



The UNsinkABLE Molly Brown



LEE GUBER, FRANK FORD and SHELLY GROSS
present

DOROTHY COLLINS

The UNSINKABLE MOLLY BROWN

with
WALTER FARRELL

DOLPH
SWEET

LU
LEONARD

ADAIR
McGOWAN

SAM
KRESSEN

CAROLINE
PARKS

JAMES S.
TOLKAN

JONATHAN
MORRIS

Music and Lyrics by
MEREDITH WILLSON

Book by
RICHARD MORRIS

Directed by
CHRISTOPHER HEWETT

Choreography By
VITO DURANTE

Musical Director
HERBERT HECHT

Production Designed by
WARWICK BROWN

Costumes Designed by
PETER JOSEPH

Lighting by
LESTER TAPPER

Production Stage Manager
JOHN ACTMAN

CAST OF CHARACTERS

Molly Tobin DOROTHY COLLINS
Michael Tobin VERNON WENDORFF
Aloysius Tobin KENT THOMAS
Patrick Tobin DICK CORRIGAN
Father Flynn STUART MANN
Shamus Tobin DOLPH SWEET
Charlie "Guitar" JOHN BONI
Burt FRED BENNETT
Christmas Morgan JAMES TOLKAN
Prostitutes PAT EDDY, GERI SPINNER,
MARY ANN BRUNING, EILEEN CASEY
Johnny Leadville Brown WALTER FARRELL
Denver Policemen VERNON WENDORFF,
DICK CORRIGAN, RODD HARMON
Mrs. McGlown LU LENARD
Monsignor Ryan SAM KRESSEN
Roberts JONATHAN MORRIS
Germaine MARY ANN BRUNING
Princes DeLong CAROLINE PARKS
Prince DeLong ADAIR MCGOWAN
Grand Dutchesse Marie Nicholasovna
..... MARIE O'KELLEY
Count Franti DICK CORRIGAN
Dutchesse of Burlingame GAIL HECHT
Duke of Burlingame KENT THOMAS
Malcome Broderick FRED BENNETT
Cora Wadlington GINGER McFADDEN
Mr. Wadlington STUART MANN
Waiter BOB EDSSEL
Maitre d' JOHN BONI
Sailor RODD HARMON
Mother MARIE O'KELLEY
ENSEMBLE:
DICK CORRIGAN, KENT THOMAS, RODD
HARMON, VERNON WENDORFF, JOHN WID-
MER, GERI SPINNER, PAT EDDY, MARY
ANN BRUNING, EILEEN CASEY, ROBERT
EDSEL, FRED BENNETT, STUART MANN,
JOHN BONI, GINGER L. McFADDEN, GAIL
HECHT, MARIE O'KELLEY, SUZANNE VIG-
DOR, LILA HERBERT

Program Designed and Published by
TRACHTMAN THEATRICAL PUBLICATIONS
PROGRAM SUBJECT TO CHANGE

MUSICAL NUMBERS

ACT I.

"I Ain't Down Yet" Molly and her Brothers
"Colorado My Home" Johnny
"Belly Up to the Bar, Boys" Molly, Miners and Prostitutes
"I've A'ready Started In" Johnny, Christmas, Charlie, Burt and miners
"I'll Never Say No" Johnny
"My Own Brass Bed" Molly
"I Got a Dollar" Denver Policemen
"Beautiful People of Denver" Molly
"Are You Sure?" Molly, Monsignor and guests
"Reprise: 'I Ain't Down Yet'" Molly and Johnny

ACT II.

"Happy Birthday, Mrs. J. J. Brown" Princess DeLong, Prince DeLong
"Bon Jour" (The Language Song)
Molly, Prince DeLong and the International Set
"If I Knew" Johnny
"Chick-a-pen" Molly and Johnny
"Hop-A-Long Peter" Townsfolk & Johnny
Leadville Johnny Brown (Soliloquy) Johnny
"Up Where the People Are" Monte Carlo Guests
"Dolce Far Niente" Prince DeLong and Molly
Reprise—"Dolce Far Niente" Prince DeLong
Reprise—"I Ain't Down Yet" Entire Company

SYNOPSIS OF SCENES

Prologue. The mid-Atlantic. Shortly after 2:30 A.M. April 15, 1912.

ACT I.

