

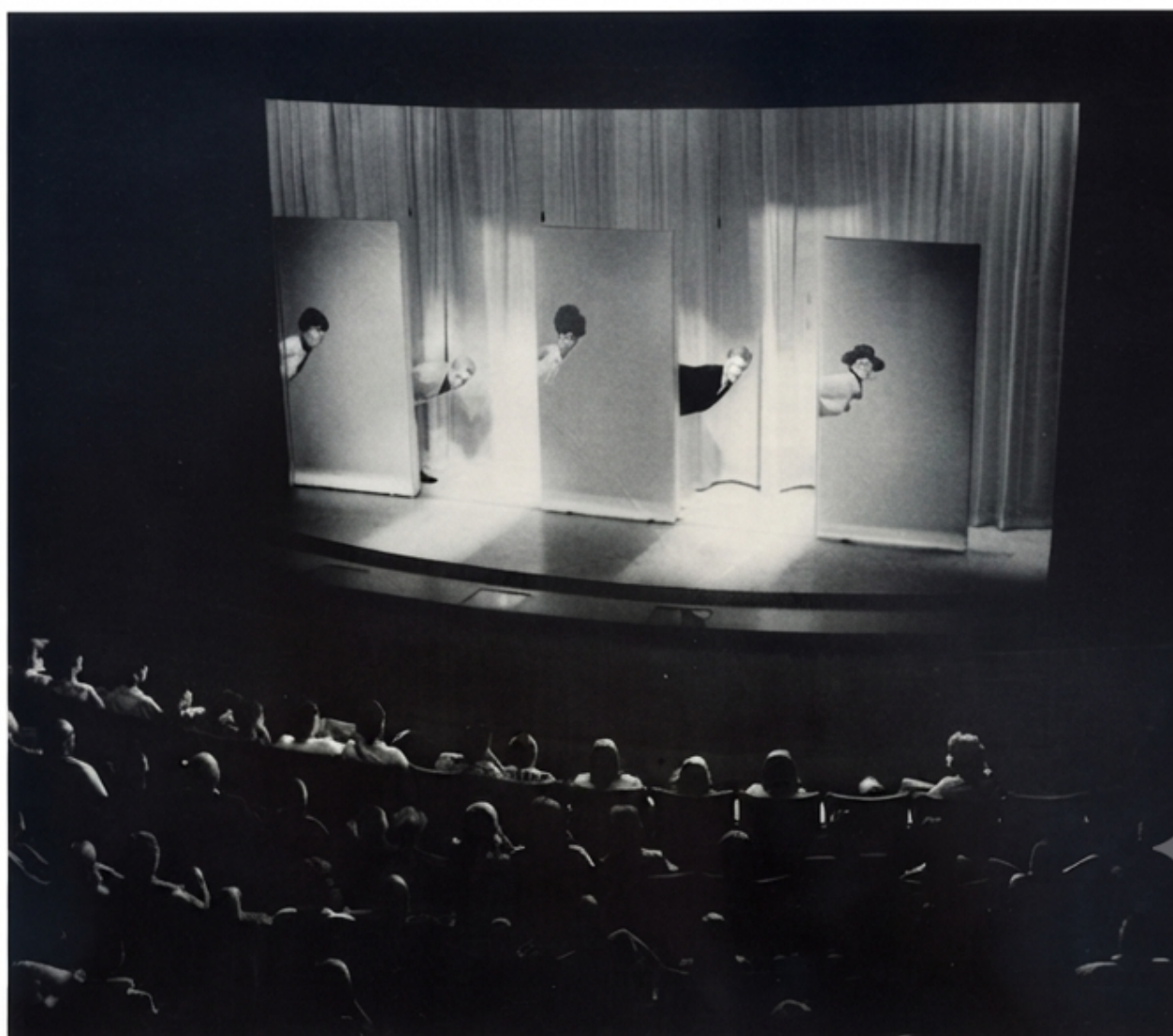
It takes a lot of backstage toil and skill



to produce the widely acclaimed

DU PONT SHOW

at the New York World's Fair



Off stage, tidal floods of energy

Putting on any theatrical show is a tasing experience; mounting Du Pont's 1964 World's Fair show was a staggering exercise in logistics. Making use of twin theaters, Du Pont's staff staged 44 performances dally. Each half hour, from mid-April through mid-October, more than 600 fair-goers watched a unique spectacle in which live actors carried on conversations with filmed images, blew out candles on movie screens, or seemed to pass roses back and forth with girls projected in brilliant color.

Out front, the audience saw shows conducted with the casual grace that marks a highly professional production, hardly aware of the tightly-reined frenzy of behind-the-scenes effort.

By season's end, more than 2.4 million visitors had seen the 1964 Du Pont show. Thanks to mechanical refinements which will permit an additional two shows each day, an even greater throng is expected to see the 1965 version to be launched at the World's Fair this April 21.



Costuming of casts required many improvisations. Dressing room contains three giant revolving racks to store complete sets of costumes needed for the six casts on duty each day. During show, most costume changes were actually made in cramped corridor behind backdrop (below) because each cast had to hurry through 25 costume changes during each stage performance.



Making up for show is traditional dressing room activity. Each of seven casts included two female, two male dancers plus a parallel; there were six standbys. Before the 1964 season, over 2000 auditioned for the 35 roles. While audience was watching smooth, swift-moving theater shows, backstage was a constant turmoil involving even those if the agents. 10 wardrobe ladies, 10 stagehands and 10 projectionists. Many of 1964 cast expect to be back for 1965 season.



