

APPENDIX I

“Today I am a woman.”

Cloris Leachman

April 30, 1947

Remembering the date of the Stork Club picture with my mother was no memory feat. That same weekend, we visited Cloris Leachman in her New York apartment. Only months after becoming (as Miss Chicago) runner-up in the Miss America contest, Cloris (37c-21-34) announced on April 30, 1947 that she was 21 and "Today I am a woman" to which my dad responded, "You're telling me!"

Those who remember her Oscar-winning role as the drab, love-starved wife of a high school coach, may be surprised upon discovering the above. Moreover, it is probable that most will not be aware that no actor has earned more Emmy awards than Cloris (She's tied at eight with Dinah Shore and Mary Tyler Moore) and none in as many categories (five). If you go to Cloris's website, you will find page after page single-spaced listing all her roles and performances on stage, in film, and on TV. I would be willing to bet that no one in show business has been in so many roles. What is more, during her long career she has raised five children and most are also involved in the performing arts.

But those of us who knew her mother (also Chloris, spelled with an "h") are not so startled. She was beautiful, charming, funny and a dedicated mother. Cloris was only the first-born; there were two other attractive daughters, all drawn to show business. Cloris had many suitors but in high school she was two and one-half years my senior and a "date too far" for me. (Even if age-qualified, maybe I would never have made it.) Actually, I first met Cloris at Dorothy Canfield's children's drama school where I played the roles of Rumpelstiltskin and Friar Tuck (in Robin Hood). Cloris went on to greatness; I simply went on.

But I had dates with both of her sisters, Mary and Claiborne. Mary was the receptionist during summers at my family's auto distributorship. I still remember that whenever I called, she would always ask, "But don't you really want the body shop?" For some reason, she nicknamed me "Hot Breath." Fortunately, the sobriquet never got "legs."

Claiborne first married a friend of mine, Bob Cary, who died. Although she remarried, she kept Cary as her stage name.

Claiborne was “vertically challenged.” Still, her five-foot frame had everything in the right place. If she had been given several more inches, who knows? She might have become Miss World.

An excerpt from her website and an article from the *New York Times* make it almost redundant for me to add that Claiborne was a lot of fun. (Note, she once played a judge in *Law & Order* (1990). Not sure that I would want her judging me. The last time I saw Claiborne was in Des Moines when she played the lead in “Sweet Charity.” She was sensational.

Toward the end of her life, mother was preparing a book entitled, *Laugh and Get Well* in which she would have included the attached story about Chloris and her daughter Cloris. She sent it to Cloris who responded coincidentally exactly one year before Tine's demise.

CLORIS LEACHMAN

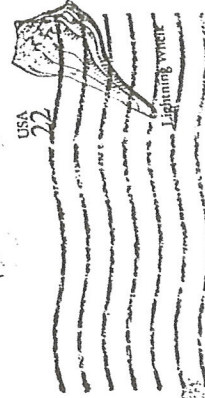
Dear Tine:

Thank you for sending me "Love Is Where You Find It." I remember that story about my mother and the lock of hair. I'm so tickled to have been reminded of "those days" and especially of you and Bill and Jack.

This has given me the opportunity to send you all

my love

Cloris
X



Tine Peverill
1701 Gulf of Mexico Dr.

LOVE IS WHERE YOU FIND IT

My story today is about the very talented and attractive actress – Cloris Leachman (Academy Award winner). I have known Cloris all her life. In fact, her mother (also named Chloris with an “h”) was one of my favorite friends. We all grew up together in Des Moines, Iowa. Cloris was a graduate of Northwestern University and was runner-up in the Miss America Contest. So much for an introduction to Cloris.

I want to introduce her mother. She was truly one of the most beautiful and charming persons I have ever known. Cloris was the first of her three lovely daughters, and Chloris was a proud mother who delighted in all the good and interesting things that life held for her daughters.

This is an incident in Chloris’s life which, while not world-shaking, was important to her. Chloris cut Cloris’s hair and, being a sentimental little soul, saved the cuttings, put them in an envelope, placed it in her desk and forgot about it – it was safe there if she wanted to look at it.

