Fantasy Island*, *Hawaii Five-O*, *Alice*, *Mission Impossible*, *Caroline in the City*, *Legacy*, and *Night Court*.

In 1987, Ms. Paige forged ahead into new television territory by creating the role of Lauren Clegg on the highly successful soap opera, *Capitol*. After a stint on *General Hospital* as a recipient of a heart transplant, she recreated the role of Minx Lockridge on *Santa Barbara*, and remained with the show until it went off the air in 1993.

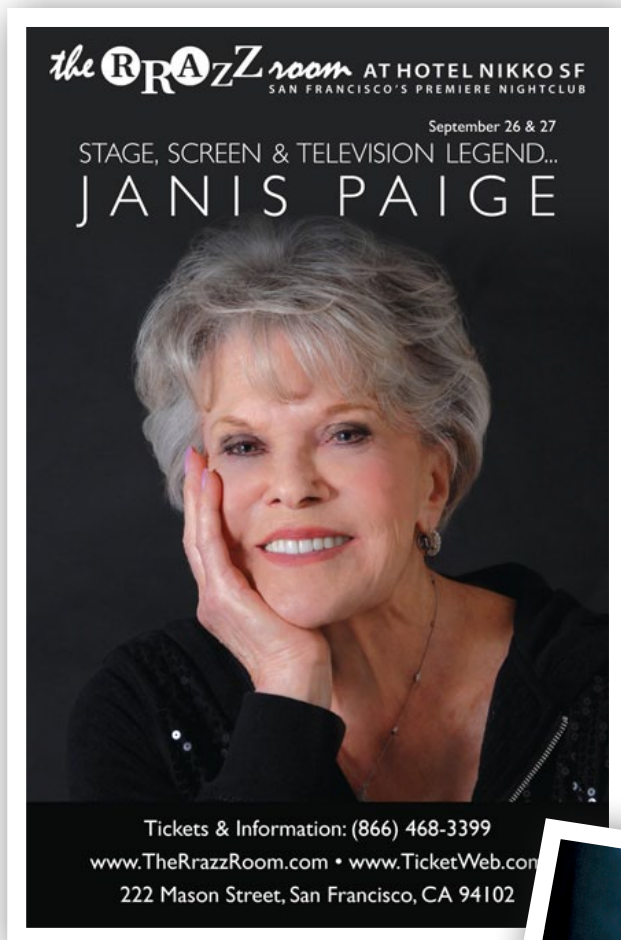
Ms. Paige was married for almost 14 years to Ray Gilbert, an Academy Award-winning songwriter, composer and author best known for his Oscar-winning song, *Zip-A-Dee-Doo-Dah* from Disney's 1948 film *Song of the South*. After Gilbert's death in 1976, Ms. Paige inherited his music publishing companies headed by Ipanema Music Corporation, which he founded which with the illustrious Brazilian musician, Antonio Carlos Jobim, as well as his council seat on the Songwriters Guild of America, where she remained for approximately 25 years. The experiences afforded Ms. Paige newfound business acumen and the ability to protect her late husband's legacy through his

music catalogs and his popular songs, including "You Belong to My Heart," "Sooner or Later," "Whistle Your Way Back Home," and "Casey at the Bat," among many others.

Ms. Paige's other interests include collecting art, fine wine, needlework, exercise, and a love of animals, especially her Jack Russell Terriers Little Lulu and the late Rosebud, Pinkie Lee, and Tiny Bubbles. Ms. Paige has enjoyed a lifetime passion for horses, first inspired by the legendary racer Seabiscuit, whose rags-to-riches story captured her heart during the Great Depression. She has owned and shown hunters and jumpers, and is the proud possessor of many ribbons, won by her championship hunters, *Zip-A-Dee-Doo-Dah* and *Adam*.



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## SF EXAMINER LIFESTYLE *LIVING LIFE, ONE PAIGE AT A TIME*

BY, ROBERT SOKOL  
SPECIAL TO THE EXAMINER  
SEPTEMBER 23, 2010

Can you remember what you were doing at age three? Janis Paige can.

"We had an old wind-up Victrola and I knew how to work it. I remember singing 'My Blue Heaven' over and over to no one in particular. I can still sing it today," she says.

Today is 85 years later and Paige is sharing reminiscences of her long career in story and song for two appearances at the Razz Room on Sunday and Monday.

