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spotlight

Legendary Ladies; Legendary Rivals

In the 1980s, **Joan Collins** and **Linda Evans** sent television ratings soaring as the glamorous *Dynasty* rivals – Alexis and Krystle Carrington. These *Dynasty* divas have reunited for a new version of the brilliant comedy **LEGENDS!** which plays the Palace Theatre at Playhouse Square Center from March 20 to April 1, as part of the KeyBank Broadway Series.

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LEGENDARY LADIES; LEGENDARY RIVALS



Written by Tony Award-winning author James Kirkwood (*A Chorus Line*, *P.S. Your Cat Is Dead*), **LEGENDS!** centers on two fading and somewhat desperate movie stars, Sylvia Glenn, the sharp-tongued star modeled on Joan Crawford (Collins), and Leatrice Monsee, the seemingly sweet, gentle star based on Loretta Young, who turns out to be an iron butterfly (Evans). Both actresses are courted by an unscrupulous young producer to star together in a new Broadway show, despite the fact that they have hated each other for decades. He convinces both ladies to go along by misleading them into believing they will be starring alongside Paul Newman. This hilarious set-up provides the background for the full-blown comic confrontation between the two and the surprising and hilarious resolution, played to the hilt by the two stars that world knows as “rivals to the death” from the internationally acclaimed television series *Dynasty*.

In a nutshell, **LEGENDS!** tells the story of two movie-star rivals in need of a comeback, who decide to exploit their feuding past by touring in a less-than-vintage play produced by a less-than-reputable producer, and who, inevitably, have a pillow fight at one point. (Some things never change.)

Collins and Evans are joined onstage by **Joe Farrell** as Martin Klemmer, **Tonye Patano** as Aretha, **Will Holman** as Boom-Boom and **Ethan Matthews** as the Cop.

LEGENDS! is directed by **John Bowab**. Joan Collins and Linda Evans join a very long list of leading ladies with whom he has worked: *Sweet Charity* productions with **Gwen Verdon**, **Angela Lansbury**, **Chita Rivera**, and **Debbie Allen** and *Mame* productions with Angela Lansbury and **Ann Miller**.

LEGENDS! was originally produced in 1986 starring **Carol Channing** and **Mary Martin**. The original production did play in Cleveland.

Synopsis

An eager young off-Broadway producer named Martin Klemmer, a wheeler-dealer if ever there was one, has found what he believes is a terrifically commercial new script (*Star Wars—The Play*). Since he has produced only one thing before (an off-Broadway something called *Craps!*) Martin is having difficulty getting his calls returned by the kind of powerful Broadway magnates capable of getting *Star Wars—The Play* on the Great White Way. What Martin needs are Names—as in star Names—and who better than film legends Sylvia Glenn and Leatrice Monsee for the two leads? If Martin can sign them both he can get the money. Unfortunately, each hates the other with a deep and abiding passion and won't be caught dead in the same room with the other—let alone onstage. Will Martin be able to resolve this titanic dilemma? Will *Star Wars—The Play* hit the big time? And, if Sylvia and Leatrice do agree to appear together, will Paul Newman sign on, too? This hilarious set-up provides the background for the full-blown comic confrontation between the two divas and the surprising, equally hilarious resolution.



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THE LEGENDARY LADIES OF LEGEND!

Joan Collins – Biography

Joan Collins is first and foremost an actress, but she is also a best-selling author, an accomplished producer, a successful entrepreneur and a devoted mother.

The daughter of theatrical agent Joe Collins and his wife Elsa, Joan Collins was born in London and made her stage debut at the age of nine in Ibsen's *A Doll's House* at the Arts Theatre. She became a student at the Royal Academy of Dramatic Art when she was 16, and after 18 months she was signed to an exclusive film contract by the Rank Organization.

Under that contract, Collins made several films and also built a successful theatrical career. Her first major theatrical role was as Sabina in Thornton Wilder's *The Skin of Our Teeth*; followed by leading roles in *The Seventh Veil*, *The Praying Mantis*, *Jassy* and *Claudia & David*. After working in film and television for several years, Collins returned to the British stage in 1980 to play the title role in the Chichester Festival Theatre's production of *The Last of Mrs. Cheyney*, which soon moved to the West End and played to sell-out houses throughout its run. In 1990, Collins played Amanda in a revival of Noel Coward's *Private Lives*, which won her outstanding reviews both in the West End and on Broadway. In 2000 she completed an American tour of *Love Letters* opposite Stacy Keach; in 2001 she starred in Ken Ludwig's *Moon Over Buffalo* at London's Old Vic Theater; in 2004 she toured the UK in Alan Melville's *Full Circle*; in 2006 she presented her one woman show *An Evening with Joan Collins* on tour in the UK.