Rehearsing of new cast members or standbys took place wherever different space could be grabbed: on the pavilion roof, on stage between shows, or in actors' lounge (above) between performances. Here, dancers Myrna Strom (left) and Shaila Forbes, who had worked in different casts, smooth out one of their routines under the direction of Stage Manager Jack Timmers.

ACT II



Each half hour, Du Pont's twin theaters funneled 600 visitors into the Red Room, a "stand up" theater which offered a 12-minute show of chemistry "magic."

Four casts, each with three actors, performed the demonstrations. Preparations for the shows were made by a total of six "prep boys." A panel of 20 musicians took turns providing background music.

Last year these "magic" shows consumed 15,273 lbs. of dry ice; 100,000 feet of "Dacron" polyester fiber; 9000 rubber balls; and 1-1/2 fiber; 900 rubber balls; and 165 gallons of simulated tomato juice, of more than 25 other chemicals.



Communicating with outside required built phones in lounge. Dancer Joyce Devlin uses one limited to out-incoming calls for emergencies such as last-minute substitutions in cast.

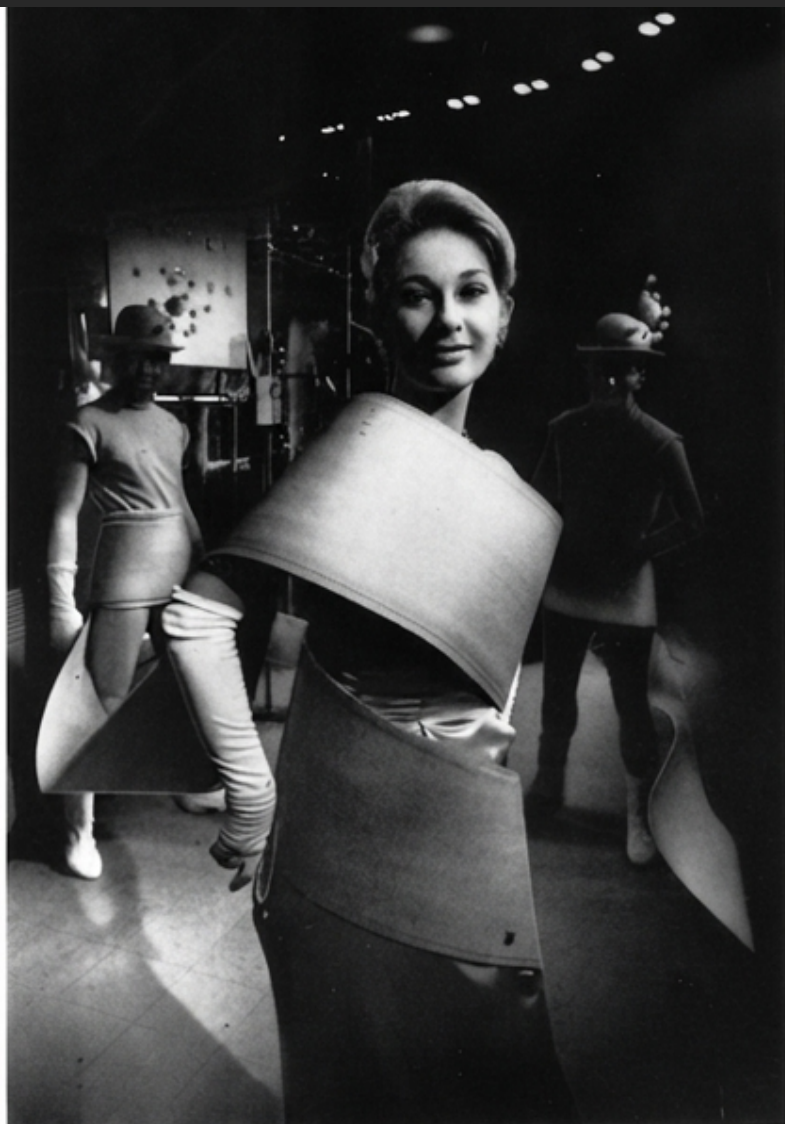
Relaxation in actors' lounge between shows or before "shift" changes enabled lounge between shows or before hoppings. Lounge features color TV, self-service snack bar which, last year, dispensed 18,000 cups of coffee, 6500 cups of tea, 3300 cups of chocolate and 11,000 cups of soup.



Computer is the heart of finely meshed stage, screen action

The extraordinarily precise blending of live song and dance with filmed action leaping from screen to screen required the discipline of a small computer for each theater. A giant tape, perforated like a player-piano coil, synchronized the motion picture projector with complex lighting equipment and with white screens on and off stage that trundled the white screens on and off stage or shuttled them among five possible positions.

Once the tape began to thread its course through the computer, every live movement on stage had to be perfectly timed. The computer programmer made no allowance for the slightest slip, sneeze, forgotten line or nervous twitch, sneeze, for the dancers and their twitch, performers rove to the occasion: they didn't drop a single rose or line.



Computer tape symbolically draped about Showgirl Maggie Moar gave over 3000 electronic commands each 25-minute performance for music, lights, moving screens.



Movie film for show was five frames wide, but no longer than those were photographed at any one time. Film un along tracks in stage floor. Projectionist Abe Schwartz (above) checks film for flaws during the Schwartz (above) checks film for flaws during the seven-minute intermission between stage shows.



Tringer for show was push but-activated nearby computer. Automated lighting system, checked (above) by Projectionist Harry Raplanski, made over 100 lighting changes during each of the shows.