Scene 1. Exterior of the Tobin shack, Hannibal, Missouri. The turn of the century.
Scene 2. Exterior Saddle Rock Saloon, Leadville Colorado
Scene 3. The Saddle Rock Saloon. Leadville, Colorado. Weeks later.
Scene 4. The street in front of the Saddle Rock. Sunday night, three weeks later.
Scene 5. Johnny's log cabin. A month later.
Scene 6. The street in front of the Saddle Rock. Three weeks later.
Scene 7. Johnny's log cabin. Immediately following.
Scene 8. Pennsylvania Avenue, Denver, Colorado. Six months later.
Scene 9. The terrace of Mrs. McGlown's Denver Mansion. Later that evening.
Scene 10. Mrs. McGlown's Morning Room, Later That Week
Scene 11. The Red Parlor of the Brown's Denver Mansion. The evening of their house-warming.

ACT II.

Scene 1. The Brown's Paris Salon. A spring afternoon, years later.
Scene 2. Hallway entrance to the Brown's Red Parlor. An evening months later.
Scene 3. The Red Parlor, 8 P.M. that evening.
Scene 4. Pennsylvania Avenue. Immediately following.
Scene 5. Exterior Saddle Rock Saloon, Leadville Colorado.
Scene 6. Outside a club at Monte Carlo. Early Spring 1912
Scene 7. A club off the Casino at Monte Carlo. Immediately following
Scene 8. The Brown's red parlor. Two weeks later
Scene 9. The Brown's Paris Salon. Weeks later
Scene 10. The Mid-Atlantic. Shortly after 2:30 A.M. April 15, 1912
Scene 11. The Rockies



DOROTHY COLLINS was born in Windsor, Ontario, Canada. The former singing star of television's "Your Hit Parade," first wanted to be a first rate secretary. But after winning first prize in a local songfest contest she was given the opportunity to appear on a children's program for the remainder of her school days. While visiting some friends in Chicago, Dorothy auditioned for bandleader Raymond Scott and one year later joined his band as his singer. The next few years were spent touring with the Scott band and later with the celebrated Scott "Quintet." In 1950 Miss Collins made her television debut singing the Lucky Strike commercials and by the end of the year she was not only a jingle singer but a featured vocalist on both the radio and television versions of "Your Hit Parade." Her personal hallmark on the air became the high-necked bow-tied blouse of her own design which set a fashion and sold a million copies in a year. Miss Collins is really the first singing star developed by television. Since leaving the show, she has more than proven herself as an actress by drawing critical raves for her performances in "The Wizard of Oz" at the St. Louis Municipal Opera, "Show Boat" in Kansas City and "Carousel" in Chicago. In her night club act at the Thunderbird Hotel in Las Vegas, she unveiled a new and sultry personality. Miss Collins has made guest appearances on such television programs as Steve Allen, Perry Como, and she starred in the U.S. Steel Hour's musical version of "The Importance of Being Earnest." She has appeared on practically every major T.V. network variety show and more recently has been a regular on Candid Camera. Miss Collins has recorded a formidable list of best selling single and LP recordings.

the history of The UNsinkable MOLLY BROWN

Richard Morris first heard about Molly Brown in 1955 when he was visiting Central City, a picturesque former mining town near Denver, where a famed opera house dating back to the boom days of the 1880's, had been re-opened as a summer festival for important Broadway shows and local productions. (Theatregoers from Denver are sometimes transported in stage-coaches, and other gala shenanigans make Central City a gay tourist evocation of a colorful past).

Fascinated by the legend of the illiterate girl who came out of Colorado's other roaring mining



camp, to storm society, Morris dug into Denver newspaper files for material, and spoke to local citizenry whose parents vividly recalled her. The tale they told about Molly's failing attempts to gain acceptance with local society, and her ultimate fame as a survivor of the sinking Titanic, prompted Morris to write a novel on the subject on his return to Hollywood.

Morris showed the first draft of the first half of his novel to producer-director Dore Schary, who

felt the story would form up better as a Broadway musical. When Morris followed this advice and wrote the story as a libretto, Schary took it to the Theatre Guild in New York (who had produced Schary's hit, "Sunrise at Campobello"). Schary and the Theatre Guild decided to produce the show together—if they could get some songs for it. Said Schary—why try for the best? The biggest songwriter on Broadway at the moment was Meredith Willson, whose



musical, "The Music Man," had just become a sensational hit.

After the triumph of "The Music Man," Willson had not even thought that another show would be expected of him. But nearly a hundred importunities poured in for him to write songs for various shows. He couldn't get interested in them.

