

Clarence Knapp

GENTLEMEN



PREFER BLONDES



MELODY TOP THEATRE

BILL RACH

In Association With

Joseph R. Vaughn

Present

BETTY HUTTON

in

GENTLEMEN PREFER BLONDES

with

WALLY GRIFFIN

LYNN BRINKER

PAUL DIXON

and

VAN BETTIN

CHARLES GIBSON

FRAN RYAN

ELEANORE KNAPP

PAT COPE

ZALE KESSLER

HOWARD GIRVEN

Music By

JULE STYNE

Lyrics By

LEO ROBIN

Book By

JOSEPH FIELDS and ANITA LOOS

Staged & Directed By

JAY HARNICK

Musical Director
JONATHAN ANDERSON

Choreography By
FRANK WESTBROOK

Settings By
STUART BISHOP

CAST IN ORDER OF APPEARANCE

Dorothy Shaw LYNN BRINKER
Lorelei Lee BETTY HUTTON
Gus Esmond WALLY GRIFFIN
Lady Phyllis Beekman FRAN RYAN
Sir Francis Beekman VAL BETTIN
Mrs. Ella Spofford ELEANORE KNAPP
Henry Spofford PAUL DIXON
Josephus Gage CHARLES L. GIBSON
Gloria Stark PAT COPE
Marco MARCO POGACAR
Pierre, A Steward ROSS LASHBROOK
Leon ROBERT WILHOIT
Robert Lamanteur ZALE KESSLER
Louis Lamanteur, His Son HOWARD GIRVEN
Maitre D' DAVID D. HAINE
Waiter GEORGE POLLACK
Zizi CHRISTINE WACHOWIAK
Fifi MADELEINE CAMSTON
Mamie's Men JOE GIAMALVA & FRED SIRETTA
Mr. Esmond, Sr. CHRISTOPHER O'BRIEN

DANCERS: CHRISTINE WACHOWIAK, MADELEINE CAMSTON, JOE GIAMALVA, FRED SIRETTA, MARCO POGACAR, JILL HARMON

SINGERS: CATHY CORKILL, EILEEN BARNETT, JAN SOLOMON, PAT FRASER, MARY FALCONER, SEAN J. WALSH, GEORGE POLLACK, DAVID D. HAINE, ROBERT WILHOIT, ROSS LASHBROOK

MUSICAL NUMBERS

ACT I

OVERTURE Orchestra
IT'S HIGH TIME Dorothy and Ensemble
BYE BYE BABY Lorelei, Gus and Ensemble
A LITTLE GIRL FROM LITTLE ROCK Lorelei
I LOVE WHAT I'M DOING Dorothy and Dancers
JUST A KISS APART Henry
SCHERZO Gloria
IT'S DELIGHTFUL DOWN IN CHILE Lorelei,
Sir Frances Beekman and Ensemble
SUNSHINE Henry and Dorothy
FRENCH SEQUENCE Ensemble
PAS DE DEUX Gloria and Marco
REPRISE: SUNSHINE Ensemble
I'M A-TINGLE, I'M A GLOW Gage
YOU SAY YOU CARE Gloria and Henry
REPRISE: A LITTLE GIRL FROM LITTLE ROCK Lorelei and Ensemble

ACT II

ENTR' ACTE Orchestra
MAMIE IS MIMI Gloria and Mamie's Men
DIAMONDS ARE A GIRLS BEST FRIEND Lorelei
GENTLEMAN PREFER BLONDES Lorelei and Gus
HOMESICK BLUES Lorelei, Dorothy, Mrs.
Spofford, Gage, Gus and Henry
BUTTON UP WITH ESMOND Lorelei and Ensemble
KEEPING COOL WITH COOLIDGE Company