The Leachman family had a gardener named Sam who had been with them for many years. He had taken a short vacation from his work, and Mrs. Leachman agreed to mail him his employment check. Having done this, she put it out of her mind. In about a week, she started to receive letters from old Sam, filled with words of love and romance. Chloris was at a loss to know why Sam would write to her in this romantic manner. Their relationship had always been employer and employee.

When Sam returned from his vacation and appeared at the Leachman door, she asked him why he had sent her these love-filled missiles. With that, he produced the envelope with Cloris’s locks of hair. Embarrassed and contrite, Sam said, “Mrs. Leachman, I thought because you had sent me some of the locks of your hair, it told me that I meant more to you than just being your paid gardener.

After she laughingly explained that she had unknowingly used the envelope with the hair when sending him his check, their relationship returned to the way it had been before “love” entered into his life and just as quickly left it.



Cloris Leachman

Birth name: Cloris Leachman

Age: 79 (born April 30, 1926)

Won Oscar for: *The Last Picture Show* (1971), in which she played a desperate Texas housewife who seduces teenage Timothy Bottoms.

Proudest of: The hideous people she played in Mel Brooks' parodies *Young Frankenstein* ('74) and *High Anxiety* ('77).

Her latest role: Tea Leoni's alcoholic mom in *Spanglish*.

Next role: A prison warden's secretary in this spring's *The Longest Yard* remake with Adam Sandler. "I'm in my underwear with gigantic boobs with garters and high heels and a red wig eight inches high."

Is passionate about: Acting. "She loves the work so much, we'd have to tear her away from the set at the end of the day," says *Spanglish* director James L. Brooks.

Family: Five children with former husband George Englund, all actors: Adam, Bryan (deceased), George Jr., Morgan, and Dinah.

Beauty secret: "I haven't exercised in 10 years."

Self-image: "I have played a lot of old ladies, but I don't think of myself as an old lady."

Fun fact: Was runner-up to Miss America in 1946.

She made us laugh when: Peony, her Shih Tzu, was groomed for a picture too.



Best Supporting Actress: Cloris Leachman as Ruth Popper in *The Last Picture Show* (Columbia; directed by Peter Bogdanovich). In her Oscar-winning role, she played the lonely, sexually deprived wife of a small-town coach who stumbles into an affair with one of her husband's high school students (Timothy Bottoms, above with Leachman) and is eventually deserted by him. Says the actress: "I based my characterization on some Ruth Poppers I knew when I was growing up in Des Moines."



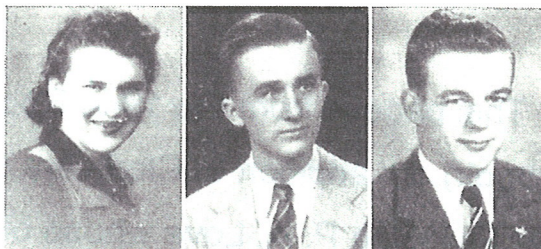


Row One

JACOBSEN, SHIRLEY
An actress of great ability and a pleasing personality.

KUBEC, WILLIAM "Bill"
Hard working and very studious; a navy boy in the V-12 program.

JENSEN, ROBERT "Jenny"
Athletic, tall, dark, and handsome.



Row Two

LASTER, RICHARD "Nose"
A man full of manliness.

LEWIS, GLORIA "Gitzie"
A bundle of dynamite. Sincere in all her actions.

LEACHMAN, CLORIS "Leach"
Class dramatic and music star.



Row Three

LONG, FRANCES "Franny"
When she makes her mind up, the thing gets done.

LOVE, PHYLLIS ANN "P.A."
Corny, but cute, one who was the friend of all, especially "Gitzie".

MAY, MARGARET "Peg"
Musical and cheerful.



Row Four

McMAHILL, ALICE "Mac"
A crazy loon, who kept us all laughing.

MALLGREN, BETTY "Mouse"
An interest in everyone makes an interesting gal.

MAIN, MARY FRANCES "M.F."
Our buddy, Main, with a funny vein.

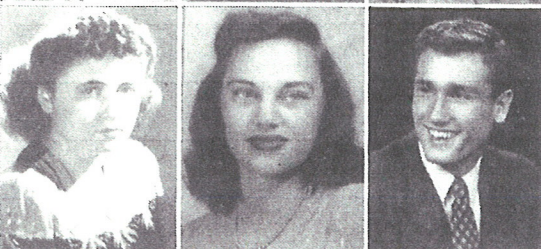


Row Five

MILLER, ETTABELLA "Ettie"
Girl with a pleasing voice.