He took the advice of a fellow song-writer, Richard Rodgers, who had taken him to lunch shortly after "The Music Man" opened and cautioned him not to make haste about doing a second show. "Wait until you are as possessed by an idea as you were about 'The Music Man'." And this is what Willson did.

When Schary and Morris brought him the libretto for "Molly Brown," Willson fell in love with it. "I saw in it the things I believe fit my kind of interest," he said, "—period Americana, and the love story of two characters I could like. I said, 'if you'll take the cussin' out of there and be mindful of beautifying the love story, I'm your boy.'" And "The Unsinkable Molly Brown" was born.

"The Unsinkable Molly Brown" had its world premiere Sept. 26, 1960, in a 5 week tryout in Philadelphia, where its success was clearly presaged, and relayed by grapevine to New York. By the time the musical opened on Broadway on November 3, advance sales had mounted to over \$1,000,000.

"The Unsinkable Molly Brown" captivated Broadway audiences for fifteen months and, when it closed on February 10, 1962, it had played 533 performances. It began a national tour which eventually played a triumphant engagement in Denver, the city that snubbed Molly when she was alive.

Molly's legend had fascinated

several other writers besides Richard Morris. In the late 1950's the late Gene Fowler told her story vividly in a chapter of "Timberline," his book of reminiscences of his newspapering days in Denver. After the success of "The Unsinkable Molly Brown" on the Broadway stage there was a half-hearted move by a movie company to cash in on that success by making a film of Molly's story based on Fowler's chapter. This was abandoned after librettist Morris and songwriter Meredith Willson began to cry "Foul." Later the musical's film rights were bought by Metro-Goldwyn-Mayer as a vehicle for Doris Day.



SCENES FROM THE BROADWAY PRODUCTION OF "MOLLY BROWN"

Left: Tammy Grimes as Molly at the piano singing "Belly Up to the Bar Boys". Right: (Left to right) Mony Dalmes and Mitchell Gregg as Princess and Prince DeLong, Edith Meiser as Mrs. McGlone, Tammy Grimes (kneeling) as Molly Brown, Harve Presnell as Leadville Johnny Brown and Cameron Prud'homme as Molly's father.



WALTER FARRELL Coming from New York City, Mr. Farrell began his singing career at an early age at the Brooklyn Academy of Music while in his early teens. On Broadway he has played in "Shangri-La" and the leading role of MacHeath in the ultra-longrun off-Broadway triumph, "The Beggar's Opera." The New York City Center Opera has also made use of his fine baritone voice in their productions of "Taming Of The Shrew" and "Boris Godunoff." Television viewers have seen this striking six-footer on such well-known presentations as Frontiers Of Faith, The Longine Christmas Hour, the Steve Allen Show, The Jackie Gleason Show, and The Arthur Godfrey Show. His nightclub appearances have included dates at New York's Latin Quarter and the Thunderbird. Mr. Farrell has also tried his hand as an impresario by opening up the long-shuttered straw-hat theatre Crooning Pines at Lake George, New York which he hopes to return to someday. We might add that this talented personality does the choral conducting for all religious music on both the NBC and CBS radio networks. In 1926 he was seen on Broadway again in "The Conquering Hero".

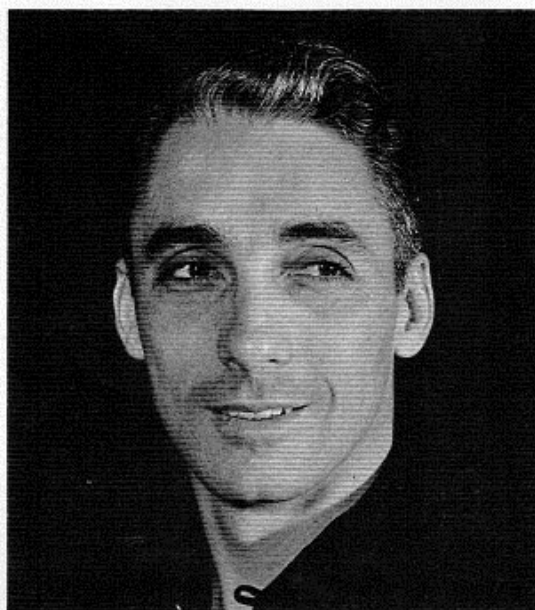


DOLPH SWEET made his last stage appearance in the title role of "The Dragon" at The Phoenix Theatre in N.Y. where he received unanimous critical acclaim. Sweet's Broadway debut was in "Rhinoceros." The following season he played the Chef in "Romulus." Off Broadway audiences have seen him in "Hamlet", "Finnegan's Wake" and "Legend of Lovers". He had a featured role in the movie, "The Young Doctors", and on TV's "The Defenders." Was director of the Theatre at Barnard College for ten years. Mr. Sweet has studied with Tamara Daykarhanova and is currently a member of the Actors Group. Also appeared in a number of musicals as baritone with the Chautauqua Opera.



