

PREMIERE PERFORMANCE, OCTOBER 5, 1972  
**WINTER GARDEN**

THE SHUBERT ORGANIZATION

*Proudly Presents*

# NEIL DIAMOND

ONE MAN SHOW

*Produced by*

**KEN FRITZ**

*Directed and  
 Lighting Design by*

**JOE GANNON**

*Scenic Design  
 by*

**JIM NEWTON**

*Sound Designed  
 by*

**STAN MILLER**

*Musical Conductor*

**LEE HOLDRIDGE**

*Musical Coordinator*

**TOM CATALANO**

*Mr. Diamond's Wardrobe by*

**BILL WHITTEN**

**MEMBERS OF THE BAND**

**RICHARD BENNETT**

**EMORY GORDY, JR.**

**JEFFERSON KEWLEY**

**ALAN LINDGREN**

**DANNY NICHOLSON**

**REIN PRESS**

**DENNIS ST. JOHN**

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**Opening Night Benefits Robert F. Kennedy Memorial**

The entire proceeds from Neil Diamond's opening night performance will benefit the Robert F. Kennedy Memorial and the Bedford-Stuyvesant Restoration Corporation. The Robert F. Kennedy Memorial was created in 1968 to carry on Senator Kennedy's commitment to "passion and action in the service of the nation." It was to be a living memorial that would focus on the areas of his greatest concern: the needs of the young and the poor. A prime objective has been to harness the moral, intellectual and physical energies of young people to work for justice and freedom through programs of responsible social action. The Bedford-Stuyvesant Restoration Corporation was founded in the spring of 1967 by the late Senator Kennedy to implement a new and fresh approach to the problems of the "inner cities," one of the most significant of which is Bedford-Stuyvesant, a "city" in central Brooklyn of 425,000 people in 653 blocks stretching over nine miles, the second largest Black community in the entire country. In 1967 its infant mortality rate was nearly twice the national average, juvenile delinquency over twice the New York City rate, seven out of ten of its high school students were dropouts. Unemployment was almost twice that of the national average and nearly a third of its families lived on annual incomes of \$3,000 or less. The area was overcrowded and deteriorating, housing inadequate, educational opportunities sub-standard, health and sanitation conditions bad. The free enterprise system was not working in Bedford-Stuyvesant as it was in White America. Nothing was being done to correct the situation and the residents were without hope. The common denominator was poverty. Bedford-Stuyvesant presented a classic example of the urban decay blighting our cities. The Bedford-Stuyvesant program conceived by Senator Kennedy was to provide a model for urban redevelopment throughout the country.

It is because Neil Diamond grew up poor in Brooklyn and because he shares the beliefs of the late Robert Kennedy that he decided to dedicate his opening performance as his contribution.

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Proceeds from the sale of the Neil Diamond souvenir books, which are on sale at the Winter Garden Theatre, are donated to the Phoenix House Foundation, Inc., in New York and London, and the Los Angeles Free Clinic.

New York's Phoenix House, which is the nation's largest therapeutic community, treats drug abuse and addiction as a personality disorder that does not respond to traditional psychiatric methods. Phoenix House also believes that addiction cannot be cured simply by transferring the resident's dependence from one drug to another which is more socially acceptable. The same treatment philosophy is practiced in London.

Phoenix House does not deal in blame. It works on what it essentially sees as a matter of human relationships which have failed to provide the answers so many young people now seek in drugs. To the

addict, the drug-troubled youngster, it simply says: "Hey, we know a better way. We were lost too, but we found our way out, and we can help you find yours!"

The Los Angeles Free Clinic opened its doors on Jan. 2, 1968, in response to critical problems of youth which were symptomized primarily by drug abuse, venereal disease and runaways. Additionally, since opening, other disadvantaged minorities have brought their problems to the clinic and more than 150,000 people have been served totally without charge. Services provided by the clinic include: medical, dental, legal and draft counseling; psychological and drug abuse counseling; pregnancy counseling; a job placement service and educational programs through a Free University program.

During the past 12 months, more than 150,000 Neil Diamond souvenir books have been purchased at his performances.