MILLER, DOROTHY "Mill"
The girl with tall and stately dignity.

MILLER, SCOTT "Scooter"
Leader extraordinary.



Row Six

MOECKLEY, VIRGINIA "Virgie"
A grand person.

MOORE, HELEN "Helen"
A model high school student.

MILLER, MARTHA VIRGINIA "Ginny"
A-1 student. Also musically inclined.



Row Seven

PETERSON, MERIVILLE "Pete"
Silent, steady, and a good guy.

PUGSLEY, BEVERLY "Pug"
A sense of humor to be treasured.

RAY, NOVALENE "Novie"
Two pounds of work for an ounce of praise.



Phyllis Love

Biographical Information



Birthdate: December 21, 1925
Birth Place: Des Moines, Iowa
Birth Name: Phyllis Ann Love

Biography:

Phyllis Love was born in Des Moines, Iowa on December 21, 1925. She and her close friend, Cloris Leachman graduated from high school together and the two appeared in various local and regional dramatic productions in the mid and late 40s.

In 1948, Love was accepted into the Actors Studio in N.Y.; that same year she made her first TV appearance in that schools' seminal television program. In 1950, she made her first film appearance, a brief bit as a juvenile delinquent in *SO YOUNG, SO BAD*. Her best-known film role was that of "Mattie Birdwell" in *FRIENDLY PERSUASION* (1956).

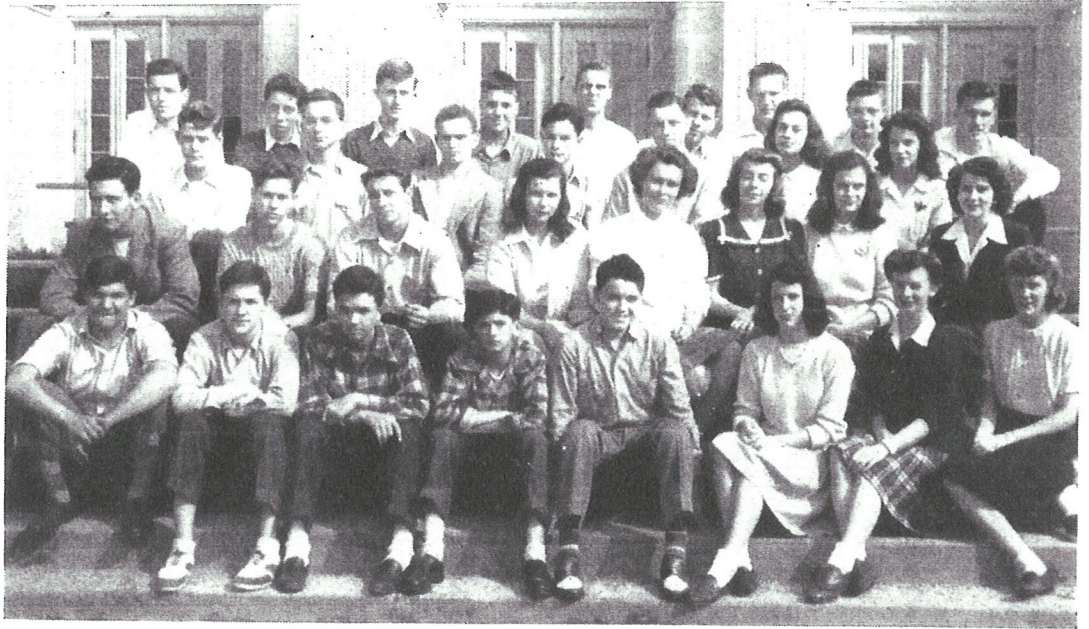
In the 1950s, Phyllis Love enjoyed outstanding success on the Broadway stage, featured prominently in eight productions, including the role of Rosa Delle Rosa in the original production of *THE ROSE TATTOO* (1951).

Love also appeared in numerous TV programs throughout the fifties, sixties, and early 70s, including *PLAYHOUSE 90*, *ALFRED HITCHCOCK PRESENTS*, *SHIRLEY TEMPLE STORYBOOK THEATER*, *THE TWILIGHT ZONE* and *BONANZA*.