LU LEONARD born into a theatrical family has been busily engaged in every medium of show business. Since returning from a South African tour of "The Pajama Game" for 20th Century Fox, she toured for a year and a half with the national company of "The Music Man". Other Broadway appearances include roles in "Plain and Fancy", "The Pajama Game", and an off-Broadway appearance as Mrs. Peachum in "The Threepenny Opera". Her extensive television credits include appearances on such shows as Omnibus, Studio One, The Red Skelton Show, Duffy's Tavern along with a host of others. She was also seen on Broadway in "The Happiest Girl In The World," "The Gay Life," and "Bravo Giovanni."

ADAIR MCGOWEN has appeared in "Fantasticks" at Playhouse Theatre, Houston and Seattle Worlds Fair, "See How They Run" as Clive Wintorn, "Sabrina Fair" as Paul D'Argensen, in "South Pacific" with Dorothy Collins, "Merry Widow" with Patrice Munsel, "Rainmaker" as Starbuck, "Annie Get Your Gun," "Can Can," and "Naughty Marietta." For the Houston Grand Opera Association Mr. McGowen was seen as Silvio in Pagliacci, Escamillo in Carmen, Valentin in Faust, Baron, Marquis in La Traviata and as Monerone in Rigoletto. Adair McGowen is the winner of two awards; the Southwest Regional Metropolitan auditions, Dallas 1957 and Second All Army Soldier Singing Contest with the U.S. Army in Germany 1955.



SAM KRESSEN is now in his seventh year with Music Fair Enterprises for whom he has appeared in such productions as "Show Boat," "Call Me Madame," "Pipe Dream," "Naughty Marietta," "Pajama Game," "Carousel," "Redhead," "Plain & Fancy," "Wildcat and "Kiss Me Kate." Considered Philadelphias busiest actor, he has appeared in over 500 television shows and has been active in radio, modeling and many commercials and films. He appeared in the national company of "The Andersonville Trial" and is a veteran player, of The Bucks County Playhouse in New Hope, Pa. as well as leading theatres through America. He has appeared in a variety of dramatic roles in "Waiting For Godot," "Tiger at the Gates," "Compulsion," "Androcles and the Lion," "The Complaisant Lover," "Who Was That Lady I Saw You With?" "Mister Roberts" etc.



CAROLINE PARKS was recently seen on Broadway in "The Unsinkable Molly Brown" in the role of Countess Ethanotous. She made two tours of the U.S. and Canada with the American Savoyards; she appeared in the off-Broadway production of "Utopia Limited." A graduate of Bennett College's Drama Dept., Miss Parks has long list of stock plays and musicals to her credit. Some of these are "Can Can," "Showboat," "No Time for Sergeants," "Kiss Me Kate" and many more. Miss Parks has made several films in Paris, notably, "Hans le Marin" with Jean-Pierre Aumont, and has dubbed many French films for the American and British markets. She was also seen in the pre-Broadway run of "We Take The Town" and in a summer stock tour in "The Merry Widow."





*the
Authors
of the
show*

MEREDITH WILLSON



Meredith Willson was born in 1899 in Mason City, Iowa, and though he left there at the age of sixteen, he has remained an Iowan at heart. His mother "gave piano, so of course he had to take." This introduction to music led, however, to his specializing in the flute and piccolo, and with these instruments he began making a local name for himself in high school. Throughout high school he was playing flute and/or piccolo in the Municipal Band and the high school band.

By the age of 19, he was touring overseas and across the U.S. under the baton of the famous John Philip Sousa, and three years later under Toscanini with the New York Philharmonic Orchestra.

