

Glenn Close helps honor Broadway's best

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theater to hospitals, nursing homes and AIDS centers all over the city," she says, also pointing with pride to the Wing's Saturday Theatre for Children program and the twice-yearly "Working in the Theatre" seminars. These sessions, conducted by working professionals from all areas of the industry, are carried on cable TV in the New York area and available on video to schools and universities throughout the country.

A new program instituted last year enables high school students to see Broadway shows at greatly reduced prices. Afterwards, the

young playgoers, many of whom are attending their first production, are taken backstage and introduced to the cast and crew.

"The cast and technicians gave of themselves so freely," Stevenson says, "and when I go to thank them, they answer, 'Well, it's for the Wing.' Thank you for asking."

Stevenson admits she feels the Wing is sometimes overshadowed by the Tony Awards. "We do so much all year long," she laments, "but loses the excitement and anticipation of Tony time. There's a real electricity in the street," she says.

CBS hopes the electricity will translate to the screen. With

musical numbers from nominated revues like "Jelly's Last Jam" and "Five Guys Named Moe" and the anticipated presence of publicity-shy nominees like Alice Haldwin ("A Streetcar Named Desire"), there should be more than enough energy in the Tony telecast, traditionally the most pivotal and fast-paced of awards shows.

Stevenson adds that great care has always been taken to preserve the integrity of the Tonys and not just turn the awards into another TV event. "It wasn't created for that, in the early days, it was a warm family atmosphere," she recalls. "Now, TV enables us to bring the awards to the entire country—and we've kept it from being used, I think. It's not just commercial, it's a good show."

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