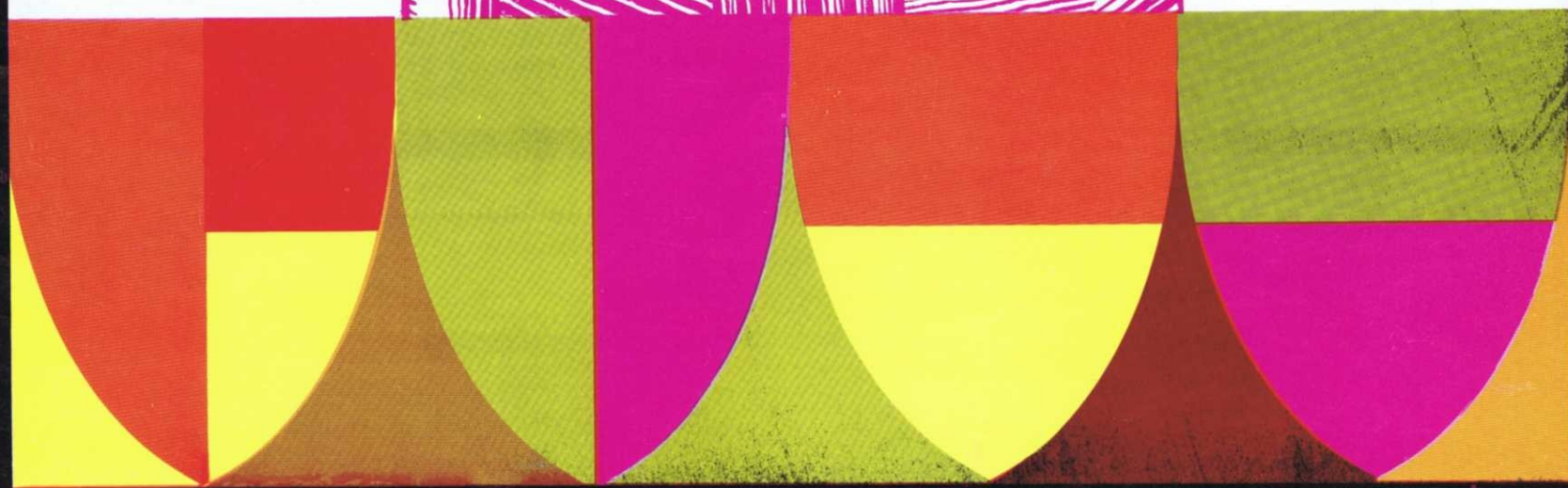


# CAAMELOT



*Larry,  
 your quiet relaxed  
 manner was a delight  
 when I got so nervous  
 to a confidence that tells  
 me the job will get done  
 this means more than  
 being an apprentice. I hope  
 lunch in science. I hope  
 beach next year.*

RACH, VAUGHN & MANN

Presents

**EARL WRIGHTSON**

**LOIS HUNT**

in

**CAMELOT**

Books and Lyrics by

**HASKELL GORDON**

Music by

**FREDERICK LOEWE**

Based on "The Once and Future King" by

**T. H. WHITE**

Original first-class production staged by Moss Hart

with

**HASKELL GORDON**

**KEITH PRENTICE**

**FRANK ANDRE**

**ROBERT THOMPSON**

**ADELE MALIS**

Directed by

**BILLY MATTHEWS**

Musical Director

**JERRY GOLDBERG**

Choreography by

**MARC HERTSENS**

**CAST**

(In Order Of Appearance)

Sir Dinadan ..... BIL PFUDERER  
 Sir Lionel ..... JAMES DAYLE  
 Merlyn ..... ROBERT THOMPSON  
 Arthur ..... EARL WRIGHTSON  
 Guenevere ..... LOIS HUNT  
 Nimue ..... LEEANNE MITCHELL  
 A Page ..... ROBERT PAGE PRIKO  
 Lancelot ..... KEITH PRENTICE  
 Dap ..... JAMES ALLEN LINDUSKA  
 Pellinore ..... HASKELL GORDON  
 Lady Anne ..... BETTY-ANN CARLTON  
 Sir Sagramore ..... JAMES HARMS  
 A Page ..... RON SUKIENNIK  
 Lady Catherine ..... KAY WILLIE OLSON  
 Mordred ..... FRANK ANDRE  
 Morgan Le Fey ..... ADELE MALIS  
 Scottish Knight ..... RENATO VELLUTINO  
 Tom of Warwick ..... JOE GIAMALVA

Melody Top Singers: KAY WILLIE OLSON, BETTY-ANNE CARLTON  
 JAN MYERS, LEEANNE MITCHELL, JAN MICHAELS, RENATO  
 VELLUTINO, JUSTIN MORLEY, JAMES HARMS, JAMES ALLEN  
 LINDUSKA, JAMES DAYLE, JAMES B. SPANN

Melody Top Dancers: SUSAN PLATT, LEE ANNE WAGNER, KATHY  
 BARTOSH, JOHN KESSLER, JOHN LANDOVSKY, RON  
 SUKIENNIK, DENNIS LANDSMAN, ROBERT PAGE PRIKO.



## EARL WRIGHTSON

Encouraged by two great American baritones, John Charles Thomas and Robert Weede, Earl Wrightson left a job singing on a Baltimore radio station to go to New York to study and seek out a career on America's great singing stage. From his first job as a page boy at NBC, he has risen to become one of America's most popular musical stars.

At the age of seventeen, Wrightson's parents conceded that the youth was devotedly single-minded about his future and permitted him to quit public high school to study at the conservatory in his home town Baltimore. It was during his tenure there, that Earl sought out and landed a job singing over a local radio station. John Charles Thomas heard the youth's voice and encouraged him to go to New York. As a result, Wrightson went to New York and auditioned for Robert Weede, another Baltimorean. He promptly became Weede's protege and until this day he remains Earl's teacher and vocal coach.