It won't spoil any surprises to tell that after high school, Donna Mae Tjaden made the trek down the coast from Tacoma to Los Angeles and sang at the Hollywood Canteen where she was discovered by Warner Bros. and christened Janis Paige.

The actress is best known for portraying sassy, brassy dames, most notably originating the role of Babe in the Tony-winning musical "Damn Yankees" on Broadway.

She's also scored success on television and in a range of musicals and comedies including the musical "Silk Stockings" opposite Fred Astaire, and a long stretch of summer stock.

"Thank God for stock," she says. "Much as you might like to, no one can get every new part that comes along. So summer stock gave you a chance to try out lots of different kinds of roles."

While the thought of doing intimate cabaret is new to her, playing the cocktail circuit is not. "I started working in nightclubs in 1950. We had big places like The Latin Quarter and major hotel chains. You'd start working your way across one side of the country and back the other. It was a lot of travel, but it was a career."

Part of the travel brought her to San Francisco, where she met and married nightclub owner Frank Martinelli, who ran the Bal Tabarin at the location that is now Bimbo's 365.

"It was one of the top nightclubs in the world, on a par with the Lido in Paris," says Paige. "Tony Martin was discovered there and I got to know Sophie Tucker from seeing her there."

Paige feels blessed by the diversity of her career and even the hard knocks like being let go from her long-term film contract.

"I'm still here and I'm enjoying it more. I've been through a lot of therapy and I've made the inner journey to know myself really well," she says.

"Today when I tell my story I do it so that my experiences and what I've learned go out to new people. So that when I'm not here any more," she says with a laugh, "I'll have left something more than just a few movies on Turner Classics!"

IF YOU GO  
Janis Paige

Where: Razz Room, Hotel Nikko, 222 Mason St., San Francisco

When: 3 p.m. Sunday, 8 p.m. Monday

Tickets: \$35 to \$45

# JANIS PAIGE



## SF BAY TIMES JAZZ AND COCKTAILS LYRICAL LIFE-CHANGER

BY MIKE WARD  
SEPTEMBER 23, 2010

This week's column is solely devoted to the gracious & vivacious Janis Paige, whom I had the honor & delight of interviewing.

Lyrics: "You know what's fascinating about lyrics," Janis Paige asks by phone. "We grow up to them, we make love to them, we break up to them, we have wars to music, we have everything, music is a vital instinctual part of our lives. You can give a song to 12 different performers & you'll have 12 different renditions.... It will never be the same. That's what I find so fascinating about a lyric."

Paige just celebrated her 88th birthday, and her vivacity leaps through the phone lines. "This is unbelievable! Where most people are retired or not working or been forgotten... doors keep opening. I am stunned by it, Mike, absolutely stunned!"

"I never thought about telling stories – I've been working with wonderful, genius music director Bill Schneider, I met him about 10 years ago. It began to open up the possibility that I could do this again. One day we were trying out songs. There's a favorite Sinatra song, "Come Fly with Me." I said 'that song reminds of the first time I met Sinatra' & Bill said 'By God, Jan, you've got to tell these stories!'"

Storytelling & the craft of lyric writing is close to Paige's heart. On the topic, Amanda McBroom's name sets the conversation in gear. "Oh my God, I love her! After listening to her song "Errol Flynn," I thought 'My God, who is this?!' You know, I was married to a songwriter, a great one (Ray Gilbert)... he'd struggle with an '&' or a 'but' or 'do you think a comma goes here?' He was absolutely immaculate about grammar & everything." She adds, "After listening to McBroom's song, I went out & bought two or three of her albums. "Make Me a Kite," "I Do Dance," every single song... there's a whole lifetime in that song. There are moments of your own life in that song."

She speaks lovingly of her husband... "It took him eight years to finish a lyric, I talk about it in the act... I'd seen him write songs in 10 minutes." The line she speaks of is: Just like a lark needs a nest to fly to, well darling, I, too, am in need of the same. "Six weeks after he finished that lyric, he was gone..."

Gilbert's music lives on for generations to enjoy. You've probably sung one of his most famous & never knew it, such as "Zip-a-Dee-Doo-Dah!"

Life-Changers: Paige introspectively shifts, regarding the greats she's encountered, how "they've influenced my life, they were life-changers, Mike, & we don't know when we're going to run across an event or a person who is actually going to change the way you think or the path you're taking or you awaken to something you never thought was in you, was just asleep for a while, these people were life-changers for me, the kindness, the generosity, the opportunities."