Willson's radio fame began in 1929 when he left the Philharmonic to serve as musical director of the Don Lee radio chain in San Francisco. He then moved on to Los Angeles and the NBC, for which he was musical director for such shows as "Maxwell Coffee Time," "The Big Show," the Frank Morgan-Fanny Brice Show, the Dick Powell-Mary Martin Show. On these shows he was often called on to gab with the stars with his baton in hand. This gave him the chance to talk about Iowa, Iowa, Iowa.

During World War II he devoted his talents to the Armed Forces Radio, and later returned to Hollywood conducting and arranging music for a long string of radio and TV shows. He wrote three very successful songs, "You and I," "Two in Love," and "May the Good Lord Bless and Keep You," and also composed around a dozen symphonic and concert works. Two of his better known symphonies: "San Francisco" and "The Missions of California."

He also began writing books: "And There I Stood With My Piccolo" (reminisces particularly of his tours with Sousa), "Eggs I Have Laid" and "Who Did What to Fedalia?"

During the six years prior to "The Music Man," Willson further achieved fame in a show of his own, a ten-minute radio show, five days a week, called "How to Listen to Long Hair Music"—with asides about Iowa.

After the astonishing success of "The Music Man," it took Willson some time to realize that he would be expected to follow it with another show. Nearly a hundred offers came to Willson before he received Richard Morris' libretto of "Molly Brown." Of course, for "The Music Man," Willson had written his own book, as

well as music and lyrics, but so excited was he by the characters and locale of Morris' story, that he accepted.

When "The Unsinkable Molly Brown" was safely docked at the Winter Garden Theatre for a long engagement, Willson again began looking at scripts for the future. The one he finally settled on was a musicalization of the highly regarded 20th Century Fox film, "Miracle on 34th Street," re-titled "Here's Love" for its reincarnation. The new show was scheduled for Broadway production in the Fall of 1963, with Willson once again providing the entire musical—book, lyrics and music.



RICHARD MORRIS

Richard Morris, a native of San Francisco, attended Chovinard Art Institute in Los Angeles, but his bent, he felt, was the stage, and so he came to New York to study acting at the Neighborhood Playhouse School of the Theatre. He wrote a skit for a revue, "Talent '49," and was awarded a writing contract with Universal Pictures. There he met Loretta Young, with whom he has been prominently identified since 1953 as her principal writer-director for The Loretta Young Show. Morris has calculated that he created almost a hundred teleplays. "The Unsinkable Molly Brown" marked his first Broadway writing venture.

THE PRODUCERS

Valley Forge Music Fair, Devon, Pa.
Camden County Music Fair, Haddonfield, N.J.
Westbury Music Fair, Westbury, L.I.
Storowton Music Fair, West Springfield, Mass.
Painters Mill Music Fair, Owings Mills, Md.
Shady Grove Music Fair, Gaithersburg, Md.



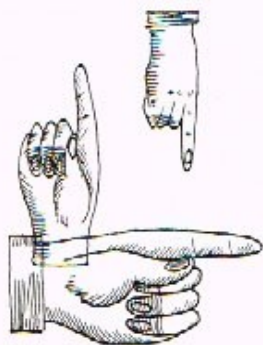
LEE GUBER



FRANK FORD



SHELLY GROSS



CHRISTOPHER HEWETT

Christopher Hewett is a gentleman who has enjoyed vast experience and success in the directorial field. In the legitimate theatre, he has directed for the Oxford Festival of Drama, the Shakespeare Festival and stock productions for the Oxford Playhouse. In the straw-hat circuit he directed "Charley's Aunt," "Visit to a Small Planet" with Vincent Price, the Tallulah Bankhead Summer Show (1957), "Hay Fever" with Shirley Booth and "Tonite at 8:30" with Faye Emerson. Mr. Hewett has also worked with such stars as Hermoine Gingold, Betsy Palmer, Arlene Dahl and Fernando Lamas. He has directed numerous revues; among them are "After the Show," "Cockles and Champagne" and "Shoe-string Revue."



VITO DURANTE

Vito Durante has been an active performer as well as a highly regarded choreographer. He has appeared in such Broadway shows as "The Unsinkable Molly Brown", "My Fair Lady", "Pajama Game", "Plain & Fancy", "King and I", "Top Banana" and "Kiss Me Kate". Televisioners have seen him as a regular performer on such shows as Ed Sullivan, Sid Caesar and Colgate Comedy Hour. His varied background has included night club work and concerts with such groups as Jose Limon, Charles Weidman, Katherine Dunham and Doris Humphreys.