Earl's first big break came shortly after he had begun his studies under the tutelage of Robert Weede. He was engaged for a regular radio series, co-starring with Percy Faith and Eleanor Steber. His next starring assignment, an introduction to the Broadway musical theater, was in 1944, in the revival of Sigmund Romberg's *New Moon*. Shortly thereafter he created the leading role of Benvenuto Cellini in Kurt Weill's *The Firebrand of Florence*. It was in this vehicle that Earl grew his now famous beard.

His acting ability and outstanding voice stood him in good stead when an infant industry called television was born. CBS quickly dangled an attractive contract before his handsome face, and the one-year agreement stretched to three years. He has appeared steadily ever since on all the leading musical and variety shows, including regular appearances on the *Jack Paar Show* and the *Bell Telephone Hour*. In addition, Earl is the host and featured attraction on his own program every Sunday afternoon, *The American Musical Theatre*.

Earl Wrightson is under recording contract to Columbia Records. Every album he has ever recorded has been chosen as the Columbia Record Club selection of the month.



## LOIS HUNT

Lois Hunt realized early that she possessed a lyric soprano voice of operatic capability. While attending the University of Pennsylvania (she was graduated with a degree in dental hygiene), Lois studied voice privately and gained experience by singing at USO canteens around Philadelphia.

It was during a performance at the USO canteen in Philadelphia that Dame Fortune smiled on Lois and seated Mrs. Alexander Biddle in the audience. Mrs. Biddle, impressed by Lois' tonal quality and technical knowledge, arranged for her to audition for Frank J. Leger, who was then the assistant manager at the Metropolitan Opera. St. Leger promptly invited Miss Hunt to compete in the Metropolitan Opera Company's Auditions of the Air. She sang the Jewel Song from *Faust* and the judges were unanimous in acclaiming her the winner out of more than 900 entrants. The prize was a five-year contract at the Met.

Among the many roles she has sung at the Met and with other leading opera companies are Mimi and Musetta in *La Boheme*, Gilda in *Rigoletto*, Violetta in *La Traviata* and Lina in *Disir D'Amor*. But her most notable achievement at the Met was her show-stopping performance as Adele in *Die Fledermaus*, which also had two performances on network television.

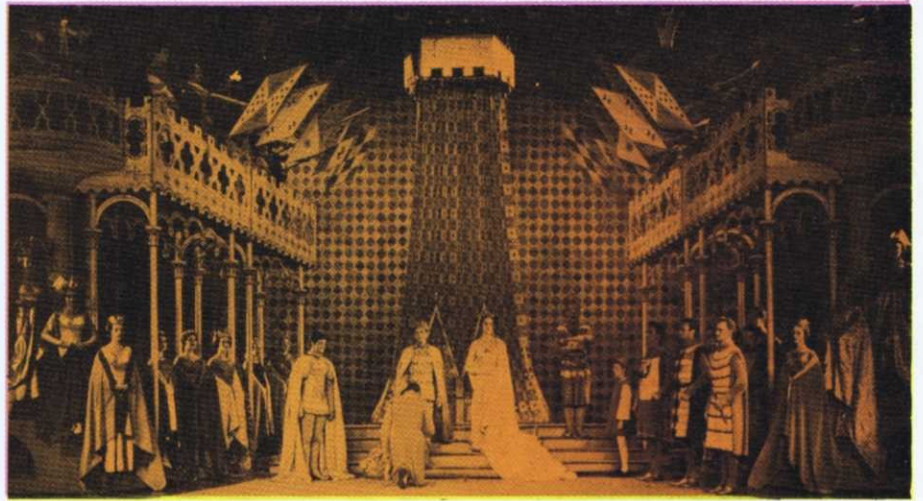
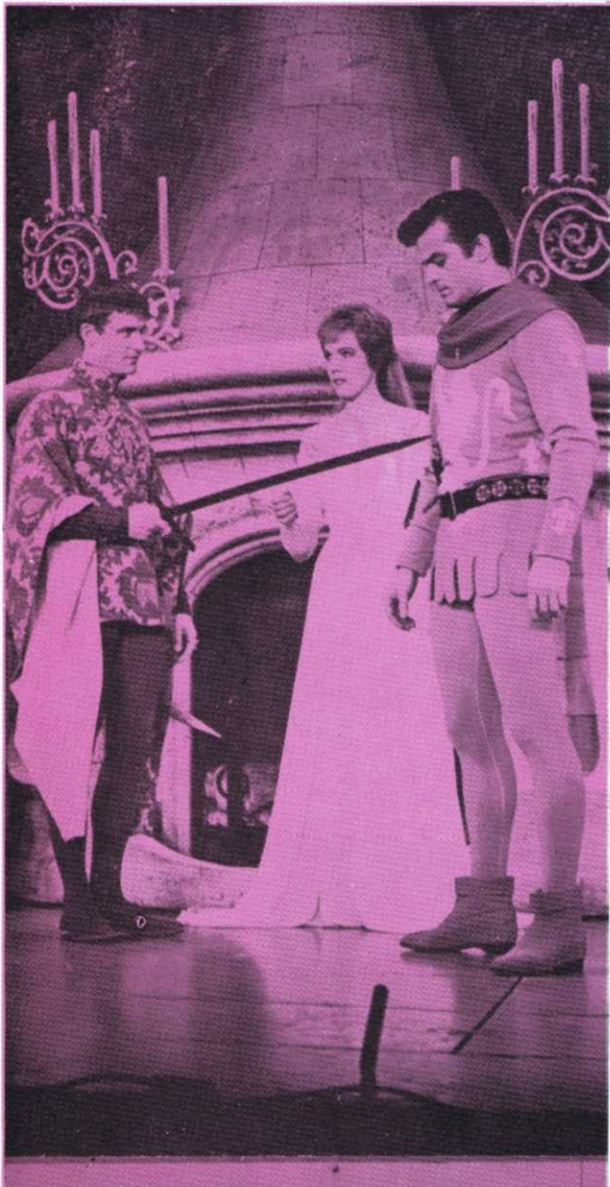
Although she was tremendously fond of opera, Lois began to accept supper club offers and appeared frequently on television, singing the scores of Broadway hits. It was during one such TV appearance that she met Earl Wrightson, who was so impressed with the vivacious soprano that he promptly included duets in her repertoire. The pair proved to be a natural, and have since appeared in most major supper clubs and concert halls in the country, presenting *An Evening with Earl Wrightson and Lois Hunt*.