Nominated for an Emmy Award and winner of the Golden Globe and People's Choice Award, as well as numerous other awards worldwide, Collins appeared in more than 55 feature films and dozens of television programs. Some of her more memorable films include *The Girl in the Red Velvet Swing*, *Rally Round the Flag Boys*, *The Virgin Queen*, *The Bravados*, *The Opposite Sex*, *Land of the Pharaohs*, *Road to Hong Kong* and *The Big Sleep*. She has worked with some of the greatest movie legends including Richard Burton, Bing Crosby, Bette Davis, Kirk Douglas, Gene Kelly, Laurence Harvey, Bob Hope, James Mason, Ray Milland, Joanne Woodward, Sir John Gielgud and Sir Nigel Hawthorne. She has guest starred in some of the most popular TV series, such as *Star Trek*, *Starsky & Hutch*, *Mission Impossible*, *The Love Boat*, *The Persuaders*, *Space 1999*, *Batman*, *The Man from U.N.C.L.E.*, *Policewoman*, *Baretta*, *The Nanny*, *Will and Grace*, *Roseanne*, and most recently *Footballers' Wives* and *Hotel Babylon*.

She produced and starred in *Sins*, a six-hour mini-series for television that topped the ratings in the US. Following its huge success, Collins also produced and starred in *Monte Carlo*, a four-hour mini-series with George Hamilton.

Collins is internationally renowned for her role of Alexis Carrington Colby in *Dynasty*, one of the most highly rated evening TV dramas of all time. For eight years viewers were treated to a weekly dose of Alexis' elaborate schemes for power, money, and love. During the course of the show Joan created one of television's most popular characters and etched a place for herself in Hollywood history. *Dynasty* continues to be aired worldwide. In 1997, Collins was reunited with Aaron Spelling and guest-starred in several special episodes of his nighttime drama *Pacific Palisades*.

Recently Collins has starred in the following films: Steven Berkoff's *Decadence*; Kenneth Branagh's *In the Bleak Midwinter*, a film that premiered at the Venice Film Festival to critical acclaim; Andre Lloyd Webber's *Joseph and the Amazing Technicolor Dreamcoat*, with Donny Osmond and Richard Attenborough; *The Clandestine Marriage*, an 18th century period comedy with the late Nigel Hawthorne; the Flintstone's prequel movie *Viva Rock Vegas*, as Pearl Slaghoople, executive produced by Steven Spielberg; *Hart to Hart* movie of the week with Robert Wagner and Stephanie Powers; *Annie: A Royal Adventure*; and *These Old Broads*, a TV movie of the week with Elizabeth Taylor, Shirley MacLaine and Debbie Reynolds.

Joan Collins is also a best-selling author and has published 13 books, beginning in 1985 with *Past Imperfect*, her best-selling autobiography, which was then followed with *The Joan Collins Beauty Book*. Her debut novel, *Prime Time* was published in 1988 and her second novel, *Love & Desire & Hate* followed in 1990. Her beauty book *My Secrets* was published in 1994 and remained on the best-seller list for over three months. Another novel, *Too Damn Famous*, also went straight into the best-seller lists; next she wrote a sequel to *My Secrets* entitled *My Friends' Secrets*. Another novel, *Star Quality*, came out in 2002 and was quickly followed by a beauty book, *Joan's Way*, in October of that same year. Her latest novel, *Misfortune's Daughters*, was published in 2005, and in October of 2006 her inspirational self-help book, *The Art of Living Well*, was published by Source Books.

Collins has three children: a son, Sacha, and two daughters, Tara and Katy. She is deeply concerned about children the world over and is an honorary founding member of the National Society for the



Prevention of Cruelty to Children. She has supported several foster children in India for 25 years. Since 1983, she has been a patron of The International Foundation for Children with Learning Disabilities, and in March, 1988, the Foundation awarded her with its highest honor for her continuing support and special interest. In May, 1988, the Joan Collins Wing of The Children's Hospital of Michigan was opened, and, in November, 1994, The Association of Breast Cancer Studies presented Joan with a Lifetime Achievement Award for her unceasing humanitarianism, and she is a tireless worker for many UK charities associated with breast cancer or children. She is a patron of The Shooting Star Hospice, which opened its doors to terminally ill children and their families, thanks, in part, to fundraising efforts led by Joan. In February, 2002, Joan married theatrical manager Percy Gibson and they live happily between New York, London, and France.