Paige loves connecting with audiences. "You have to love them out there, you have to tell them the truth, always tell them the truth, let them get to know you & they are the most generous people in the world.... We need to be personal & we've lost so much of that."

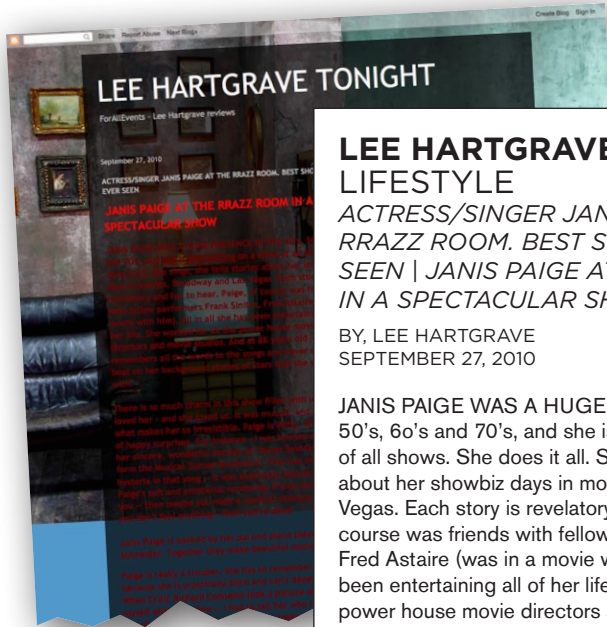
"If you have a talent, you've got to use it. It's as simple as that. There's a creative force in us, you know, God or whatever you want to call it gives us that talent & you have to use it."

"I've never been so grateful in my life as I have been at this late stage in my life. I can honestly say that this year has been the best year I've had."

Stage, Screen & Television Legend... Janis Paige runs Sept. 26-27 (Sun 3pm, Mon 8pm) at The Razz Room, Hotel Nikko, 222 Mason Street, SF. Info at [TheRazzRoom.com](http://TheRazzRoom.com).

Come hear the lyrics & life of this lovely lady, in this lush cabaret life!

# JANIS PAIGE



## LEE HARTGRAVE TONIGHT LIFESTYLE

**ACTRESS/SINGER JANIS PAIGE AT THE RRAZZ ROOM. BEST SHOW I'VE EVER SEEN | JANIS PAIGE AT THE RRAZZ ROOM IN A SPECTACULAR SHOW**

BY, LEE HARTGRAVE  
SEPTEMBER 27, 2010

JANIS PAIGE WAS A HUGE PRESENCE IN THE 40's, 50's, 60's and 70's, and she is still putting on a show of all shows. She does it all. She sings, she tells stories about her showbiz days in movies, Broadway and Las Vegas. Each story is revelatory and fun to hear. Paige, of course was friends with fellow performers Frank Sinatra, Fred Astaire (was in a movie with him). All in all she has been entertaining all of her life. She worked for all the power house movie directors and movie studios. And at 88 years old -- she still remembers all the words to the songs and never missed a beat on her background stories of Stars that she worked with.

There is so much charm in this show filled with love. We loved her - and she loved us. It was mutual, and that is what makes her so irresistible. Paige is Witty, Wise and full of happy surprises. For instance - I was bowled over with her sincere, wonderful version of "Never Said Goodbye" from the Musical 'Sunset Boulevard.' The was no need for hysteria in that song

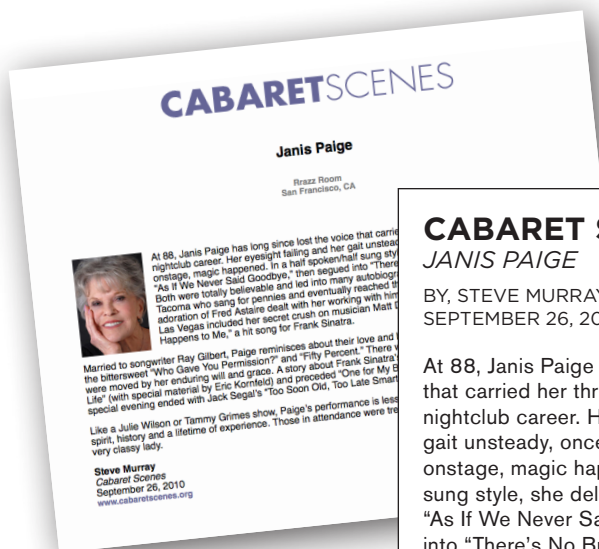
-- it was absolutely fabulous with Paige's soft and emotional rendering. If that doesn't get to you -- then maybe you need a medical checkup. Cause, if you don't feel anything-- then you're dead.