Miss Hunt has also appeared with Mr. Wrightson as a regular guest on such television shows as *American Musical Theatre*, *Bell Telephone Hour*, *The Voice of Firestone* and the *Tonight Show*.

Under contract to Columbia Records, she has recorded with Wrightson in such best-selling albums as *A Night with Sigmund Romberg*, *A Night with Jerome Kern*, *A Night with Rudolf Friml* and *Great Songs from Cole Porter's "Kiss Me Kate."*



SCENES FROM THE BROADWAY PRODUCTION OF "CAMELOT."



Left: The villainous Modred (Roddy McDowell) confronts Lancelot (Robert Goulet) in Guenevere's (Julie Andrews) chambers.  
 Above: The Throne Room of Camelot as seen on the Broadway stage.  
 Below: Julie Andrews in the "Lusty Month of May" number.  
 Far Right: Richard Burton as King Arthur and Julie Andrews as Guenevere.



# THE HISTORY OF THE SHOW

After the fabulous success of "My Fair Lady," its authors and director, Moss Hart, seeking a suitable subject for their next project, were impressed by the reviews of T. H. White's novel, "The Once and Future King," when it was published in 1958. After reading the book they knew that this was what they were looking for—a great romantic tale with opportunities for spectacular staging.

So great was the public interest in any new musical that would be put together by the trio who had overwhelmed the theatrical world with "My Fair Lady" that when an advertisement inviting mail orders appeared in New York newspapers eight months before the scheduled opening (and the new show was far from being completely written), nearly half a million dollars worth of tickets were ordered within a few days. When "Camelot" finally opened (after a postponement from its originally announced date) advance ticket sales for its performances amounted to over \$3,000,000—larger even than for "My Fair Lady" and for any other Broadway attraction up to then. Advance orders for the original-cast album distributed by Columbia Records, came to \$1,250,000.

The pre-Broadway tryout began in Toronto on October 1, 1960 with the show's running time at about four hours. The usual cutting and fixing was in store for it. But no one realized at what a toll. In the course of this activity, Lerner suffered an attack of ulcers, Moss Hart was incapacitated by a heart attack (he died one year after the New York opening of "Camelot"), and a series of accidents and illnesses hit the cast and staff of the show. But seven weeks after the Toronto opening, "Camelot" opened in New York, on December 3, 1960 and was appraised as being the most lavish spectacle even seen on Broadway. Its cost was certainly the highest for any Broadway musical to that time—\$673,000. This was recouped by the 45th week of the show's run. It continued for a very successful 25 months, ending its run on January 5, 1963—its 873rd performance. The cast had Richard Burton as Arthur, Julie Andrews as Guenevere, Robert Goulet as Lancelot, Robert Coote as Pellinore, Roddy McDowell as Mordred.

At award time in 1961, "Camelot" came in for its share of honors. It won four "Tony's"—one for Richard Burton's performance as King Arthur, another for its musical director, and awards for its scenery and costumes. In October, 1963 a national touring company set out to play major American cities (its receipts everywhere were extraordinary) and productions of the show were mounted in London and in Australia in 1964. The film rights to the musical were purchased by Warner Brothers for \$2 million.

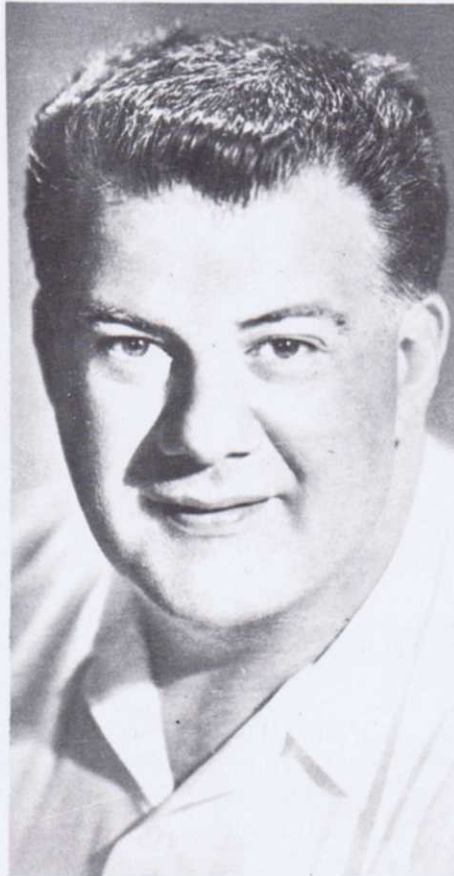


Dear Jimmy  
 All my Best  
 Bless you  
 Always  
 Gordon

**HASKELL GORDON**

In the theatre, Mr. Gordon has understudied Jackie Gleason in *Gollow the Girls*, toured with June Havoc in *In Any Language*, and has appeared in featured roles in stock productions of *Anything Goes*, *Guys and Dolls*, *Oklahoma*, and *Music Man*. He has been featured in many successful Revues during the past several seasons—*Noises in the Theater*, *Get the Picture*, *Checkerboard*, and *Take It From the Top*. Mr. Gordon holds both a Bachelor's and Master's degree from Northwestern University.