In 1997 Her Majesty Queen Elizabeth II presented Joan Collins with the Most Excellent Order of the British Empire (O.B.E.) for her lifetime contribution to the arts and her continuing charity work.

Joan's motto is: "I am not afraid of tomorrow, for I have seen yesterday. And I love today." --William White

Linda Evans – Biography

LINDA



Glamorous blonde actress Linda Evans became a star thanks to two television series – the 1960s western *The Big Valley* (ABC, 1965-69) and twenty years later, the wildly popular primetime soap opera *Dynasty* (ABC, 1981-89) – but had it not been for her high school principal, she might have never acted at all.

The only child of two professional dancers, Evans was born Linda Evanstad in Hartford, CT on November 18, 1942. The family relocated to North Hollywood when she was six months old. Evans enjoyed a childhood among future stars, including fellow Hollywood High School classmate Stephanie Powers (*Hart to Hart*). However, she suffered from extreme shyness during her teen years, so much so that her principal suggested that she take acting classes to develop self-confidence. Ironically, she broke into show business shortly thereafter when, while accompanying a nervous classmate on an audition for a TV commercial, she was noticed by

an ad agency director and invited to read for the spot. Evans landed the commercial and several others, which led to acting roles on television and in film, beginning with a guest appearance on the comedy *Bachelor Father* (CBS/NBC/ABC, 1959-62), as a teen who develops a crush on the character played by John Forsythe, who would be Evans' on-screen husband twenty years later on *Dynasty!*

More television jobs followed, including repeat appearances on *The Adventures of Ozzie and Harriet* (ABC, 1952-66) and *The Untouchables* (ABC, 1959-63), before she made her film debut in the 1963 courtroom drama *Twilight of Honor* (1963), starring Richard Chamberlain. That same year she signed a contract with MGM, but appeared mainly in features for other studios, including Disney's *Those Calloways* (1965) and American International Pictures' *Beach Blanket Bingo* (1965), in which she sang two songs as a kidnapped pop singer.

That same year she auditioned for, but failed to land, an upcoming western feature, but the film's producers offered her a role on a new western series, *The Big Valley*, which starred Hollywood legend Barbara Stanwyck. The young actress took the role, and at the same time, decided to drop the last syllable of her Scandinavian surname. Thanks to the popular TV program, the newly christened Linda Evans became a star. Her new fame hastened an introduction to actor-turned-director/producer and photographer John Derek, who had a major thing for blondes. He took Evans under his wing and essentially managed her career, directing her in a 1969 feature called *Childish Things* and photographing her for *Playboy* in 1971. The couple married in 1968 but divorced in 1974 when it was discovered that Derek had fallen for his latest discovery, a teenaged actress named Mary Catherine Collins whom Derek had nicknamed Bo. Despite the circumstances, Evans, Derek and his new wife remained friendly for many years.

For nearly the next decade, Evans worked steadily in episodic television and TV features; she made a stab at returning to series work with the 1977 series *Hunter* (CBS) as a spy opposite James Franciscus, but the show lasted only three months. Film work proved consistent but equally unrewarding. Her features during that period include the western *Standing Tall*, co-starring Robert Forster, with whom she had previously co-starred in the pilot for his series *Nakia* (ABC, 1974); the espionage adventure *Avalanche Express* (1979); and one of Steve McQueen's final films, *Tom Horn* (1980). Evans had also married again, this time to real estate tycoon Stan Herman in 1976, but the couple divorced in 1981.

The year before, Evans had received a script for a pilot from legendary producer Aaron Spelling called simply *Oil*. The series, which was later re-titled *Dynasty*, ushered in the second and most successful phase of her acting career. As Krystle Carrington, wife to powerful oil magnate Blake Carrington (John Forsythe), Evans was at the center of the show's high camp machinations, which frequently had her battling devious family (especially Blake's ex-wife Alexis, played to the hilt by Joan Collins) and all manner of guest stars. Her strong character, coupled with her famous blonde (almost silvery) hair and fantastic Bob Mackie dresses, proved to many television viewers and critics that an actress could be sexy once she had reached her 40s – an unheard of idea at that time. For her efforts, Evans won a Golden Globe in 1982 and a People's Choice Award in 1985, as well as earning a nomination for an Emmy in 1983. Taking advantage of her high profile status, she also became a popular spokesperson for the sugar-free beverage Crystal Light, beginning in 1984. After the iconic 80s series wrapped in 1989, Evans returned to play Krystle once again in a 1991 TV movie, *Dynasty: The Reunion*, which wrapped up many of the loose storylines.