Janis Paige is backed by her pal and piano player Bill Schneider. Together they make beautiful music.

Paige is really a trouper. She has to remember all the words because she is practically blind and can't depend on notes. When Critic Richard Connema took a picture of Paige and myself after the show -- I had to tell her who I was because she couldn't see me. By the way, she looks great and even kids about 'Did she have some work done or not? She said: "Oh yes - she had work done!" Paige looks to be more like she's in her mid-seventies or less. Looking that glamorous at that age is astounding. I must talk to her doctor -- to see what he can do for me.

Paige does a tribute to Fred Astaire and to Frank Sinatra. She also did a tribute to several Song Writers that she worked with over the years. One of the songs that will stick in my brain for a long time is the Jack Siegel song "Too Soon Old, Too Late Smart". The melody is so captivating and the lyrics so sincere that it's hard not to well up with emotion.

PAIGE is a Triumph! I would like to See it again. And Again." But alas - tonight is the last night at the Rrazz Room. The show is at: [www.therrazzroom.com](http://www.therrazzroom.com).



## CABARET SCENES

**JANIS PAIGE**

BY, STEVE MURRAY  
SEPTEMBER 26, 2010

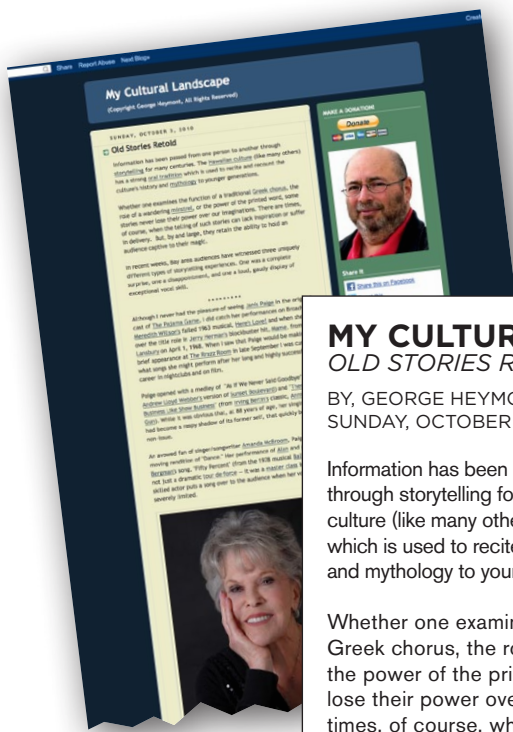
At 88, Janis Paige has long since lost the voice that carried her through a long cabaret and nightclub career. Her eyesight failing and her gait unsteady, once Paige settled onto a stool onstage, magic happened. In a half spoken/half sung style, she delivered Sunset Boulevard's "As If We Never Said Goodbye," then segued into "There's No Business Like Show Business." Both were totally believable and led into many autobiographical stories of a poor girl from Tacoma who sang for pennies and eventually reached the stars. A section of the show about her adoration of Fred Astaire dealt with her working with him on the film Silk Stockings. Stories of old Las Vegas included her secret

crush on musician Matt Dennis and she performs his "Everything Happens to Me," a hit song for Frank Sinatra.

Married to songwriter Ray Gilbert, Paige reminisces about their love and his passing with standout performances of the bittersweet "Who Gave You Permission?" and "Fifty Percent." There was many a tear in the audience, as many were moved by her enduring will and grace. A story about Frank Sinatra's generosity and kindness followed "That's Life" (with special material by Eric Kornfeld) and preceded "One for My Baby (And One More for the Road)." This special evening ended with Jack Segal's "Too Soon Old, Too Late Smart."

Like a Julie Wilson or Tammy Grimes show, Paige's performance is less about technical prowess and all about spirit, history and a lifetime of experience. Those in attendance were treated to something extraordinary from a very classy lady.

# JANIS PAIGE



## MY CULTURAL LANDSCAPE OLD STORIES RETOLD

BY, GEORGE HEYMONT  
SUNDAY, OCTOBER 3, 2010

Information has been passed from one person to another through storytelling for many centuries. The Hawaiian culture (like many others) has a strong oral tradition which is used to recite and recount the culture's history and mythology to younger generations.