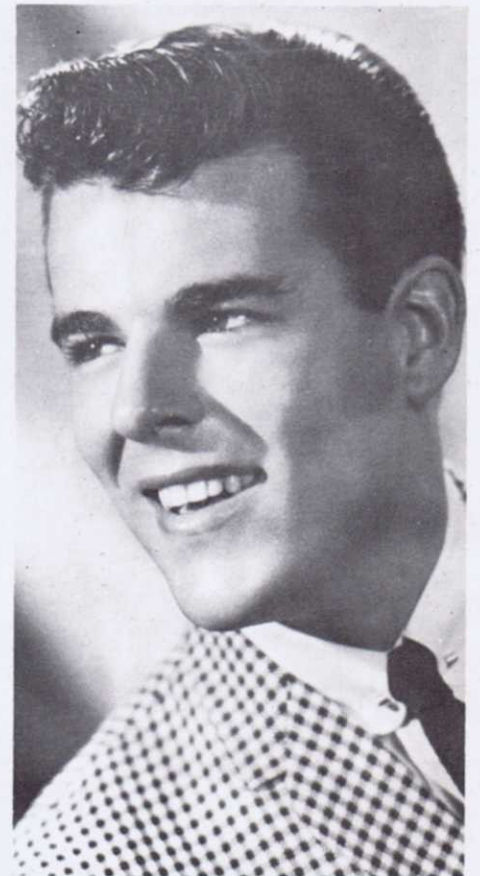
He owns and operates a record store on Chicago's near-north side when he isn't busy in one facet or another of show business. Since 1963, he has appeared at Melody Top theaters—his past performances here include *Vagabond King* with Earl Wrightson, *Kiss Me Kate* with Howard Keel, *Wildcat* with Martha Raye, *Little Me* with Gabriel Delland, *Pajama Game* with Phil Ford and Mimi Hines. Mr. Gordon will appear this winter in the film *Mickey One* with Warren Beatty. His other film and TV credits include *Route 66*, Chicago's *Emmy Shows*, *Prairie Giant*, *The Rose Bimler Story*, and several national TV Commercials.



Lanny wishes  
 best wishes  
 Thank you  
 Keith Prentice

**KEITH PRENTICE**

Mr. Prentice was seen in this area in *Mr. President* at Melody Top and opposite Monique Van Vooren in *Irma La Douce*. Before *Irma*, Keith was the lead in the Off-Broadway production of *Jo*, the musical version of *Little Women*. Keith also has two Broadway credits *The Sound of Music* with Mary Martin, and *Sail Away* where he understudied the lead and played several times opposite Elaine Stritch. Keith attended the American Academy of Dramatic Arts for one year. He now studies with Madame Tamara Dakahovana of the Actors Studio. His other credits include *Irma La Douce* opposite Lilo, *Fiorello*, *Wildcat*, *Wish You Were Here* and *The King and I*.



My Best to you  
Always,  
Frank Andre

Be watching for  
you  
Adele Malis

**FRANK ANDRE**

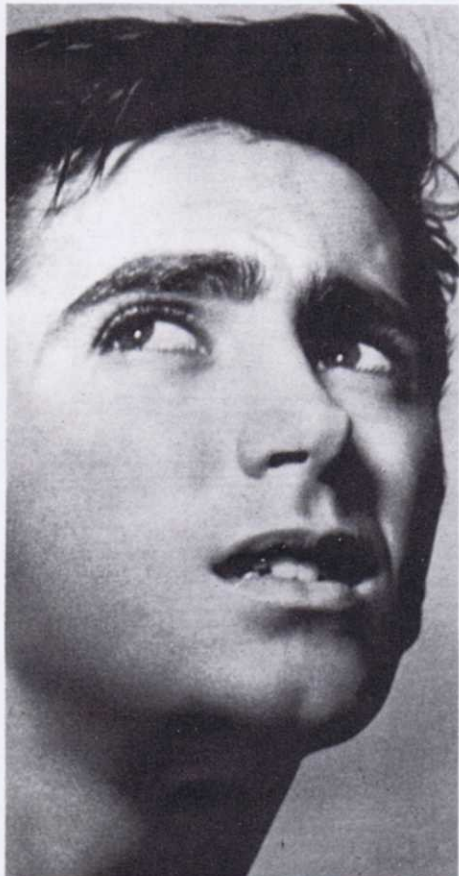
With both dramatic and musical experience to his credit, Frank Andre has been given wide acclaim for his portrayals in both fields. The talented young actor has been seen in the dramatic productions of *As I Lay Dying*, *The Rainmaker*, *Desire Under the Elms*, *Tea and Sympathy* and *Teach Me How To Cry*. He has also been seen in many hit musicals, some of which are *Brigadoon*, *Oklahoma!*, *Damn Yankees*, *Student Prince*, *Can Can*, *Guys and Dolls*, *The Boy Friend* and *Bye Bye Birdie*. He was also the narrator for the DuPont Pavillion's *The Wonderful World of Chemistry* at the New York World's Fair during 1964.

