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*National Museum of African American History and Culture*

## **Playbill for Ain't Misbehavin'**

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## HOW BROADWAY

[[image - photograph of man in kitchen]]

CAROL ROSEGG, MARTHA SWOPE STUDIO

Left: Tony winner Barnard Hughes (Da) unwinds by cooking. "I enjoyed painting, I was a sloppy painter. I'm a neater cook".

[[image - photograph of man in a plane]]

Above: Dallas playwright D. L. Coburn (The Gin Game) awaits roll-out to the flight line in his Schweizer 1-26 sailplane. "Most of my flying is done over Texas farm land and several flights have ended in a farmer's field."

Eartha Kitt reads Plato. Tony Tune tap dances, Joe Papp recites poetry aloud. John Wood sleeps. And Liza Minelli likes nothing better than willing away the wee hours working the lights at Studio 54.

11:30 P.M. is an actor's 5 o'clock – the hour when the work day is finally over and the time has come to literally or figuratively put up tired feet and unwind.

Since no actor, with the exception of Katharine Hepburn, can give a performance on a full stomach, the first item on the agenda is usually food. Then it's on to other diversions – drinking, smoking, a movie, good book, soak in the tub, and dancing, dancing, dancing.

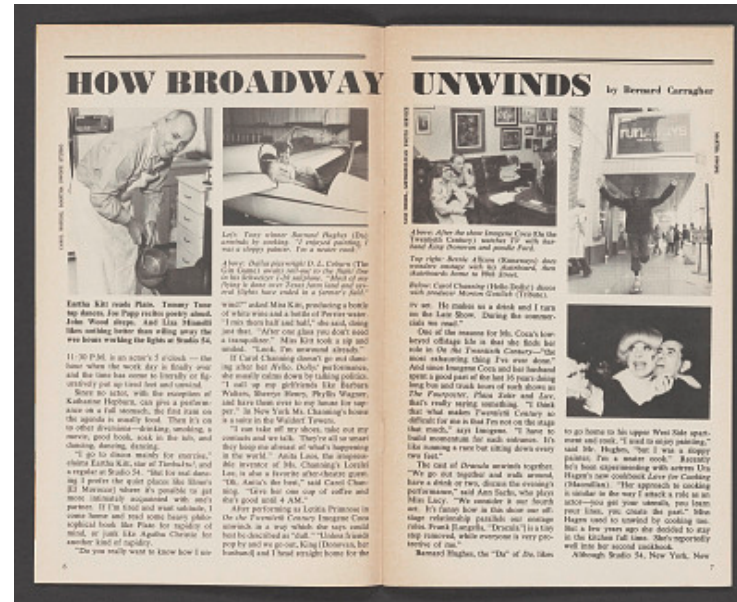
"I go to discos mainly for exercise," claims Eartha Kitt, star of Timbuktu!, and a regular at Studio 54. "But for real dancing I prefer the quiet places like Elmo's [El Morocco] where it's possible to get more intimately acquainted with one's partner. If I'm tired and want solitude, I come home and read some heavy philosophical book like Plato for rapidity of mind, or junk like Agatha Christie for another kind of rapidity."

"Do you really want to know how I unwind?" asked Miss Kitt, producing a bottle of white wine and a bottle of Perrier water. "I mix them half and half," she said, doing just that. "After one glass you don't need a tranquilizer." Miss Kitt took a sip and smiled. "Look. I'm unwound already."

If Carol Channing doesn't go out dancing after her Hello, Dolly! performance, she usually calms down by talking politics. "I call up my girlfriends like Barbara Walters, Sherrye Henry, Phyllis Wagner, and have them over to my house for supper." In New York Ms. Channing's house is a suite in the Waldorf Towers.

"I can take off my shoes, take out my contacts and we talk. They're all so smart they keep me abreast of what's happening in the world." Anita Loos, the irrepressible inventor of Ms. Channing's Lorelei Lee, is also a favorite after-theatre guest. "Oh, Anita's the best," said Carol Channing. "Give her one cup of coffee and she's good until 4 A.M."

After performing as Letitia Primrose in On the Twentieth Century Imogene Coca unwinds in a way which she says could best be described as "dull." "Unless friends pop by and we go out, King [Donovan, her husband] and I head straight home for the



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[[image - photograph of man and woman watching TV]]  
SAM SIEGEL, METROPOLITAN PHOTO SERVICE  
Above: After the show Imogene Coca (On the Twentieth Century)  
watches TV with husband King Donovan and poodle Ford.

[[image - photograph of man on skateboard in street]]  
MARTHA SWOPE  
Top right: Bernie Allison (Runaways) does wonders onstage with his  
skateboard, then skateboards home to 99th Street.

[[image - man and woman dancing]]  
Below: Carol Channing (Hello Dolly!) discos with producer Morton  
Gottlieb (Tribute).

TV set. He makes us a drink and I turn on the Late Show. During the  
commercials we read."

One of the reasons for Ms. Coca's low keyed offstage life is that she  
finds her role in On the Twentieth Century – "the most exhausting thing  
I've ever done." And since Imogene Coca and her husband spent a  
good part of the last 16 years doing long bus and truck tours of such  
shows as The Fourposter, Plaza Suite and Luv, that's really saying  
something. "I think that what makes Twentieth Century so difficult for  
me is that I'm not on the stage that much," says Imogene. "I have to  
build momentum for each entrance. It's like running a race but sitting  
down every two feet."

The cast of Dracula unwinds together. "We go out together and walk  
around, have a drink or two, discuss the evening's performance," said  
Ann Sachs, who plays Miss Lucy. "We consider it our fourth act. It's  
funny how in this show our offstage relationship parallels our onstage  
roles. Frank [Langella, "Dracula"] is a tiny step removed, while everyone  
is very protective of me."

Barnard Hughes, the "Da" of Da, likes to go home to his upper West  
Side apartment and cook. "I used to enjoy painting," said Mr. Hughes,  
"but I was a sloppy painter; I'm a neater cook." Recently he's been  
experimenting with actress Uta Hagen's new cookbook Love for Cooking  
(Macmillan). "Her approach to cooking is similar to the way I attack a  
role as an actor – you get your utensils, you learn your lines, you create  
the part." Miss Hagen used to unwind by cooking too. But a few years  
ago she decided to stay in the kitchen full time. She's reportedly well  
into her second cookbook.

Although Studio 54, New York, New



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