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**NEIL DIAMOND SHOW BEAMED TO SOVIET UNION BY VOICE OF AMERICA**

Before the conclusion of Neil Diamond's Winter Garden engagement, portions of the show will have been beamed by the Voice of America throughout the Soviet Union and other Iron Curtain countries. According to Vladimir Mansvetov, Chief of Features Branch, USSR Division, Voice of America, who worked out arrangements for the special broadcast with Ken Fritz, producer of the show, "Neil Diamond is a wonderful singer, very popular with the youth of the U.S.S.R. I think even the older generation will learn to appreciate his music, which could, perhaps, result in a greater understanding between the two peoples."

Bernard B. Jacobs, Executive Director in charge of Theatre Operations for the Shuberts, said, "Not since the 30's, when we presented Al Jolson on occasional Sunday nights at the Winter Garden, have we put our imprimatur on a one-man show. It seems only fitting that our presentation of Neil Diamond should be so honored by the Voice of America."

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# NEIL DIAMOND

The musical odyssey made by composer-poet-performer Neil Diamond has taken him from the streets of Brooklyn . . . to the grimy attic offices of Broadway . . . to many of the most renowned concert halls in the world, culminating on the stage of the Winter Garden Theatre.

This route has seen his emergence as a unique spokesman and interpreter of the human condition. He has grown, endured and prevailed largely because his special insight and talent have remained intact against the initial brick walls of indifference.

Writing . . . and writing songs . . . became his passion. It is not by accident that Neil Diamond speaks to his vast and diverse audience through the idiom and instruments of today; the poet's vision in a lyric line; the lonely sound of a guitar.

Of his childhood, Neil Diamond has said: "I was sustained by a fantasy world I created and the sounds of music that filled my house. These two things accompanied me when I was alone and became the major part of my life." What he remembers most of his childhood is "the constant changing of schools. My father was barely able to make ends meet and we moved quite a number of times to be near each shop he owned. Making and keeping friends was difficult under these circumstances and I was an outsider for the most part in each new school. But I always wanted to be something. That's why I took to writing so passionately. It finally gave me something of my own." Thus, a solitary man . . . a stranger in a strange land . . . his songs poured out a torrent of unspoken feelings.

And part of these feelings contain a definite "Western" sound—the result of three years spent in Cheyenne, Wyoming, as a youngster while his father was in the Army. From these early years, plus endless movie matinee days in Brooklyn, he fell in love with the sounds of the guitar and the lore of the West. This love—and influence—have never left his work.

Although he only thought of himself as a writer at the start of his career, he was talked into teaming up with a neighborhood friend and they became the non-memorable short-lived performing team of Neil and Jack.

With this unhappy experience behind him, Neil returned to writing, made some demo-records to play for publishers and



ED CARA/REFF

started making the rounds of Tin Pan Alley. He was hired—and fired—by many publishing companies during this period in which the standard operational procedure was to hire scores of young, hungry composers, put them in rows of cubicles and have them turn out songs on an assembly line. It is the understatement of the decade to say that a sensitive artist like Neil Diamond did not flourish under these circumstances. He produced some saleable songs—even half-way decent songs—under this regime, but nothing of any lasting value. So again, he struck out on his own as a writer.

He also began performing before audiences in order to convey his musical message as he saw it. He was spotted in a Greenwich Village coffee house by producers Jeff Barry and Ellie Greenwich, who signed him to a small, independent label, Bang Records, and he began recording his own songs. At his first studio session he recorded three hits in a row—"Solitary Man," "Cherry Cherry" and "I Got the Feeling"—and another "overnight" star was born.

Bang was essentially a singles company and when Diamond's contract expired he didn't re-sign. He was not so much interested in producing hit songs as he was driven to produce his own musical message: one that could be better communicated in albums.

He joined Uni Records and in a few short years became an international star of the first magnitude and the musical poet of his time. Seven Diamond albums have been released on Uni—all of them hitting gold status, signifying one million dollars in sales. His current (the seventh) album, *Moods*—his most advanced and creative work to date—reached gold-status in a matter of weeks.

In the past two years, Diamond's writing has developed along a more serious path. His music and words ingeniously delve into hard and soft rock, blues, gospel, even country rock and soul—a range of bombarding styles and sounds that perfectly mirror growing up lonely in the large, polyglot society of New York City.