HERBERT HECHT

Mr. Hecht started his career as a pianist, playing for many Broadway shows. He subsequently expanded into arranging and conducting for top supper club personalities, including Hildegard, Lillian Roth, Kitty Kallen and June Valli. The next step was Industrial Shows for Coca Cola, Oldsmobile, R.C.A. Victor and many others. His summers for the past three years have been spent with Music Fair conducting for such stars as Jane Morgan, Martha Raye and Earl Wrightson. He also has found time to squeeze in an original score for a play starring Janet Gaynor, an Off-Broadway Revue and a new musical comedy now being submitted to producers. A native of Cleveland, Ohio, Mr. Hecht studied at Julliard and Columbia University.



WARWICK BROWN

Warwick Brown has studied architecture at the University of Illinois and scenic design at Yale and has been working as a designer in New York City for seven years. Among his TV credits are "Mr. Peepers," Fred Coe's "Television Playhouse," and the Ernie Kovacs, "Silent Spectacular" for NBC. He was assistant designer on the Broadway musicals "Donnybrook" and "Girl in Pink Tights" and on Donald Oenslager's opera production



of "Dido and Aeneas." For Richard Rodgers he designed the 1959 revival of "Babes in Arms." Off-Broadway he created the settings, costumes, and lighting for the Jose Quintero—Circle In The Square production of "American Gothic," "Lend an Ear," "Dead End," and "Epitaph for George Dillon."



LESTER TAPPER

Mr. Tapper was active theatrical lighting with such Broadway shows as "Ziegfeld Follies", "Tunnel Love", "Uncle Willie", "Mr. Happy Fella" and "Hap Hunting". His career goes back to Margaret Webster's "Medea." Since 1955 he was lighting director for the Music Fairs and touring companies of "L'il Abner", "Andersonville Trial", "Pleasure of His Company", "A Thirder Carnival" and "Carnival."

MARVIN KRAUSS

Mr. Krauss has been technical director and stage manager for a number of playhouses. In TV he was production manager and story editor for the TV series "Oh Mother!" He was also assistant writer and story editor for the daily TV series "The World and I" and "Sweeney." Since 1956 he has been general manager for the Music Fairs as well as the National Companies of "L'il Abner", "Pleasure of His Company", "Andersonville Trial", "Thurber Carnival" and "Carnival."



The Story behind

The Unsinkable Molly Brown

The real-life Mrs. Brown around whom "The Unsinkable Molly Brown" spins its tuneful, romantic story, differed only in a few details from the portrait limned by librettist Richard Morris in this major Broadway musical hit. She was indeed a raga-muffin who rose out of a hillybilly's shanty in Hannibal, Mo., by way of a Colorado mining camp's saloon, into wealth and social position, after marrying the famous Leadville Johnny Brown, who made a silver-mine strike of nearly the same value as the Comstock Lode.



The only liberties with her real story that librettist Morris took were in regard to dates. Actually the Molly Tobin who became Mrs. Brown was born in Hannibal, Mo., around 1860, met and married Johnny Brown in Leadville, Colo., in the early eighties, fought and scrabbled for social recognition in

Denver on the basis of her husband's wealth in the late eighties and nineties, and was a widow in her mid-fifties when, in 1912, she was shipwrecked in the disastrous



sinking of the Titanic, and by sheer determination kept her lifeboat afloat to earn an international sobriquet as "The Unsinkable Mrs. Brown."

In "The Unsinkable Molly Brown" Molly and her husband meet and marry and besiege Denver society all in the few years preceding that terrible night of April 15, 1912, when the Titanic sank in the north Atlantic. The audience sees her as a young woman still under thirty keeping her lifeboat afloat by outrowing the men in it and forcing them at gunpoint to keep rowing—this on a voyage home from Europe to rejoin her husband for a "They - lived - happily - ever - afterward" ending of the musical.

Until that fateful collision of the Titanic with the iceberg, the real Molly Brown had been strictly a

Denver phenomenon—a woman snubbed by established matrons of society despite her fabulous wealth, because she was "impossible." The town's established families continually buzzed with tales of her pushiness and vulgarity, and with the unanimous decision of social leaders to exclude her from their homes and their lives—despite her having bought her way into aristocratic (and parasitic) circles of Europe.



But Mrs. Brown stopped being merely a local gossip item in Denver and became a famous international figure through having been aboard the Titanic on its ill-fated voyage and through her dogged refusal to sink with it.