She retired from acting in 1972 and in 1976 changed her first name to "Osanna". Osanna "Phyllis Love" Gooding now lives with her second husband, Alan, in the San Gabriel Mountains near Los Angeles.



Phyllis Love in "The Untouchables"

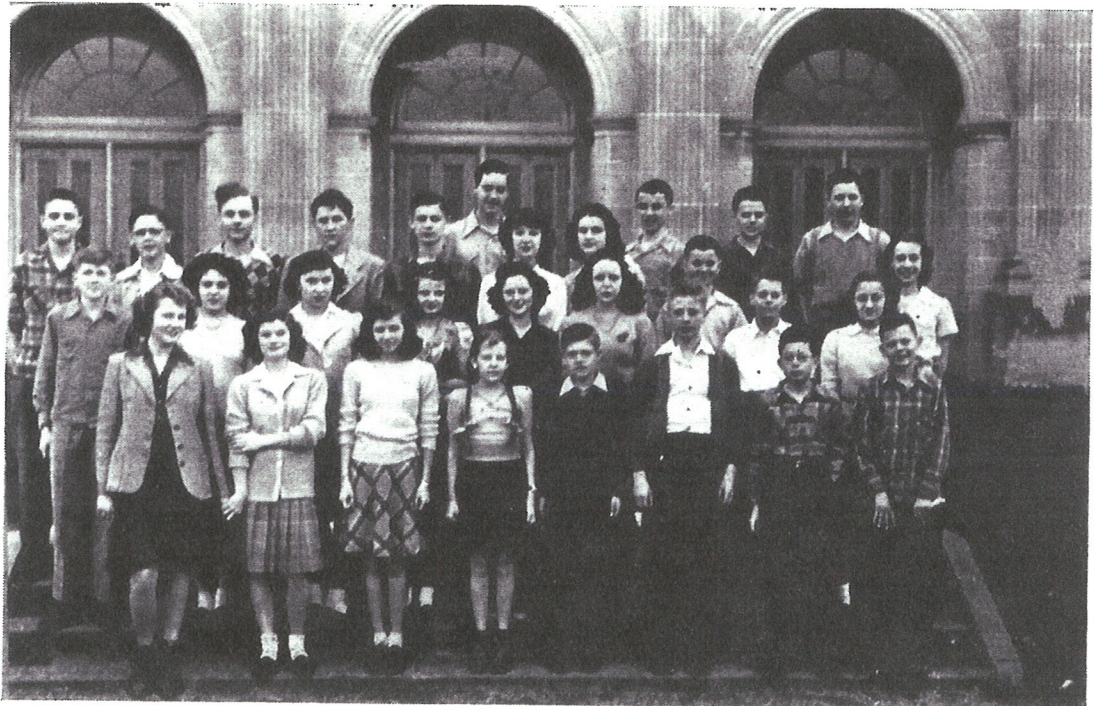


STUDENT CONGRESS

First Row—Bill Wright, John Glomset, Phil Cash, Jim Watkins, Ronald Fenton, Bee Spry, Cloris Leachman, Connie Carlson. **Second Row**—Lee Morrison, Chuck Colby, Thomas Cotton, Ann Charlton, Janet Jordan, Elaine Williams, Deborah Stark, Janet Ryden. **Third Row**—Don Grothe, John Schwartz, Dick Sones, Tom Stivers, Clare Hickerson, Dorothy Miller, Jewel Swallow. **Fourth Row**—Ernie Johnson, Roddy Gelatt, Bill Kubec, Don Hill, Dick Zirbel, Don Gough, Bryce Bennett, Bob Clark, Scott Miler.

JUNIOR STUDENT CONGRESS

First Row—Frances Colflesh, Mary Leachman, Joanne McLaren, Gretchen Gardner, Trent Candor, Warren Harding, Ben Swartz, Vincent Byers. **Second Row**—Frank Williams, Sharron Smith, Joanne Corneleson, Anita Hatch, Catherine McKeon, Phyllis Kamber, Stewart Framness, Marjorie Snyder, Helen Parker. **Third Row**—Roger Risher, Robbins Kupka, Bill Hampton, John Glomset, Jeanne Dowdell, Molly Shellito, Paul Harkett. **Fourth Row**—Dick Davis, Will Wilks, Kelly Hopkins, Bob Morris, Jim Baker.