Until the summing up of his musical vision in *Moods*, his most important work was his *Tap Root Manuscript*, specifically its "African Trilogy." Here Diamond uses African beats—more sophisticated than African melodies—to depict the three principal stages in man's life: birth, maturity, death. He chose African sounds because of his deep interest in gospel music and his desire to explore its rhythmic roots. And explore he did—with great versatility—from the pulsating, toe-tapping beat of "Soulaimon" to the tender, mystic "Childsong."

Despite the range of his most recent music, Diamond believes that he has only just scratched the surface of his future output. "My greatest personal pleasure," he says, "is being able to grow and explore, being able to take the long steps from a song like 'Cherry Cherry' to 'I Am . . . I Said'—which is the hardest song I've ever written because it was so personal."

Coupled with his brilliant repertoire is the fact that Neil Diamond's constituency is one of the broadest in the world today. He appeals equally as well to the post-Beatles, rock-pop audience as he does to such divergent groups that comprise the Elvis Presley and Frank Sinatra audiences. It's one that crosses a sophistication, philosophical and age level. It also crosses international borders.

This past spring and early summer, Diamond made a triumphant tour of Great Britain and Western Europe—demonstrating once more that music does, in fact, speak an international language. His audiences were as receptive in Berlin as they were in London's staid and historic Royal Albert Hall.

It seems, therefore, odd, that at the close of the Winter Garden engagement, Diamond, at the zenith of his career, is plan-



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ning to abandon performing in concert for a year, possibly two.

The reason for this, however, is personal. After four years of work; of the turmoil that goes into creating; of the near exhaustion that a modern concert tour produces, Neil Diamond simply wants to wind-down; wants to have time to think; wants to have time to study music theory and composition; wants to increase his musical vocabulary by studying classical piano; wants to carefully think out the next phase of his career which commences when he joins Columbia Records next spring.

His thoughts and creative mind have turned to television and a different breed of "special" is in his immediate future. Lately he has begun to write in earnest—a screenplay and some poetry without music.

He will take the time to explore each and every one of these directions. It's a luxury that his success and acclaim make possible. It's also a luxury that is well deserved.

## MEMBERS OF THE BAND

**RICHARD BENNETT** has been a professional musician since the age of 13 and has just recently celebrated his 21st birthday. He plays all the guitar instruments and excels on each. Bennett is one of the most in-demand recording musicians in Los Angeles and has worked on 52 albums.

**EMORY GORDY JR.** not only plays more than a dozen instruments professionally, but he is also a proficient arranger and composer. One of his songs, "Traces," sold more than one-million copies for the Classics IV. Atlanta born and bred, Gordy was a music major at Middle Georgia College and began his career in Atlanta's small but excellent recording industry. He moved to Los Angeles several years ago where he has played base and other instruments for some of the leading stars of the "pop" music world before joining the Neil Diamond show two seasons ago.

**JEFFERSON KEWLEY** is a product of the San Francisco music scene during the period when the city provided a distinct musical statement on the "pop" landscape. He is adept at both the percussion and guitar instruments and has been playing percussion with Neil Diamond for two seasons—as well as providing "bounce" to the touring troupe. He is also well known in London music circles for his escapades as a "soap monster."

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**ALAN LINDGREN** is a recent graduate of the University of California's excellent School of Music and plays all the keyboard instruments. He was playing with various groups in Southern California and at recording sessions when a mutual friend introduced him to Neil Diamond and he joined the band earlier this year.

**DANNY NICHOLSON** is an accomplished acoustic and electric guitar player as well as a rising young singer. He joined the Neil Diamond Band this year. In his spare time, he is working on material for his first solo album. He is also working on his Music Master's Degree at California State University in classical guitar.

**REIN PRESS** was a classical concert pianist as a youth before he switched to "pop" music after graduating from the School of Music at North Texas State College. He is one of the most accomplished bass players in the recording industry and was the musical director of the Los Angeles-based company of *Hair* for two seasons.

**DENNIS ST. JOHN** was going to be a social worker after graduating from Emory University in Atlanta before his musical avocation became his career. At 30, he has played the drums with such "pop" figures as Roy Orbison and the late Otis Redding before joining Neil Diamond. And, like Emory Gordy jr., he began his professional career in Atlanta's recording industry.