After the *Dynasty* era, Evans made infrequent returns to television, appearing in two *Gambler* TV movie sequels with Kenny Rogers (*The Adventure Continues* in 1983 and *The Gambler Returns: The Luck of the Draw* in 1991), and was part of the massive cast for the 1986 mini-series *North and South: Book II*.

In the 1990s she indulged her *Dynasty* fans by participating in sudsier projects like *Dazzle* (1995), a Judith Krantz adaptation which cast her as the matriarch of a wealthy family. 1997's *The Stepsister* mined the same vein, but added a thriller wrinkle with a psychotic stepsister intruding on Evans' character's marriage.

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JOAN COLLINS LINDA EVANS
LEGENDS!
A COMEDY ABOUT BIG STARS AND BIGGER EGGS
BY JAMES KIRKWOOD

March 2007 A Publication of the Playhouse Square Arts Education Department

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A FEW MINUTES WITH TONYE PATANO



Talk to actress **Tonye Patano** for just a few minutes on the phone sometime, and you'll feel as if you are talking to 1) an old friend, 2) a human dynamo, and 3) a consummate professional. She is a multi-talented actress who is keeping two roles (on stage and television) going almost simultaneously. Currently appearing in the touring production of **LEGENDS!** as Aretha, I caught up with her when the show was playing in L.A.

I asked her how **LEGENDS!** and the tour were going.

"It's going great. I'm having a ball and the audiences are eating it up. And they should! It's wonderful fluff...it's cotton candy...and Joan [Collins] and Linda [Evans] light up the stage. If the audiences are enjoying it, what more can you ask for?"

"Joan is one of the most creative, energy-filled ladies I have ever met, and Linda is one of the most generous, good quality, good human beings that I have ever worked with, too," she tells me.

When I ask if fluff is OK with her as an actress, she is quick to respond. "I read the scripts, I make choices...it's about the work and all the fulfillment that I derive from that work. This show has been and always is fun for me. If you can't have fun, why do it?"

Tonye is starting her second season as Heylia, a marijuana distributor, on Showtime's *Weeds*, but was able to work **LEGENDS!** in, mostly, while *Weeds* was on hiatus. "It's been a while since I was able to do any theater," she explains, "and I was excited to get back on the stage. With *Weeds* and the other TV or film work I've done, I was rarely able to even audition for stage or touring work."

"I can't even tell you how happy I was to get this chance, to work on the stage again, and to work with such a fine cast and crew! The supporting cast is just as great as 'the stars,' and they are equally fine to work with. It is just so enjoyable to be a part of it."

LEGENDS! was written and first produced about 20 years ago, and I ask Tonye if any efforts have been made to update it or delete any time-sensitive lines.

"Oh, no," she explains, "we do it as a period piece, which makes it fun to see what it was and how it was 'back then.'"

"It's a fascinating period piece," she continues, "giving us and the audience a chance to look at things that were all part of an exciting time: the 1980s!"

Exciting, indeed! So exciting that the author of the play, James Kirkwood, may have had the stars of TV show *Dynasty* in mind when he wrote it. His ladies, Sylvia (the dark-haired bad girl) and Leatrice (the blond good girl) mention how they'd kill for roles on *Dynasty* or *Dallas*. They'd even settle for a little something on *Falcon Crest*.

But Tonye points out that everyone seems to have good memories of the 80s, so why not a period piece

about the time? I remind her that not everything was quite as "PC" as it might be today, and I ask her about the relationship of her character, a black woman who may or may not be in the employ of Sylvia, a white woman: could it be seen today as racist?

"Only if you go there!" she insists. "These are two women who are friends, and friends talk to each other in ways that you don't talk to 'outsiders.' There is a banter between close friends that allows them to put each other on. And quite often, Aretha starts it with the two of them! But it's just the undertone of two friends."

"I may have changed one or two little things, if I had felt it was really necessary, according to today's PC attitude and since we seemed to see things differently 'back then,' but the dialogue between Sylvia and Aretha speaks in a real way as to how people simply relate to each other."