SYNOPSIS OF SCENES

ACT I

TIME: 1924

ACT II

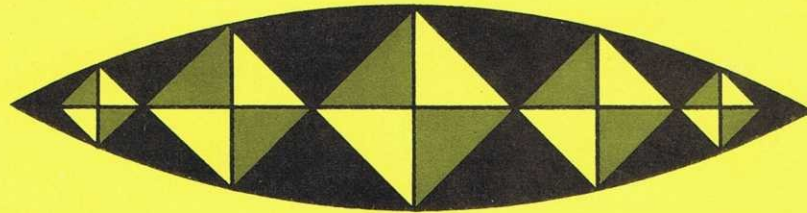
Scene 1 The French Line Pier in New York
Scene 2 The Sun Deck of the Ile de France
—Third Day Out
Scene 3 Lorelei's Suite on the Ile de France
Scene 4 Paris, The Place Vendome
Scene 5 The Ritz Hotel in Paris—Lorelei's
Suite—That Evening

Scene 1 The Pre-Catelan in the Bois
Scene 2 Outside the Pre-Catelan
Scene 3 The Ritz Hotel in Paris—Lorelei's
Suite—Three A.M. the Next Morning
Scene 4 The Central Park Casino,
New York—Ten Days Later

To Sammie
W. M. Hutton
Betty Hutton



BETTY HUTTON was born Betty Jane Thornburg on the wrong side of the tracks in Battle Creek, Michigan. Striving to break away from the poverty she always knew, Betty realized before she was in her teens that singing and dancing were her weapons to conquer the world. She began singing in small restaurants and entered every amateur contest she could find—and usually won. The summer Betty was fourteen, she moved with her mother and sister, Marion, to Grand Rapids and got her first steady job singing with Frank Weingar's band. When Weingar and two members of his band took off to conquer Broadway, Betty joined them. However, when they arrived, they found that union regulations prevented them from working in New York for six months. Broke and unable to find work because of her youth, Betty returned home, bitterly disappointed. One night, while at a small cafe, an emcee friend of hers asked Betty to get up and sing. So furious at her previous failure, she got up, grabbed the mike, half strangling it, and violently belted out a song. She was such a hit that she was hired on the spot at \$40 a week. Four nights later, Vincent Lopez strolled into the club, heard her and gave her a job with his band. However, playing at big theatres, with a class band to well-dressed audiences seemed to inhibit her and one night Betty heard she was going to be fired. That night, in desperation, she tore into her song and put on her wildest show. The audience loved it and she kept her job. Her big chance came when the band opened Billy Rose's Casa Manana in New York. Putting on a frantic show, she climaxed her performance by using the curtain as a rope and swung off the stage and over the heads of the startled audience. The next day the sixteen year old girl from Michigan was the new hit of New York. From there the new star went on to become a vaudeville headliner and then returned to star on Broadway in "Two for the Show" and "Panama Hattie". Hollywood called and her zany cavorting and singing of "Arthur Murray Taught Me Dancing in a Hurry" in her first picture, "The Fleet's In", made her a movie star overnight. Her long list of films include "Happy Go Lucky", "Star Spangled Rhythm", "The Miracle of Morgan's Creek", "Let's Face It", "And the Angles Sing", "Here Comes the Waves", "Incendiary Blonde", "Duffy's Tavern", "The Stork Club", "The Perils of Pauline", "Cross My Heart", "Dream Girl", "Red Hot and Blue", "Let's Dance", "Annie Get Your Gun", "The Greatest Show on Earth" and "Spring Reunion". With the advent to television, Betty went on to star in a number of Spectaculars including "Satins and Spurs" and with her own television series, "Goldie".



THE HISTORY OF GENTLEMEN PREFER BLONDES

Anita Loos wrote "Gentlemen Prefer Blondes" in 1923 to ease the boredom of a transcontinental train ride. Lorelei Lee was fashioned after a professional lady well known in the Bohemian world of the 20's, and Dorothy, her constant companion, she modeled after herself.

She sent the first pages off to H. L. Mencken, just for his personal amusement. But Mencken thought they ought to be published, though he admonished "You've made fun of sex, which the American public won't allow." Harper's Bazaar, he felt, was the only publication that would accept such irreverent treatment of a sacred institution.