OBITUARIES

12/10/1996

Dancer, producer Castle dies of cancer at age 67

Mary Wallace Leachman Castle, 67, a native Iowan who was a producer of the original "Candid Camera" and a sister of actress Cloris Leachman, died of cancer Saturday in Darien, Conn.

Mrs. Castle was born and raised in Des Moines, attending Roosevelt High School. She left Des Moines after graduating.

Mrs. Castle and her two sisters, Cloris and Claiborne, were all involved in show business. Cloris, the oldest, who won an Oscar for her part in "The Last Picture Show," has been the best-known. Mrs. Castle was the middle daughter. Her father was Berkeley C. Leachman, who was

the executive of Leachman Lumber Co. and organizer of the Des Moines Community Playhouse.

Besides producing Alan Funt's original "Candid Camera" television show, Mrs. Castle also was a dancer in Chicago during television's early days. For the past 20 years, she worked as a real estate agent in Darien, Conn., where she lived for 40 years.

Survivors include two sons, Grant of Wilton, Conn., and Steven of Cincinnati, Ohio; a daughter, Leslie C. de Noue of Ridgefield, Conn.; her sisters, Cloris Leachman and Claiborne Northrop, both of Los Angeles; and five grandchildren.

An Entertainer, Unapologetically

By BARRY SINGER

CLAIBORNE CARY has nothing to apologize for. In an age of cabaret performance often practiced as some rarefied art form, she is unabashedly an entertainer, one who likes to raise a ruckus.

Rude jokes and raw schtick are in no way beneath her, and as a singer Ms. Cary, now in her 60's, flat out likes to swing. All of which leaves her on the contrarian fringe of today's cabaret universe, where the notion of entertainment seems to get shunned somehow as lacking in serious purpose.

"It can get lonely," said Ms. Cary, who is in the midst of a monthlong return engagement at the somewhat less than mainstream Danny's Skylight Room on West 46th Street in Manhattan. "There aren't many people who aspire to be fun anymore. Not in a serious way."

A two-time winner of New York cabaret scene's top honor, the MAC Award, Ms. Cary is still a favorite within the industry but a name popularly recognized only by a few. Since arriving in New York from Lone Tree, Iowa in the 1950's as an aspiring dancer, she says has most definitely "been around": singing and dancing on Broadway and off and working the great cafes — and also the not so great — of the city.

Barely more than five-feet tall, she nursed little hope initially of making it as a Broadway chorus girl. Yet the choreographer Bob Fosse cast Ms. Cary in 1957 for his new show "New Girl in Town" over the vehement objections of that production's director, George Abbot.

"They were running up and down the aisle of the 46th Street Theater, screaming at each other," Ms. Cary recalled recently over lunch at a restaurant on the Upper West Side of Manhattan. "Abbot wanted another long-legged lady, but Bobby wanted me."

With characteristic capriciousness, however, Ms. Cary quit dancing for good immediately after "New Girl in Town" closed. "I just didn't want to be in the chorus anymore," she said. "I started doing parts and singing; I'd always listened to singers, especially Peggy Lee. Also Lee Wiley. And Anita O'Day."

At first there were gigs at tony Manhattan nightspots like the Blue Angel and Julius Monk's Upstairs at the Downstairs. Then came rock-and-roll and the near-death of cabaret in the 60's, followed by voice-over work, commercials and television, as well as two marriages and a son. Finally, some 10 years

ago, Ms. Cary's most recent article for *Arts & Leisure* was about Joe's Pub, a club at the Joseph Papp Public Theater.

"I Live Alone Again"; Cy Coleman and Joe McCarty's "Why Try to Change Me Now" sung against Harold Arlen and Ted Koehler's "As Long as I Live." The potential effect could be bathetic but rarely is; Ms. Cary's wit and sense of survival bend the songs to her will.

"I cut right to the bone," she said. "I've learned that I'm better being funny between songs, rather than just doing funny songs; funny songs quickly get not so funny. Maybe that's another reason I'm nowhere, though, professionally. I'm trying to swing and be funny. Who else ever managed that?"