Whether one examines the function of a traditional Greek chorus, the role of a wandering minstrel, or the power of the printed word, some stories never lose their power over our imaginations. There are times, of course, when the telling of such stories can lack inspiration or suffer in delivery. But, by and large, they retain the ability to hold an audience captive to their magic.

In recent weeks, Bay area audiences have witnessed three uniquely different types of storytelling experiences. One was a complete surprise, one a disappointment, and one a loud, gaudy display of exceptional vocal skill.

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Although I never had the pleasure of seeing Janis Paige in the original cast of *The Pajama Game*, I did catch her performances on Broadway in Meredith Willson's failed 1963 musical, *Here's Love!* and when she took over the title role in Jerry Herman's blockbuster hit, *Mame*, from Angela Lansbury on April 1, 1968. When I saw that Paige would be making a brief appearance at The Rrazz Room in late September I was curious what songs she might perform after her long and highly successful career in nightclubs and on film.

Paige opened with a medley of "As If We Never Said Goodbye" (from Andrew Lloyd Webber's version of *Sunset Boulevard*) and "There's No Business Like Show Business" (from Irving Berlin's classic, *Annie Get Your Gun*). While it was obvious that, at 88 years of age, her singing voice had become a raspy shadow of its former self, that quickly became a non-issue.

An avowed fan of singer/songwriter Amanda McBroom, Paige delivered a moving rendition of "Dance." Her performance of Alan and Marilyn Bergman's song, "Fifty Percent" (from the 1978

musical *Ballroom*), was a not just a dramatic tour de force -- it was a master class in how a skilled actor puts a song over to the audience when her vocal assets are severely limited.

Paige quickly veered off in an unexpected direction, telling stories that held the audience in the palm of her hand. Starting with her childhood in Tacoma during the Great Depression (where the one ray of light was a chance to see Fred Astaire dancing onscreen) and moving up to when she actually got to meet and work with Astaire in the MGM production of *Silk Stockings*, her stories retained the wonder of a little girl whose life had continually been blessed with minor miracles.

Whether describing her experiences at the Hollywood Canteen during World War II or how Frank Sinatra took her under his wing when he learned that she was sitting alone in a hotel room in New York on Thanksgiving Day with no one to turn to, she evoked memories of a long-gone era in the entertainment industry when kindness was a given and professionalism an artistic standard one aspired to.

Following the 1966 death of her husband, Ray Gilbert (who wrote the lyrics for Song of the South's Oscar-winning song, "Zip-a-Dee-Doo-Dah"), Paige became actively involved in helping the widows and children of songwriters learn how to protect their financial assets.

Janis Paige performing at the Rrazz Room (Photo by: Pat Johnson)

Subsequent musical numbers, though sung with an obviously weakened voice, were nevertheless delivered with the kind of craft that can only be learned through years of experience performing in front of audiences. Two of the musical highlights were "Stereophonic Sound" (from *Silk Stockings*) and a bittersweet song entitled "Too Soon Old, Too Late Smart" that had been written for Paige.

Rather than the evening turning into a musical disappointment, Paige's appearance at The Rrazz Room offered a glowing display of dramatic technique, basic humanity, and the need to keep making every moment count. By the end of the evening it was hard to tell who was more grateful for the experience -- Janis Paige for the loving adulation showered upon her by the audience -- or the audience for a thrillingly poignant, surprisingly intimate, and deeply moving 90 minutes with the stuff of which legends are truly made.



# JANIS PAIGE

## FILM

- Hollywood Canteen, 1944
- Bathing Beauty, 1944
- I Won't Play, 1944
- Two Guys from Milwaukee (also known as Royal Flush), 1946
- The Time, Place, and the Girl, 1946
- Of Human Bondage, 1946
- Her Kind of Man, 1946
- Love and Learn, 1947
- Cheyenne (also known as The Wyoming Kid), 1947
- Winter Meeting, 1948
- Wallflower, 1948
- Romance on the High Seas (also known as It's Magic), 1948
- One Sunday Afternoon, 1948
- Always Together, 1948
- The Dark Road, 1948
- The Younger, 1949
- The House Across the Street, 1949
- Fugitive Lady (also known as La Strada Buia), 1950
- This Side of the Law, 1950
- Two Gals and a Guy, 1951
- Mr. Universe, 1951
- Silk Stockings, 1957
- Please Don't Eat the Daisies, 1960
- Bachelor in Paradise, 1961
- Follow the Boys, 1963
- The Caretakers (also known as Borderlines), 1963
- Love at the Top, 1982
- Natural Causes, 1993

