



Smithsonian Institution

National Museum of African American History and Culture

Playbill for The Wiz

Extracted on Mar-29-2024 05:20:40

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[[advertisement]]

[[image - color photograph of three cigarettes and two cigarette packs]]

DORAL'S THEORY OF EVOLUTION:

CIRCA 1900

Cigarettes looked like this, plain end, no filter, often had a harsh taste.

CIRCA 1955

Fiber filters like this became popular. They were often added to the same old tobacco.

CIRCA 1975

The advanced state of the art today: Rich tobacco, custom blended for a modern, chambered filter, lower in 'tar' and even better in taste. This cigarette is Doral.

Doral: The advanced state of the art - lower in 'tar' and even better in taste.

FILTER, MENTHOL: 14mg. "tar", 1.0 mg. nicotine, av. per cigarette, FTC Report OCT. '74.

[[boxed]]

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

[[/boxed]]

(c)1975 R.J. REYNOLDS TOBACCO CO.

[[/advertisement]]

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THE END OF THE YOUTH CULT?

NINE GLAMOROUS BROADWAY STARS RANGING IN AGE FROM 36 TO 59

[[line]]

by Katrine Ames

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been not one or two of these stars, but nine, ranging in the age from 36 to 59, easily obfuscating any ingénue in the theatrical firmament--in revivals and new works, dramas and musicals. The reasons for their being here are as many and diverse as the women themselves. But it is clear that with Ingrid Bergman, Deborah Kerr, Gwen Verdon, Julie Harris, Angela Lansbury, Ellen Burstyn, Maggie Smith, Diana Rigg and Liv Ullmann, Broadway is celebrating and cultivating its best natural resource.

For some time, however, particularly during the frantic decade of the 1960s, that resource was regarded with a certain complacency, and even ignored. Much of the American public was turning its attention to and expending its energies in an ever-escalating war against growing older; 30 was a tragic age and every wrinkle a transgression.

But the 1970s have brought with them social, cultural and political changes that include a lessening of interest in the futile battle for eternal youth. And *Follies*, in its way, may have helped to jolt its audience into the realization that perhaps youth isn't so interesting after all---that aging is not necessarily a seering transmogrification, that time bestows not just a patina but an edge, and experience may win out over innocence. It was no accident that in *Follies* Alexis Smith was swathed in scarlet and her ingenuous, younger mirror-image was wrapped in black and white.

The human eye is kinder than the camera's and the theatregoer seems more willing than the moviegoer to accept--in fact, even to welcome--age for what it is. Or as Ingrid Bergman, who in *The Constant Wife* portrays a woman some 20 years younger than she, puts it, "theatregoers don't care what age you are, so long as you can convey an illusion." Says Diana Rigg, the quicksilver-tongued heroine of the newly updated *Misanthrope*, "I'm not interested in chasing youth, I'm honest

[[image - black & white photograph of Ingrid Bergman]]



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