On her latest CD, "Claiborne Cary Live," she leads off tackling George and Ira Gershwin's "The Man I Love" at a ferocious clip. The result is not just

Never heard of Claiborne Cary? Just ask her cabaret peers, and they'll tell you that she swings and is funny too.

exhilarating but revelatory. "I used to sing all of these songs much more slowly," Ms. Cary tells her audiences. "But I had more time then."

"How do I exist?" she asks. "Or, at least, subsist? I play a lot of private parties. And I don't work much. That helps."

Her point is well taken. With few club owners these days paying performers anything at all beyond a small percentage of the door, the hard costs of cabaret — salaries for musicians, up-front expenditures for arrangements and advertising — largely come out of the singers' own pockets.

"You've got to save up for these gigs," Ms. Cary said wearily. "Let's face it, if I was looking to make a decent living, I'd have gone into computers by now."

Cabaret's persistent inability to provide her with financial security would surprise at least one person, Ms. Cary maintains.

"My mother viewed show business as a sure guarantee of economic freedom for her three daughters, both from the Depression and from men. (One of Ms. Cary's sisters is the actress Cloris Leachman.)

"Maybe you'll have your own money someday," Mother would constantly say," Ms. Cary recalled. "Maybe you won't have to get married; maybe you'll just read and travel." She'd call us in to watch her scrub the floor. 'Girls, come here and look,' she'd say. 'Don't ever do this.'"

"And," Ms. Cary added with the impeccable timing of a lifelong entertainer, "I never have." □



Eliot Roberts

Claiborne Cary singing at Danny's Skylight Room, a Manhattan club, in June.

ago, Ms. Cary abandoned the city for Los Angeles. "A nasty little town," is all she will say about her experience there. Her long-planned, permanent return to New York is now imminent.

Onstage, she remains an extraordinary amalgam of musicianship and standup comedy: her pitch sure, her sense of time, both musically and comedically, effortless. Though her voice possesses the razorblade tone and ironic attack of an Elaine Stritch, her singing can be surprisingly expansive, even lyrical.

She shapes her sets into melodramatic narratives with well-chosen song juxtapositions: Irving Berlin's "Sav It Isn't So" opposite John Wallowitz's

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Claiborne Cary

Aunti Clai Sings
At Danny's Skylight Room
Musical Direction by Ted Firth

Review by David Hurst

There's a refreshing nonchalance to Claiborne Cary's approach to performing that's an immense pleasure to watch. In her new show at Danny's that concludes this Thursday, May 30th, she frequently pauses in mid-song to dispense a wealth of tidbits and asides. Then, with the aid of her exceedingly talented musical director and accompanist, Ted Firth, she picks right up where she left off and continues singing. It's a bit of business—and funny business it is—that



few performers can pull off with the ease and devil-may-care insouciance that Cary does. In fact, one is tempted to call her the Robin Williams of cabaret because you never know what's going to come out of her mouth next. Trust me, you won't care. You're in good hands with Cary on stage.

A singer/dancer from the glory years of Broadway (*Silk Stockings* and *New Girl In Town*), Cary is equal parts survivor, chanteuse, bad-girl, elder statesman and the glamorous, madcap sister you always wanted. Her readings and interpretations of songs have a genuine, truthful quality that no amount of money can buy. Whether she's purring "Nice 'N Easy," breaking your heart with "He Was Too Good To Me," or spinning out of control singing "Love For Sale," Cary's style and delivery is always original and almost always enlightening. She realizes the value in a fresh approach to everything she does and nowhere is this more evident than in her marvelously understated version of a set of

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"spring" songs—"Spring Will Be A Little Late This Year" by Frank Loesser and "Spring Can Really Hang You Up the Most" by Thomas J. Wolf, Jr. and Fran Landesman. In both, she summons a lifetime of hopes, dreams, happiness and regrets that put her in the same class as Julie Wilson, Margaret Whiting and the late Sylvia Syms. The only song that topped those two was her encore, a lost gem cut from Jule Styne and Bob Merrill's *Sugar* titled "The People In My Life," that was magical in both its writing and Cary's performance.

Of special mention is Cary's superb jazz trio led by Firth that includes Peter Grant on drums and Saadi Zaine on bass. Their elegant playing of Firth's terrific arrangements as well as a dazzling, pre-show rendition of "The Lady Is A Tramp" was always crisp and clean. Firth's technical skills and superior musicianship continue to impress mightily. He and Cary together are an inspired pairing that should record together soon.

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