**KEN FRITZ (Producer)**—For his sparse number of years (34), Ken Fritz has had a remarkable track record in production. He was the Emmy-nominated executive producer of *The Smothers Brothers Comedy Hour* for three years and spent an additional two years as the executive producer of Glen Campbell's *Good Time Hour*. Fritz was also the producer of CBS-TV's acclaimed *Pat Paulsen For President* special, and co-producer of the Los Angeles company of *Hair*, which ran for two years in the Aquarius Theatre. The Neil Diamond show is his first effort on the Broadway stage.

**JOE GANNON (Director and Lighting Design)** began his career in show business in the mid-fifties when the Kingston Trio was known as the Kingston Quartet and he was the bass player. He turned to record producing for such labels as Warner Bros., Columbia and A & M and started Frank Zappa's Bizarre Records Company and was its general manager. Gannon then turned to live production and produced and/or directed shows for Bill

Cosby, Tiny Tim at Caesar's Palace in Las Vegas, Frank Zappa, Alice Cooper at the Hollywood Bowl and the Baja Marimba Band. He has been associated with the Neil Diamond Show for the past 2½ years.

**JIM NEWTON** (*Scenic Design*) makes his Broadway debut with the Neil Diamond Show although he is one of the most in-demand television art directors in Hollywood. A fine arts graduate of the University of Texas, he also holds a Master of Fine Arts degree from Yale and designed for the Barter Theater in Virginia, the Northland Theater in Michigan and the Corning Summer Theater in Upstate New York. Since going to Hollywood in 1966 he has designed for the Smothers Brothers, Jim Nabors and Flip Wilson shows. He also has more than 200 television commercials to his credit.

**STAN MILLER** (*Sound Design*) is the only show business titan who was born, bred and still maintains his headquarters in Kearney, Nebraska, where he runs a multi-million dollar sound systems and equipment company. He entered the field to earn extra money while attending college (Kearney State) by devising sound systems for visiting concert attractions. He remained in the field and also manufactures equipment for retail outlets and whole sound systems for various clients. Among the performers who have used Stanal Sound are: Simon and Garfunkel, Smothers Brothers, Bill Cosby, Bread, Johnny Cash, the Tijuana Brass and the Supremes. He has provided the sound for every Neil Diamond appearance for the past 2½ years.

**TOM CATALANO** (*Music Coordinator*), was an almost "overnight" success in the record industry after seven lean years as a starving New York theatre director/actor. Born in East Harlem and a first generation American, he worked his way through New York University's Theatre Arts Department as a pastry chef in his father's East 70s bakery. Abandoning the theatre, he joined Columbia Records in 1962 as a product manager and then helped form and run its April-Blackwood Publishing Company in 1963. In 1964 he signed an unknown composer named Neil Diamond, but was forced to let him go the next year. Catalano was soon let go himself and went to Hollywood to open the record production publishing office for the Bob Crewe Organization. He joined forces with Diamond again in 1968, as

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**LEE HOLDRIDGE** (*Musical Conductor*) has a multiplicity of credentials as an all-around music man. His music mentors include Henry Lasker and Hugo Mariani. He wrote the music score for a ballet, *Trinity*, which was performed by the Joffrey Ballet in New York, San Francisco, Los Angeles, Chicago and London and has received widespread critical acclaim. Mary Travers and Melanie are benefactors of Holdridge's music writing and arrangement talents. Holdridge is the proud recipient of The Circle of Friends of Music of Arezano award in Italy. He has written the score for Lillian Hellman's *Another Part of the Forest*, which will be aired as a TV network special this winter. Lee has been Neil Diamond's conductor and arranger for the past 3 years.

**BILL WHITTEN** (*Designer of Neil Diamond's Wardrobe*), though still in his mid-twenties, is one of the leaders in the contemporary "peacock revolution" in men's fashions through his work with the New Generation label. He was graduated from fashion college at 18 and has been in the forefront of fashion ever since, through such labels as Arpeja for men and now Bill Whitten Ltd. He maintains his Workroom 27 "Creative Family" in West Hollywood and some of the personalities for whom he has designed both professionally and personally are Mick Jagger, Henry Fonda, Doc Severinson and Lola Falana.

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