Tonye's multi-faceted acting career has made her a hit not only on the stage but on the silver screen and TV as well. Her film work includes *Hurricanes*, *The Savages*, *Trainwreck*, *Little Manhattan*, *The Great New Wonderful*, *Bringing Out the Dead* and *The Thing About My Folks*. Television credits include *Monk*, *Law and Order*, *Law and Order: SVU*, *Third Watch*, *Hope and Faith* and *Sex and the City*. She has appeared on Broadway in Neil Simon's *45 Seconds from Broadway* and in many Off-Broadway and regional theater productions. We discussed stage vs. film acting.

"Oh, it's all very rewarding...very rewarding. I'm all about the work, and work is work! Both are art forms worth exploring, and, hopefully, reaching full mastery of each," she explains.

"Theater, the stage, is a visceral medium. You have a unique exchange in every performance. The audience becomes one more character, and a different one in each show. The living, changing dynamic is there. It's always challenging and always rewarding."

"TV and film are equally creative, but you don't have the 'final performance' feeling that you have with a stage show. What you have are nuances that you get to try in several takes—which you don't have onstage. You give them differences: deliveries, smaller gestures, eyes....which you don't get to do onstage since that one time is it. They take whatever you give them, choose what works best in the overall picture of the director or editor, and put it all together as a finished product. Sometimes it's a surprise to see what they've done—cool or frustrating, depending!"

Describing her character on *Weeds*, Tonye says, "I play Heylia James, supplier to Mary Louise Parker's character. It's a character piece, and I love being a character actor. *Weeds* has writing that's pretty edgy and off the wall, but also smart and funny. I play older than my real age, but that's just another part of doing a character piece."

"I know it may not be everyone's cup of tea," she laughs, "but I think that once you start watching, you just might get hooked. We're on in 143 markets, so something must be working, someone must be watching!"

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LEGENDS - THE PRODUCER



We sit in a darkened theater. We get swept into the script, the characters, the set, the acting, the entertainment. We enjoy the experience, applaud the performance. We are happy.

So is the producer.

We take it all for granted: the stars, the lights, the sound effects, and everything else that contributes to the overall production.

That's just fine with the producer.

There are so many things we *don't* see or hear or realize, but they're all part of the producer's responsibility when it comes to putting a Broadway show on stage for our entertainment. **Ben Sprecher**, the president and CEO of the Sprecher Organization in New York City, is the producer of **LEGENDS!**, and I was able to catch up with the theater mogul a few weeks ago by phone.

I began our conversation with the usual "money" question: Is the producer responsible for raising the money necessary to mount and sustain a show? "Well, yes, of course," Sprecher answers, "that is my responsibility, but actually I make the two most important unilateral decisions: I decide what to produce and I decide when to close it."

He goes on to explain in more detail. "My responsibilities include the identification and selection of shows to produce, the overall financing and economic structure of those shows, and the hiring of creative personnel, including directors, actors and designers for each production."

The Sprecher Organization, and more specifically Sprecher himself, has produced a number of works, including the Broadway revival of **Neil Simon's** *The Odd Couple* starring **Nathan Lane** and **Matthew Broderick**; the Tony Award-winning Broadway production of *Fortune's Fool* starring **Alan Bates** and **Frank Langella**; Larry Gelbart's hit Broadway comedy *Sly Fox* starring **Richard Dreyfuss** and **Eric Stoltz**; the Tony Award-winning production of **Hal Holbrook's** *Mark Twain Tonight!*; the Broadway thriller *Voices in the Dark* starring **Judith Ivey**; and now James Kirkwood's comedy **LEGENDS!** starring **Joan Collins** and **Linda Evans**.

"About two years ago, Joan came to see me and explained that she wanted to get back on the stage, maybe Broadway, and did I have any ideas that might work for her. She and I hit it off well, and I really wanted to find something that would work for her, seeing in her the comedic actress that she really is."

"I looked at 30 years worth of plays that I thought might work for her," he continues, "and then I remembered – fondly – a play that James Kirkwood, the man who did *A Chorus Line*, had written, called *Legends!* I got a copy of it, read it, saw that it had never been revived since '86, and sent it to Joan."

"I loved that fact that it was just a fun show, a light piece of cotton candy, and something that Joan could have a good time with, but I didn't know how she'd react to it."

"She loved it!" he laughs, "so we started 'talking' immediately. She would play the dark-haired, 'bitchy' one, but what about the light-haired, 'nice' one?"