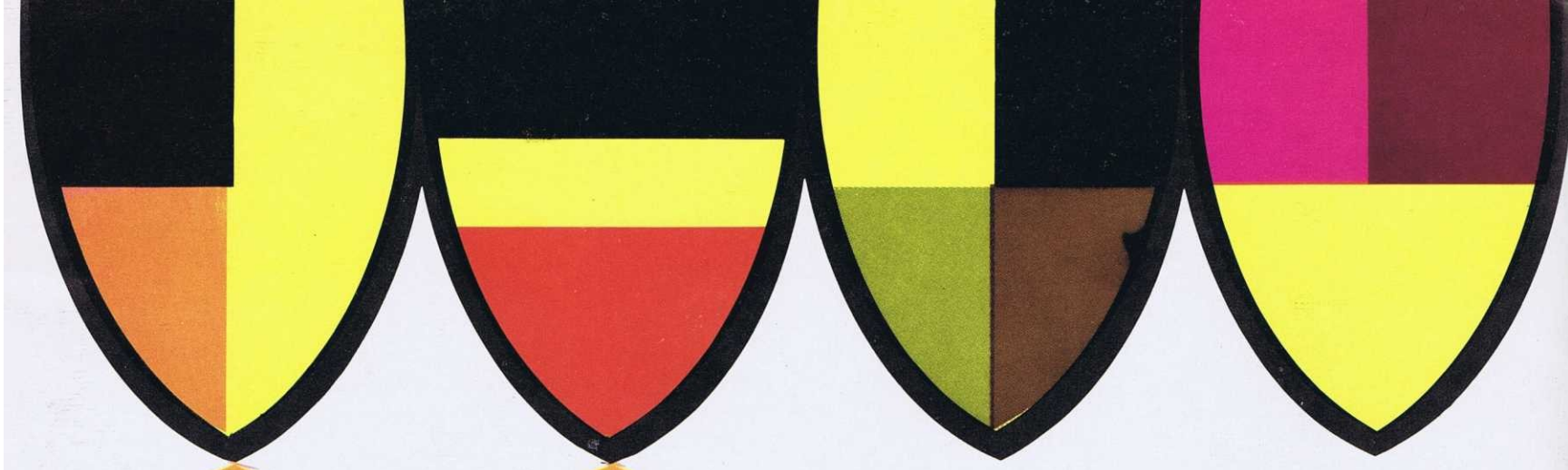
**ROBERT THOMPSON**

Mr. Thompson is a well known in Chicago theatrical circles and is the highly respected director of drama at Rosary College in River Forest, Illinois. He has had 14 seasons of summer stock at theatres in the East, notably in Maryland and Connecticut. He has appeared in the Melody Top productions of *Oklahoma*, *Silk Stockings*, *Kismet*, *Brigadoon*, *South Pacific*, *Take Me Along*, *Bells Are Ringing*, *Student Prince*, *Carousel*, *Kiss Me Kate*, *Vagabond King*, *Music Man* and *The King and I*. He also appeared with Phil Ford and Mimi Hines at Melody Top in *Anything Goes* and *Hit The Deck*. Mr Thompson acted and directed at the Peninsula Players in Fishcreek, Wisconsin, from 1953 to 1957.

**ADELE MALIS**

Take an array of talent, a bundle of laughs and a lot of experience, then add some blue eyes and chestnut hair; put them all into a wee five foot frame and the result could very well be Adele Malis. Audiences of the strawhat circuit have seen the comedienne in such hit productions as *Man For All Seasons*, *The Boyfriend*, *Pajama Game*, *Lo And Behold Oklahoma*, *Guys and Dolls*, *Hay Fever* and *Rattle Of A Simple Man* to name but a few. Her television credits include singing and dancing on the CBS Emmy Awards Show to doing various commercials and voice impersonations. She has had an innumerable array of radio spots, specializing in off-beat voices. Industrial Shows and films can also be added to the experience of Adele, having done shows for some of the largest manufacturing companies in the country. She has also performed in the revues, *Take It From the Top* and *The Eternal Square*.

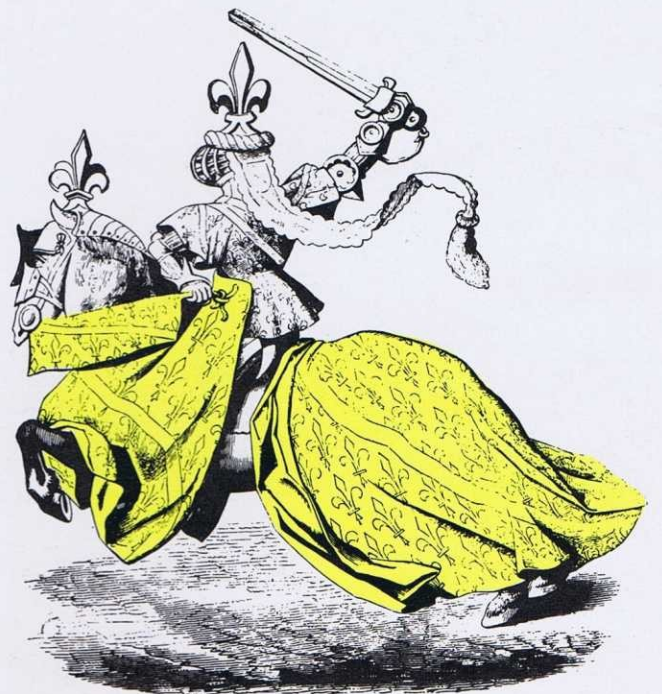




ALAN JAY LERNER

FREDERICK LOEWE

## THE AUTHORS







**ALAN JAY LERNER** was born in 1918 in New York, the son of the founder of the chain of Lerner Shops. Educated in England and Harvard, he became a radio writer after graduating in 1940, turning out some 500 scripts before his first collaboration with Frederick Loewe in 1942. This was with "The Life of Riley" which expired in Detroit on its way to Broadway. The next year they tried again with "What's Up?" which lasted eight weeks on Broadway. Undaunted, they returned in 1945 with "The Day Before Spring" for only 167 performances. Then in 1947 they finally scored with "Brigadoon" which was awarded the year's best musical. Lerner then teamed with Kurt Weill (Threepenny Opera) in 1948 for "Love Life" which ran 30 weeks on Broadway. Then Hollywood called and he wrote the libretto for the Oscar winning "An American in Paris". He also did the story, screenplay and lyrics for "Royal Wedding" and his own "Brigadoon". In 1951 he rejoined Loewe for "Paint Your Wagon" on Broadway. Two years after the tremendous Broadway hit of "My Fair Lady" in 1956, they returned to films with "Gigi" which won 9 Oscars. In 1960 they scored again with "Camelot".

**FREDERICK LOEWE** was born into the theatre, the son of a leading Viennese actor-singer who was the original lead in "The Merry Widow". The young Loewe was a child piano prodigy at 4 and debuted with the Berlin Symphony at 13. He came to America in 1930 when his father was called to co-star on Broadway in "Tonight or Never". Two months after the opening, the father died and the son decided to stay in the U.S. In the next dozen years Loewe played concerts in Carnegie and Town Hall, boxed professionally (eight victories, one defeat), was a cowpuncher, gold prospector and beer hall piano player. He was gaining note as a song writer when in 1942 he approached Lerner at the Lambs Club in New York suggesting they collaborate on a musical. Lerner agreed and they began an eighteen year partnership that produced eight shows. After earning his fortune, Loewe decided to quit. Always a sybarite, living on a sumptuous scale, he decided in 1961 to settle for good on the Riviera.

