



## O'KEEFE CENTRE ELEVEN YEARS OLD

On its eleventh anniversary, the O'Keefe Centre in Toronto reports that the season just concluded was one of the most successful it has ever had since it first opened on October 1, 1960, with the world première of *Camelot*.

During the 46 weeks the theatre was open this season, three distinct box-office records were set. In the second week of a two-week engagement, Engelbert Humperdinck, established a new record last October with a box-office gross of \$148,927. In March, Katharine Hepburn topped the Humperdinck record with \$150,739 during the second week of her engagement in *Coco*, then promptly went on to establish another record during the third and final week, with a gross of \$171,674.

The 1970-71 season played to a capacity of 74 per cent, with such outstanding hits as the Royal Shakespeare Company's production of a *Midsummer Night's Dream*, the Pearl Bailey version of *Hello, Dolly!*, Des O'Connor in the London Palladium Show, Ruby Keeler in *No, No, Nanette*, and the New York City Ballet, as well as the regular seasons of the Canadian Opera and the National Ballet of Canada.

A total of 700,000 people, who paid out over \$3.5 million in admissions, attended the theatre between September 4, 1970, when the Canadian Opera opened its twenty-second season, and August 14, 1971, when Juliet Prowse concluded a two-week engagement in *Sweet Charity*. This is a record surpassed by only one or two theatres in North America.

### A BACKWARD LOOK

In the first 11 years of its operation, O'Keefe Centre has housed more than eight million theatregoers who have paid \$32 million in admissions to see nearly 300 shows (not counting one-night rental attractions). It has presented most of the top musicals of the past decade — *Camelot*, *My Fair Lady*, *The Sound of Music*, *How to Succeed in Business*, *Illya Darling*, *Hello Dolly!* (three times), *Fiddler on the Roof* (four times), *Gypsy*, *The Unsinkable Molly Brown*, *Roar of the Greasepaint*, *Man of La Mancha*, *Cabaret*, *Coco*, *Sweet Charity*, to name just a few. It has offered Laurence Olivier in *Becket*, as well as in three plays by the National Theatre of Great Britain; John Gielgud and Ralph Richardson in *The School For Scandal*, and Gielgud again with Vivien Leigh in *Ivanov*, Alex Guinness and Kate Reid in *Dylan*; Richard Burton in the controversial *Hamlet*; Jessica Tandy and Hume Cronyn in *A Delicate Balance*.

Its stage has been filled by the Metropolitan Opera — both the big New York Company, and the smaller National Company; Britain's Royal Ballet, the Leningrad (Kirov) Ballet, the New York City Ballet, the Australian Ballet, the Ballet Folklorico of Mexico, the New York Philharmonic, the Cleveland Symphony, the Toronto Symphony, and the National Youth Orchestra.

Such international personalities as Harry Belafonte, Sammy Davis Jr., Marlene Dietrich, Judy Garland, Jack Benny, Diana Ross, Johnny Cash,