Obviously they needed two stars, but Sprecher explains that he had to run his choices past Collins before they were even approached. She had no problem with his list, but the process was trickier and beset with all the usual scheduling, availability and time constraints.

"I talked to two dozen or more stars, including **Mary Tyler Moore**, **Shirley Temple**, **Debbie Reynolds** and **Florence Henderson**. For one reason or another, they were unable to commit, especially since it involved—at the minimum—touring for 30 weeks."

Sprecher knew that the different venues around the country would really demand two "star names," and an incredibly obvious idea struck him.

"How about if I call Linda Evans?" Collins and Evans were the cat-fighting stars of TV's *Dynasty* in the 1980s, and Sprecher felt it would be a perfect, audience-attracting match.

Sprecher went on to say that Collins didn't think it would happen. "Joan said, 'Oh, no, she hates me. She won't even return your call.'"

"I called Linda anyway. Her response? 'Really? I thought Joan hated me!'"

Sprecher laughs, "Not only did I patch up a non-existent, unreal 'feud,' I found my two stars and knew this was going to be fun for both of them and all of us!"

"I wanted 30 weeks of bookings, got it with no problem. Theaters across North America knew how much people would love to see Joan Collins and Linda Evans together again, live and up close, having fun. And it is fun."

Sprecher goes on to explain that while the tour may have led to an on-Broadway stint, that plan has changed, and **LEGENDS!** will tour only. "I was able to develop a budget based on 30 weeks on tour, cobbled together the money, got people like Broadway director **John Bowab** and well-known fashion designer and costumer **Nolan Miller**, among others, rehearsed in New York, then headed off to a Toronto opening in October."

"As a producer," he continues, "I have a certain way of looking at a show as 'successful,' and believe me, this is successful. I'm very pleased. After all, I'm the one who picks up the phone—I'm the 'provocateur.'"

Regarding his future plans, Sprecher explains, "I'll be bringing the Old Vic Theatre Company production of Eugene O'Neill's *A Moon for the Misbegotten*, starring **Kevin Spacey**, **Eve Best** and **Colm Meaney** to Broadway's Brooks Atkinson Theatre in March. That's already getting a good deal of buzz."

Also in development are a new musical entitled *Prairie* based on the literary classic books of **Laura Ingalls Wilder**, with book by Beth Henley and music by Rachel Portman, and the musical *Rebecca*



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OTHER LEGENDARY DUOS

Joan Collins and Linda Evans are forever linked in the minds of Americans and *Dynasty* fans the world over. But they're not the only inseparable duo. Here are some other favorites:

- Abbot and Costello
- Fred Astaire and Ginger Rogers
- Lucille Ball and Desi Arnaz
- George Burns and Gracie Allen
- Captain and Tennille
- Ferrante and Teicher
- Fibber McGee and Molly



- Gilbert and Sullivan
- William Hanna and Joseph Barbera
- Bob Hope and Bing Crosby
- Jan and Dean
- Laurel and Hardy
- Loggins and Messina
- Mary Kate and Ashley Olsen
- Donny and Marie Osmond
- Penn and Teller
- Regis and Kelly
- Roy Rogers and Dale Evans

- Rowan and Martin
- The Smothers Brothers



Legendary Cleveland Duos

- Big Chuck and Lil' John
- Brian and Joe
- Jeff and Flash
- Lanigan and Malone
- Tony and Tina



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85TH ANNIVERSARY CELEBRATION

Break out the hats, horns and bubbly! Playhouse Square Center is poised to celebrate the 85th Anniversary of our historic venues, and we invite the entire community to join in the soon-to-be-announced special events, shows and contests. Area merchants and supporters are on board for this on-going birthday for the largest performing arts center outside New York City. Our 85th Anniversary continues through year's end, and will even feature its own special Cleveland Magazine supplement. Watch for more news on this historic celebration!



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Pre-Show Talks/Post-Show Chats



Post-Show Chat with Cast Members of *The Light in the Piazza*

Broadway Buzz host **Joseph Garry** is eager to welcome you to Pre-Show Talks before each performance of **LEGENDS!** Join us in the Idea Center at Playhouse Square for our free Pre-Show Talks one hour prior to each performance and enjoy complimentary coffee while you hear the inside scoop on the show.

The Idea Center is located just two doors west of the Allen Theatre at 1375 Euclid Avenue.

Catch our **Post-Show Chats with the Cast** following Thursday evening performances (**March 22nd and 29th**).



Joseph Garry