Harper's did accept the stories, and "Gentlemen Prefer Blondes" was published in that magazine in six installments. A publisher then picked up the rights as a book, though he felt it extremely special and predicted that it would not sell too many copies. But the initial edition in 1925 of 1,500 copies was sold out in two hours, and another edition of 65,000 copies was immediately ordered. To date, the story of Lorelei has sold over a million copies in the U.S.

The master showman, Florenz Ziegfeld, wanted to make a musical out of "Blondes" soon after the book became a best-seller, but Miss Loos had already agreed to do a straight version in collaboration with her husband, John Emerson, and had to turn Ziegfeld down. The play was a comic sensation in 1926, and in 1928 became a film.

In the interim years, though copies of "Gentlemen Prefer Blondes" continued to be thumbed with interest, the idea of a musical version laid dormant. But in

the summer of 1948, two young producers were returning from a fruitless search of Europe for a vehicle to produce in New York. By chance someone mentioned "Gentlemen" — and the pair, Oliver Smith and Herman Levin, knew they had found their show. They rounded up Miss Loos, who readily agreed to the idea, settled on Joseph Fields as her collaborator, Jule Styne to compose the score and Leo Robin to write the lyrics. They found their Lorelei Lee and Dorothy, Carol Channing and Yvonne Adair, cavorting in a 20's sketch in the revue "Lend an Ear."

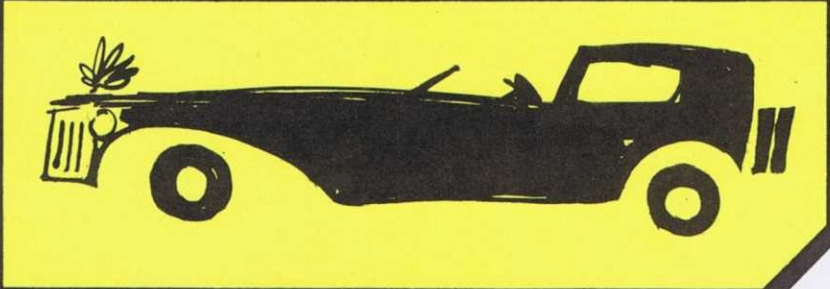
The first performances were in Philadelphia, and it was not long after the opening night that there were lines at the box-office in New York, for word had trickled back that a mammoth hit was on its way to Broadway. The show opened in New York on December 8, 1949 with the following cast: Carol Channing as Lorelei Lee, Yvonne Adair as Dorothy Shaw, Jack McCauley as Gus Esmond, Eric Brotherson as Henry Spofford, George S. Irving as Josephus Gage and Alice Pearce as Mrs. Ella Spofford. The show ran for 740 performances until the summer of 1951, when it embarked on one of the most extensive post-Broadway tours ever attempted by a musical production. At first with Miss Channing starred, later with Iva Withers as Lorelei, this tour continued well into 1953.

Twentieth Century-Fox purchased the rights to the musical, and the film version was released in 1953 with Marilyn Monroe as Lorelei and Jane Russell as Dorothy.



SCENES FROM BROADWAY

LEFT: CAROL CHANNING WITH YVONNE ADAIR
CENTER: HOWARD MORRIS, CAROL CHANNING, AND MORT MARSHALL
RIGHT: MISS CHANNING WITH GEORGE S. IRVING



WALLY GRIFFIN brings a wealth of ability and experience in the musical theatre to this role. He toured opposite Carol Channing (the toast of Broadway in "Hello Dolly") in "Show Girl" and "Show Biz". Toured for two years as Max in "Sound Of Music". In summer stock he played opposite Ginger Rogers "Annie Get Your Gun" as Charles Davenport, in "Brigadoon" as Jeff, in "Can Can" as Boris and as Aly Hakkim in "Oklahoma". In television he appeared on the Ed Sullivan Show five times and Tonight Show three times. He has been seen on many major TV programs and recorded for Tabbs Records.