**T. H. WHITE** was born in Bombay on May 29, 1906, the son of an Army officer. He was educated at Cheltenham College and Cambridge in England and became a school teacher. He gave up teaching in 1936 to write and produced the first of 19 books, "The Sword and the Stone", about the boyhood of King Arthur. It was a Book-of-the-Month choice in 1939 and Walt Disney bought the film rights. His "Mistress Mashan's Repose" was also a book club selection in 1946. Parts of his re-creation of the story of King Arthur appeared in condensation as "The Once and Future King." The series had begun with "The Sword in the Stone," followed by "The Witch in the Wood" (1939), "The Ill-Made Knight" (1940), and concluded with "The Candle in the Wind" (1958). The tetralogy, "The Once and Future King," was published in 1958. Among other works by T. H. White are "Godstone and the Blackymor" (1959), "Farewell Victoria" (1960), and a translation of a medieval "Bestiary" that was published in 1960. While on a Mediterranean cruise, he died aboard ship at Piraeus, Greece, on Jan. 17, 1964.



## THE PRODUCER



### **BILL RACH** (Producer)

Mr. Rach was born and raised in Chicago, is a graduate of Georgetown University where he received his introduction to show business by organizing and touring with the college dance band. He has served as public relations director of Georgetown University. The Professional Golfers' Association of America and the Chicago Fair of 1950. While handling public relations for Drury Lane Theatre, he was tremendously attracted to the theatre. In late 1959, he selected the Hillside site for Melody Top, raised all the capital, selected all the shows and talent, and in 1960 opened what was to become the most successful first year in summer musical tent history. This new firm was responsible for Melody Top's unusually successful 1961 season, which, after just two years of operation was the highest grossing summer theatre in the country. (This same group presented *Leave It To Jane* downtown at the Prudential Building in the Fall of 1961, which received much critical acclaim. Mr. Rach, along with his associates, organized a sister Melody Top in Milwaukee, Wisconsin last summer, which was a tremendous success its first year. This makes the Melody Top organization the largest summer theatre chain operation in the mid-West and plans are under way for theatres in two other cities to be opened within the next two years.

### **BILLY MATTHEWS** (Director)

Mr. Matthews is a native of Austin where he attended the University of Texas and majored in drama. He served his alma mater as an instructor in drama until enlisting in the Air Force during World War II as an Aviation Cadet. By war's end he was a bombardier-navigator. He became one of Broadway's top general stage managers and has captained the backstage activities of such shows as *Hope's the Thing*, *The Teahouse of the August Moon*, *Dial M for Murder*, *The Devil's Disciple*, *Anna Christie*, *Springboard to Nowhere* and *Good as Gold*. His credits as a director include the touring productions of Judy Holliday's *Dream Girl*, Donald Woods in *Dial M for Murder*, the national company of *Teahouse*, and a long list of stock package presentations such as *The Youngest*, *Primrose Path*, *The King and I*, *The Most Happy Fella*, etc., etc., a total of over fifty shows. He also directed for major summer theatres at Ivoryton, Conn., Matunuck, R.I., Corning, N.Y., Pittsburgh, Pa., Wallingford, Conn., Warwick, R.I. and Framingham, Mass.



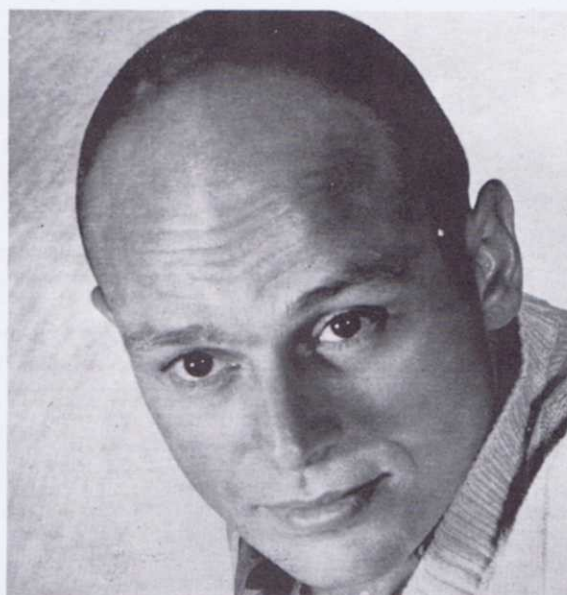
**JERRY GOLDBERG** (Musical Director)

This is Mr. Goldberg's second season with Melody Top. Last season he conducted *Kiss Me Kate*, *Wildcat*, *Little Me* and *Pajama Game*. This past winter, he spent several months at the Coconut Grove Playhouse in Florida conducting three productions starring Patricia Morison, Jose Ferrer and Gisele MacKenzie. He also conducted for Jane Morgan during the season. Previous to working Melody Top last year, he was associated with various productions of *Carnival*. He conducted a thirty week Nationwide tour of the musical, followed by a summer package with Ann Blyth and a third version starring Liza Minnelli. Before this he conducted packages of *Bye Bye Birdie* with George Gobel and *Gypsy* with Vivian Blaine. He was Musical Director for the off-Broadway musical *Sing Muse*. In summer stock he has conducted *Gentlemen Prefer Blondes* with both Jane Morgan and Marie Wilson, *South Pacific* with Dorothy Collins, *West Side Story*, *Kismet* and many others.



**MARC HERTSENS** (Choreographer)

Mr. Hertsens was born in Antwerp, Belgium. After studying dance he joined the Royal Flemish Operl and within a year was lead dancer. After military service he continued studying and went to Paris for further work. In 1949, he came to the United States and within two weeks landed a job in *Alive and Kicking* and understudied Jack Cole, the show's star and choreographer. He then joined the Metropolitan Opera Ballet and after a season there appeared with the Jacob Pillow Ballet for which he also choreographed the new work, *La Nuit*. He then joined Ballet Theatre and followed with a season of choreography at Tamiment. On television, he spent three years on the *Martha Raye Show*, was soloist on the *Patti Page Show*, did tow seasons with Milton Berle and two seasons on *Cesar's Hour* plus other shows. He toured with Mata and Hari and choreographed for Screen Gems TV Films, Chita Riviera, Equity Library Theatre and Robert Montgomery Presents. In summer stock, in addition to dancing, he choreographed two ballets for Sacramento Ballet Co., and for the Meadowbrook Dinner Theatre.



