



Smithsonian Institution

National Museum of African American History and Culture

Playbill of No Place To Be Somebody, 1971

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[[Image: black background; rum martini in clear, stemmed glass with one green olive at the bottom]]

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If you're a devoted martini drinker, you may find this a bit hard to swallow, but:

The difference between a gin martini and a Puerto Rican Rum Martini is a subtlety. The inherent quality of subtlety that gives Puerto Rican Rums the edge.

Our rums are light, clear and dry.

But they don't happen to get that way overnight.

To make certain there's no bite or strong aroma, every Puerto Rican Rum must be distilled at high proof and aged and filtered with charcoal for added smoothness.

But after all is said and done, reading about the Rum Martini is no substitute for sipping one.

So make one with White or Silver Puerto Rican Rum and dry vermouth (or try a few drops of dry cocktail type sherry).

The Rum Martini. Don't let what it sounds like prevent you from finding out what it tastes like.

THE RUMS OF PUERTO RICO

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[[Image: black and white drawing of Caesars Palace]]

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[[line]]

About NO PLACE TO BE SOMEBODY

No Place To Be Somebody was originally introduced by Jeanne Warner at two Monday evening showings at the Sheridan Square Playhouse in November, 1967. It was directed by the author, Charles Gordone, with



several members of the present cast. A month later Miss Warner presented the present version of the play at Richard Barr's Playwrights Unit. On May 4, 1969, following three weekend showcases at The Other Stage, the experimental wing of the New York Shakespeare Festival's Public Theatre, Joseph Papp opened a full-fledged Equity production to tremendous critical acclaim. Following 248 performances at the Public, No Place To Be Somebody was selected to be part of the series of the best regional theatre productions presented at the ANTA Theatre, where the play received another set of rave notices during a two week engagement. Producers Jeanne Warner and Ashton Springer brought No Place To Be Somebody to the Promenade Theatre at 76th Street and Broadway on January 20, 1970. On May 4, 1970, one year from the day of its opening at the Public Theatre, the play was awarded the coveted Pulitzer Prize for Drama. It continued at the Promenade for a total of 309 performances, and closed its New York run with a total of 572 performances. Springer-Warner, during the last ten months, have toured three national companies of the play to Los Angeles, San Francisco, Chicago, Boston, Philadelphia, and Detroit. The company in Detroit continues to thrive at the Vest Pocket Theatre. The New York company returns here from the tour to play its first extended engagement on Broadway.

[[line]]

[[advertisement]]

[[Image: six humanoid sculptures standing at a bar]]

"A Black Russian please."

"I'll try a Kahlua Stinger."

"O.K., but what is it?"

"It's Kahlua and menthe. I'll have one."

"Me too."

"Separate checks."

THESE AUTHENTIC PRE-COLUMBIAN FIGURES ARE FROM THE
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Coffee Liqueur from Sunny Mexico

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