*To Sammy
Every good wishes
and good luck to
Lynn
Brinker*

PAUL DIXON led a double life for six years as an advertising man by day and an actor and singer by night. Deciding at last to put his stock in the theatre, he went to New York and landed a job in the national company of "Most Happy Fella." He was subsequently seen on Broadway in "Bells Are Ringing" and "Saratoga." A veteran of more than a dozen summer musicals, he has lent his ringing tenor voice to leading roles in "The Student Prince," "Pajama Game," "Desert Song," "The Great Waltz," and "Show Boat." In the operatic field, he has been seen as Rodolfo in "La Boheme," Pinkerton in "Madame Butterfly," and the Duke in "Rigoletto," to name a few, and recently toured the country with the After Dinner Opera Company as leading tenor in a repertoire of contemporary operas. A Chicagoan, Mr. Dixon is a graduate of Northwestern University.



LYNN BRINKER made her Broadway debut featured as Martha Briggs in "Greenwillow". A native of Elgin, Illinois, she studied music and drama at De Paul University. She has toured with Carol Channing in "Gentlemen Prefer Blondes", played Stella opposite Geraldine Page's Blance in "Streetcar Named Desire" and appeared opposite Russell Nye in "Tunnel of Love". She is a past winner of the Arthur Godfrey Talent Scout show and has appeared on all major television shows. She did "Damn Yankees" in summer stock with Tony Perkins and also with Van Johnson. Miss Brinker completed a tour with National Company of "The Sound of Music". She recently appeared on Broadway with James Daly in "The Advocate".

*Sammy -
You did a fine job
for us. Many
thanks -
Paul Dixon*

**THE
AUTHORS
OF THE
SHOW**



ANITA LOOS



JOSEPH FIELDS



JULE STYNE

Anita Loos became a movie scenarist at the age of fourteen for D. W. Griffith. Two years earlier, she had written a script for him which was made into a movie with Mary Pickford and Lionel Barrymore entitled, "The New York Hat." In 1925 Miss Loos published "Gentlemen Prefer Blondes." The novel's sequel, "But They Marry Brunettes," was greeted with similar enthusiasm. Her fame was enhanced when "Gentlemen Prefer Blondes," adapted for the stage, became a sensational triumph. Miss Loos adapted "Red-Headed Women" into a slapstick comedy vehicle for Jean Harlow. Miss Loos returned to the New York stage in the 40's when "Happy Birthday," which starred Helen Hayes, was produced. In 1951, Miss Loos continued her run of hits with "Gigi." Other Anita Loos plays include "The Whole Town's Talking," "The Fall of Eve," "Pair of Fools" and "The Social Register." Her screen plays include "Riffraff," "Saratoga," "Susan and God," "Blossoms in the Dust," "When Ladies Meet" and "I Married An Angel" In 1959 Miss Loos adapted two novelettes by Colette into a play, "Cheri."

Joseph Fields, son of the famous Lew Fields, first attempted writing magazine stories; he then provided sketches for Ziegfeld's revue, "Miss 1917" and one called "Clowns in Clover." Some of his screen credits are "The Big Shot," "Two Girls on Broadway," "Louisiana Purchase" and "The Farmer Takes a Wife." "My Sister Eileen," a collaboration with Jerome Chodorov, hit New York in 1940 and was followed by "Junior Miss." He scored with "The Doughgirls" in 1943, after which he collaborated again with Chodorov on "The French Touch." He co-authored and directed "I Gotta Get Out." Collaboration with Anita Loos on "Gentlemen Prefer Blondes" was followed closely by "Wonderful Town," "The Girl in Pink Tights" and "Anniversary Waltz." Fields directed Broadway's "The Desk Set" and co-authored and directed "The Tunnel of Love." In 1958 he co-produced and co-authored "Flower Drum Song" with Richard Rodgers and Oscar Hammerstein II.

