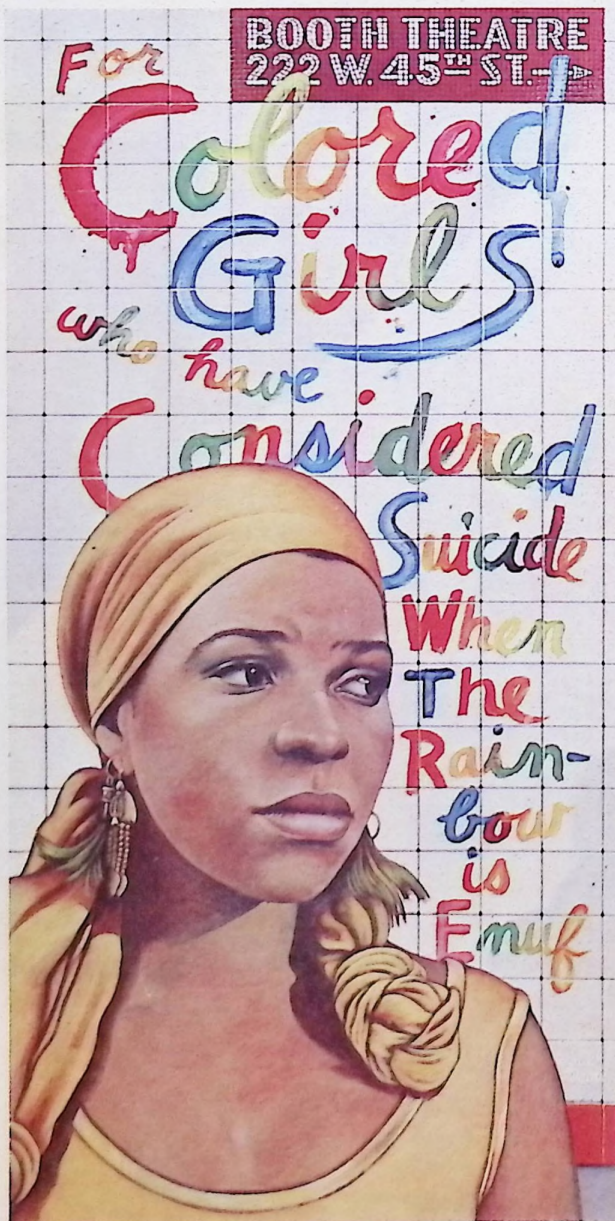


PLAYBILL

THE BOOTH THEATRE



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was a small, non-extravagant musical which only cost \$485,000 to open and breaks even at \$64,000 a week, royalties and advertising costs included. About her small-budget sleeper Mrs. Kramer adds, "We're the *Rocky* of the theatre season."

As co-producer with Harry Rigby, she says the work is pretty much divided up evenly. "Harry starts the wars and I make the settlements. I play the Kissinger role," she says. "I also handle all the financial aspects." She finds no discrimination because she's a woman. "If you are any good I don't think sex means anything—except in football, maybe."

Though Mrs. Kramer says that producing is an exhausting job ("I lost 10 pounds, I have more gray hairs, and I'm feeling physically ill"), she is already thinking about her next show. "I love to cry, so I wouldn't mind doing a tragedy," she says.

"I think I will have to do my next show on my own, so I'll know if I have really learned the business. I would have to take all the blows, and fend for myself. I produce because I like it, but I also like making money."

not for her numerous theatre productions (including *The Ritz*; *Something Old, Something New*), but because this Spring Attorney General Louis Lefkowitz took an interest in some of her other business activities. And the *Wall Street Journal* revealed in a page one story that she may have invested several million dollars worth of friends' money into mysterious foreign business deals.

"I have done nothing wrong. The government hasn't found me wrong; it's the newspapers," said the attractive, cinnamon-haired Mrs. Holzer in a heavily-accented voice. "The government has investigated many producers but newspapers made a big stink about me because I'm a woman. I'm in the news, and I've made 15 plays and they're jealous. Hopefully it will last only a few months. My investigation is in good shape."

Mrs. Holzer says that her current plight won't drive her away from the theatre. "I'm going to produce in the same way," she says confidently. "I always invest much more than any other investor."

Mrs. Holzer says that she does think her husband, whose shipping dealings were much less histrionic, might like her to bow out of the theatre. "He likes the theatre, but I don't think he likes me to work in it," Mrs. Holzer says. "Maybe he feels I should be doing something else."

For the future "I'm going to be very careful choosing projects," she says, seeming as unsinkable as Molly Brown. "I'm definitely going with the new writers. I will always be a little *avant garde*. My tastes aren't Chekhov or Williams and revivals are definitely not for me."

Cyma Rubin feels differently. She's the lady who began the whole nostalgia craze with the revival of "No, No, Nanette" back in 1971, and this fall will be presenting the Gershwin's 1926 "Oh, Kay!"



Adela Holzer likes making money, too. She just hasn't been too lucky making it in the theatre. Mrs. Holzer, the wealthy Spanish producer and wife of Peter Holzer, a former shipping magnate, has become the cause celebre of the Broadway season,