## TELEVISION

- The Texaco Star Theater (also known as The Milton Berle Show), 1950 & 1958
- The Plymouth Playhouse (also known as ABC Album), 1953
- The Philip Morris Playhouse, 1954
- The Bob Hope Show, 1954-1966
- It's Always Jan, 1955-56

- The Nellie Jefferson Story, 1957
- The George Gobel Show, 1957-58
- The Garry Moore Show, 1958-1960
- The Dinah Shore Chevy Show, 1958-1961
- Roberta, 1958 and 1969
- The Red Skelton Hour, 1959-1967
- Westinghouse Desilu Playhouse, 1959
- Bob Hope in Cuba and the Caribbean, 1960
- The Ann Sothorn Show, 1960
- Hooray for Love, 1960
- Maisie, 1960
- The Secret World of Eddie Hodges, 1960
- Wagon Train, 1961
- Blues for a Hanging, 1961
- Bob Hope in Korea and Japan, 1962
- Alcoa Premiere, 1962
- 87th Precinct, 1962
- General Hospital, 1963 and 1989
- The Dick Powell Theatre, 1963
- The Fugitive, 1964
- Amos Burke, Secret Agent, 1964
- Welcome to Hard Times, 1967
- Sarge, 1971
- To Steal a King, 1972
- Banacek, 1972
- Columbo, 1972
- Mannix, 1973
- Police Story, 1974-75
- Doc, 1975
- Cop on the Beat, 1975
- Joe Forrester, 1975
- The Mary Tyler Moore Show, 1975
- The Turning Point of Jim Malloy, 1975
- All in the Family, 1976-78
- The Betty White Show, 1977
- Eight is Enough, 1977-1980
- Lanigan's Rabbi, 1977
- Charlie's Angels, 1978
- The Rockford Files, 1978
- Hawaii 5-0, 1978
- Alice, 1978
- The Love Boat, 1978
- Fantasy Island, 1978-1983
- Angel on My Shoulder, 1980
- Valentine Magic on Love Island, 1980
- Bret Maverick, 1981
- Lewis & Clark, 1981
- Happy Days, 1981
- Flamingo Road, 1981
- Too Close for Comfort, 1982
- Bob Hope's Women I Love--Beautiful but Funny, 1982
- Capitol, 1982-1987
- Baby Makes Five, 1983
- Gun Shy, 1983
- St. Elsewhere, 1983
- Matt Houston, 1983
- The Other Woman, 1983
- Trauma Center, 1983
- Night Court, 1984
- No Man's Land, 1984
- We Think the World is Round, 1984
- Rockhopper, 1985
- Trapper John, M.D., 1985-86
- Mission: Impossible, 1989
- You're the Top: The Cole Porter Story, American Masters, 1990
- Shades of LA, 1990
- Room for Two, 1992
- Santa Barbara, 1992-93
- Legend, 1995
- Caroline in the City, 1997
- Family Law, 2001

## MAJOR TOURS

- Remains to Be Seen, U.S. cities, including Chicago, IL, Detroit, MI, and Cleveland, OH, 1952
- Guys and Dolls, U.S. cities, 1963, 1978
- Mame, U.S. cities, 1969
- Born Yesterday, U.S. cities, 1970
- Gypsy, U.S. cities, 1970 and 1974
- The Desk Set, U.S. cities, 1973
- Annie Get Your Gun, U.S. cities, 1975
- The Gingerbread Lady, U.S. cities, 1975, 1986
- High Button Shoes, U.S. cities, 1978
- Ballroom, U.S. cities, 1979

## ALBUMS/SOUNDTRACKS

- Bathing Beauty, 1944
- I Won't Play, 1944
- Cheyenne, 1947
- Let's Fall in Love, 1954
- Silk Stockings, 1957
- The Bob Hope Show, 1959
- Roberta, 1969
- That's Entertainment III, 1994

## STAGE APPEARANCES

- Remains to Be Seen, Morosco Theatre, New York City, 1951
- The Pajama Game, St. James Theatre, New York City, 1954
- Here's Love, Shubert Theatre, New York City, 1963
- Applause, Johannesburg, South Africa, 1971
- Alone Together, Music Box Theatre, New York City, 1985
- Night of 100 Years, Palace Theatre, New York City, 1987