The widely reported stories about that shipwreck that startled the quiet pre-war world, all featured the tale of how one of the lifeboats was kept afloat through the gritty determination of one of its occupants. Mrs. Brown, in an ever

ing dress and a fur coat, took authoritarian charge of the boat tossing on the cold, dark Atlantic, and by sheer bluster and habit of command made the men in the boat



keep rowing no matter how their hands blistered and bled, until they were picked up by a rescuing ship.

She thereby saved the lives of 39 other persons in addition to her

own. The newspaper reports flashing round the world, celebrating her heroism, all called her "The Unsinkable Mrs. Brown." Denver society people, who had tried to sink her for 25 years, and knew of her dauntless determination, were agreed that the sobriquet was just.

Her legend has continued in Denver to this day. Gene Fowler brought it back to vivid national attention in his recollections of his newspapering days in Denver, "Timberline." Two memorials to the fabulously-fortuned Browns remain in Denver today—the Brown Palace Hotel, built by Leadville Johnny Brown and still the city's Number One hotel, and the huge Brown mansion on Pennsylvania Avenue, become now—as have so

many great mansions of the past in all American cities—a run-down boarding house.

The Molly Brown legend is still so much alive in Denver that when "The Unsinkable Molly Brown" was sent on tour, following its long-run success in New York, it was booked for a whole week in Denver, which ordinarily is a three-night or



four-night stand for shows touring to or from the Pacific Coast. This was clearly not enough, as the whole city excitedly tried to get in to see the show about its fabled Mrs. Brown. After the show played its engagements in California, it was booked to play two more full weeks in Denver on its way back.

During those two weeks, the show, playing in a big auditorium, sold every available seat. There hadn't been so much excitement in Denver since Molly herself gave her sumptuous parties that everybody of consequence took pains not to attend. Grandchildren of the families who had ignored Molly during her battling lifetime called on her at last.



Tammy Grimes who portrayed Molly Brown on the Broadway stage seen here with Mitchell Gregg in the Monte Carlo scene.

THE ENSEMBLE



CATHERINE WOOD



CARL BITTENBENDER



PHYLLIS FORD



KEN HAMILTON



LILA HERBERT



JIM LYNN



ROSALIE SAMLEY



PATRICK J. CRAIGIE



BARBARA BEAMAN



VICTOR PIERANTOSSO



STUART MANN



ALEXANDER ORFALY



CAROL KORTY



BETTE LEWIS



ADAM DEANE



LYNN GREMLER



DENNIS COLE



ROSEMARIE NARDONNE



DIANE ARNOLD



PAUL ADAMS



DIANE TARLETON



KONSTANTIN MOSKALENKO



SALLY RANSONE



CHARLES BURKS



BARRY PRESTON



KATHRYN DOBY



JIM CHALLENGER



DONNA SMITH



STEVE JACOBS



LEE LUND



CAROLE WOODRUFF



JEB STEWART



LESLIE MIRIN



RONALD ROSS



DEBRA CHANDLER



GERRY O'HARA



JAMES DEERE



VALARIE RYE



DALE



KATHLEEN



ROBERT SHARP



CAROLYN J.



GERI SPINNER



TOM SCOTT



VIRGINIA KLEIN



DON LAWRENCE



STEFI PETERS



JOSEPH LYONS



JUANITA BO



TONY GOMEZ



ELAINE SIMMONS



JOHN J. SMITH



BEVERLY DEVER



KENT THOMAS



JACKIE CRONIN



HARRY KALKA



MARIE O'KELLEY



RODD HARMON



EILEEN CASEY



VERNON WENDORF



PAT EDDY



JOHN WIDMER



PAUL SHIPT



JAMES LAUB



MARYANN BRUNING



JOHN BONI



GAIL HECHT



ROBERT EDSSEL



MICHELE HEGGIE



FRED BENNI



BARBARA
CASSINI



ERIC PAYNTER



SUZANNE VIGDOR



MERVIN CROOK



GINGER McFADDEN



EDWARD GREENE



HELEN LEV



DANIEL J.
TOMASELLI



LISA ACKERMAN



ANTHONY
DARIUS



CECILE LAMBERT



JOSEPH FIORETTI



NINA MILLER



ROBERT
EDWARDS



R. LEWIS CARRY



JERRY HOWARD



FRED RANDALL