**STUART BISHOP** (Resident Settings Designer)

Mr. Bishop, one of New York City's finest set designers, was scenic at the following places; St. John Terrell's Music Circus, Lambertville, Charlotte Summer Theatre, Charlotte, N.C., Cincinnati Summer Theatre, Ohio, Lakewood Summer Theatre, Barnesville, Pa., Somerset Summer Theatre, Somerset, Mass., Starlight Summer Theatre, Pawlings, N.Y., Emerson College Summer Theatre, Boston, Mass., Cozenovia Summer Theatre, N.Y., Boston Summer Theatre, Mass. Taught set designing at Rhode Island School of Design, Denison University, Emerson College, Boston and Bradford Jr. College, Haverhill, Mass. Off Broadway he designed the sets for *Toinette*, and *Sweet Miami*.





KING ARTHUR'S ROUND TABLE

## THE STORY OF ARTHUR

**W**ho was King Arthur? Did he ever exist? From written evidence there is no proof that he did. Yet there is even less that he didn't. The very survival of his name and fame suggests that he was a real person. The Celtic bards recounted tales of a warrior king who, at the head of a band of mounted knights, won a series of great victories—"twelve great victories in the west"—that stemmed the tide of the Saxon invasion of the north of the British Isles in the sixth century after the fall of Roman authority.

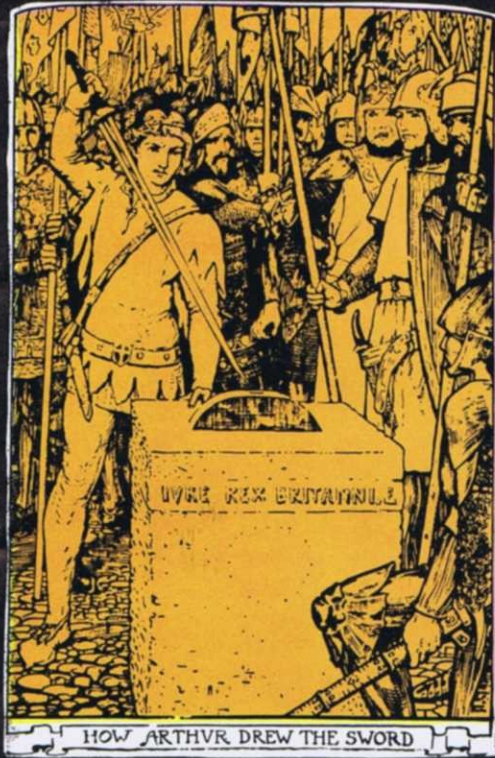
**M**any sources list Arthur as a legendary king, but some give his exact parentage. The Reader's Encyclopedia states that he was the illegitimate son of the Duchess of Cornwall, raised as an orphan in ignorance of his royal origin and educated by the wizard, Merlin. He made good his inheritance to kingship when he drew the sword Excalibur from the stone, and then proved to be a wise, fearless and excellent ruler who dreamt of creating a utopian state where might would only be exercised in the name of right. To this end he gathered around him the staunchest knights of the land whose vows of honor became the creed of chivalry. But Arthur's dream was shattered through treachery and betrayal, and his death is reputed by some to have taken place at Glastonbury as a result of wounds suffered at the battle of Gamlan in Wales in 537 A.D.

**Y**et it is not the historical King Arthur who defeated heathen invaders that lives on so vividly as a symbol of man's noblest character. It is the legendary Arthur, created by poets centuries later out

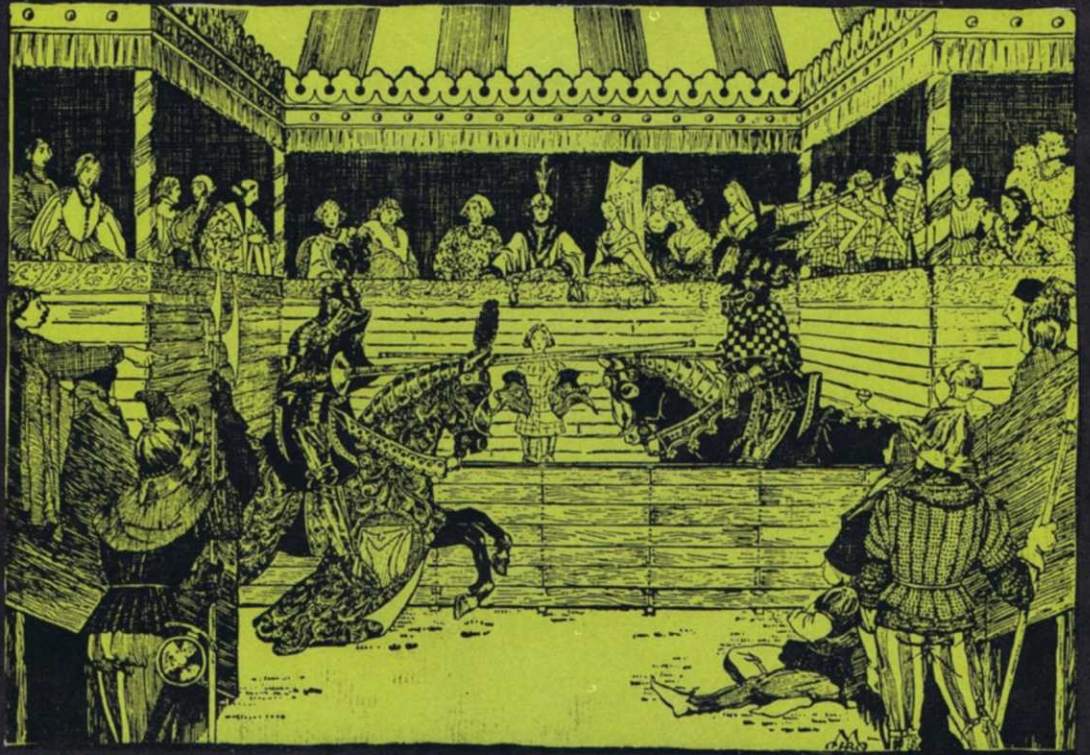
of the fragmentary memories handed down by word of mouth. As the original Celtic folklore spread, valorous Arthur's victories in battle became magnified in the telling, embroidered with supernatural detail—fairies, giants and goblins, monsters and magicians, enchanted forests and fountains, demon-haunted ruins and forbidding mountain-perched castles.

**A**fter the Norman conquest of England these fairy tales crossed the channel and came to exercise an extraordinary fascination on the French. Wandering troubadours sang them in the stone halls of the nobles, and the heroes underwent a transformation. Arthur and his knights became patterns of the new civilized virtues under the growing influence of Christianity and the new concept of romantic love. These ideals were an immense advance over the brutal barbarism by which battles had been fought and kingdoms gained. Above all there was a new feeling and conduct toward women. Courtesy and constancy to one's lady (it was courtly rather than married love that the troubadours idealized) were virtues now indispensable for admission to Arthur's famous Round Table.

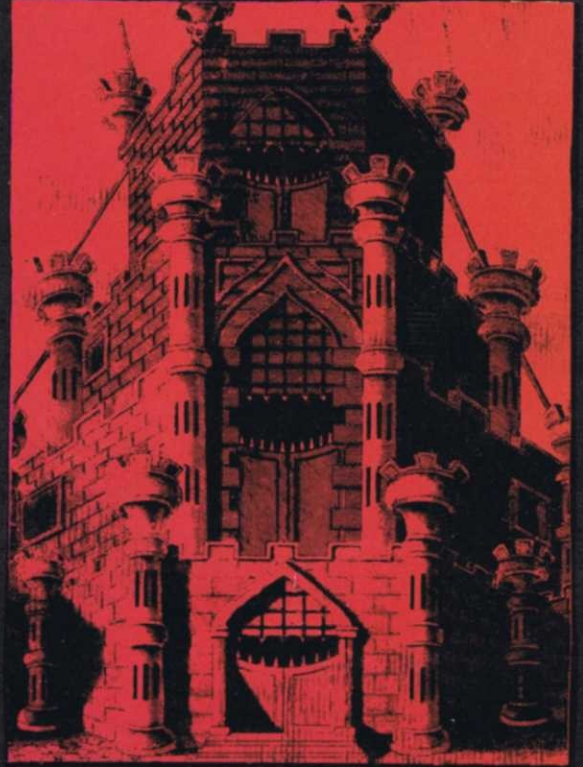
**A**rthur is always introduced as a daring, mischievous yet modest and lovable boy. Even after he had been acknowledged king he continues to go in search of adventure like the humblest knight. The tragic overthrow of his kingdom, brought on by the conduct by Guenevere and Lancelot, and effected by his wrongly begotten son, Mordred, assure that Arthur remains a human being in spite of his perfection.



HOW ARTHUR DREW THE SWORD



ARTHUR AND GUINEVERE  
KISS BEFORE ALL THE PEOPLE



SIR MORDRED



LANCELOT COMES OUT OF GUINEVERE'S ROOM

EXECUTIVE STAFF

President and Producer .....BILL RACH  
 Co-Producer .....JOSEPH R. VAUGHN  
 Associate Producer, Vice President  
 and General Manager .....GARY MANN  
 Chicago General Manager .....PAUL BOSTEN  
 Milwaukee General Manager .....ELMER REGNER  
 Assistant to Milwaukee Manager .....SUMNER KERNAN  
 Chicago Public Relations Director .....MEL KOPP  
 Milwaukee Public Relations and  
 Advertising Counsel .....GEORGE DeGRACE & ASSOCIATES  
 New York Representative .....HENRI GINE  
 Comptroller .....CHARLES N. OUTMAN  
 Executive Secretary .....CAROLYN LANIGAN  
 Independent Public Accountants .....HORWATH & HORWATH  
 Resident Auditor .....NORA RYAN  
 Box Office Treasurers .....JOSEPH WOLOWICKI  
 JOHN WOTHE  
 Assistant Treasurers .....MIKE CONWAY  
 FRANK SUTSCHEK  
 Theatre Party Directors .....HERB CARLIN,  
 GERTRUDE HUSMAN, ELMER REGNER  
 Plant Custodians .....JAMES MacFARLAND,  
 STANLEY J. FULTON, GARY WINKELMAN,  
 DICK SHEHAN

PRODUCTION STAFF

Stage Manager .....MORT MATHER  
 Assistant Stage Manager .....STEPHEN WARE  
 Assistant to Designer .....STEPHEN MAKI  
 Master Carpenter .....CURT CRAIN  
 Master Electricians .....GARY BAEHLER, CARL SWIGER  
 Head Propertyman .....RON COLE  
 Master of Properties .....CHUCK LORANG  
 Costume Co-ordinator .....FRED VOELPEL  
 Wardrobe Mistresses .....GERALDINE BRENNER,  
 DOLLY CRIBEN  
 Wardrobe Assistant .....DOTTIE REBOKAS

*Lumpy,  
 Thanks you  
 for everything  
 Mort*



JAMES B. SPANN

*Good Luck  
 John Kessler*



JAMES DAYLE



JAN MICHAELS



JOHN KESSLER



SHEILA RAE



DENNIS LANDSMAN



JAMES LINDUSKA



BETTY-ANN CARLTON



JOE GIAMALVA

*Patricia Page*



RENATO VELLUTINO



KAY WILLIE OLSON



RON SUKIENNIK



KATHY BARTOSH



BIL PFUDERER



SUSAN PLATT



JAMES HARMS



LEANNE MITCHELL



JAN MYERS



JUSTIN MORLEY



JOHN LANDOVSKY



LEE WAGNER

*Best Wishes,  
Patricia Page*