Jule Styne played piano concertos with the Chicago Symphony Orchestra before he was 15 years old. On reaching manhood he turned to composing popular songs for films. Some of these included "I'll Walk Alone," "Saturday Night is the Loneliest Night in the Week," "I've Heard That Song Before" and the Academy-Award winning "Three Coins in the Fountain." He did the musical scores for "High-Button Shoes," "Gentlemen Prefer Blondes" and "Two on the Aisle," "Hazel Flagg" and "Peter Pan." With his songs for "Bells Are Ringing" he hit his biggest jackpot. In 1959 he wrote the score for "Gypsy," in 1960 for "Do Re Mi" and in 1961 for "Subways Are For Sleeping." In 1961 Styne produced "Pal Joey," which ran longer than any other revival in Broadway history. He continued producing with his offerings of "In Any Language," "Hazel Flagg," "Will Success Spoil Rock Hunter," "Mr. Wonderful" and "Say, Darling" for which he wrote the tunes. Mr. Styne scored successfully in early 1964 with "Funny Girl."

LEO ROBIN

Leo Robin was born in Pittsburgh, Pa. in 1900, and graduated from the University of Pittsburgh. After studying in the drama department at Carnegie Tech he became an actor in New York, but little by little drifted toward writing lyrics. His success writing lyrics for editions of the "Greenwich Village Follies," "Hit the Deck," "Judy" and "Bubbling Over" led to a Hollywood contract in 1929. There, in musical partnership with various composers, chiefly Richard Whiting and then Ralph Rainger, he turned out the scores for such film musicals as "Innocents of Paris," "Monte Carlo," "Little Miss Marker," the "Big Broadcast" series, "Waikiki Wedding," "Gulliver's Travels," "Coney Island," "The Gang's All Here," "My Gal Sal," "The Time, The Place and The Girl," "Meet Me After the Show," and "Small Town Girl." Among the songs included in these films were "Hallelujah," "June in January," "Louise," "Prisoner of Love," "No Love, No Nothin'," "My Ideal," "Beyond the Blue Horizon" and "Thanks for the Memory," which won an Academy Award in 1938. Robin returned to the Broadway scene with "Gentlemen Prefer Blondes." In 1954 he wrote lyrics to a posthumous score by Sigmund Romberg for "The Girl in Pink Tights," for which Joseph Fields wrote the book. Reuniting with Jule Styne he wrote the score for the musical film, "My Sister Eileen" in 1955, and in 1957 the pair supplied a song for the otherwise

THE PRODUCER

BILL RACH (Producer) 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.



THE MELODY TOP THEATRE More Than Just a Summer Tent

Not too many years ago anyone with a large tent, some folding chairs and a box office could establish himself in summer theatre business almost overnight. Not so in this present day and age. It is a far more complex thing to operate a summer theatre today.

The Melody Top Theatre results are from years of planning, extensive travel and exhaustive research and experience by the hosts, Mr. Bill Rach and those associated with him.

The Melody Top Theatre is an unusual umbrella-type tent, with candy-striped orange and green canvas. Patrons are seated in colorful deck chairs surrounding the depressed stage. All seats are reserved. Special lighting—120 fixtures—and hi-fi sound equipment has been designed by experts.

While the theatre seats 2112 persons, no seat is more than 18 rows—in tiers—from the stage allowing every spectator an unobstructed view.

The Melody Top is both fire-proof and storm-proof, with 540 cu. yards of concrete underground and 12 $\frac{3}{4}$ " steel rope cables supporting the entire structure. Completely safety engineered by the designing architects of the Sheraton and Conrad Hilton Hotels in Chicago.

Although the theatre is a tent it is supported by \$75,000 in buildings of brick and mortar, housing rehearsal halls and shops,

refreshment stands and box office.

Delightful breezes keep the theatre cool and comfortable even on the hottest nights. There is an intimacy in theatre-in-the-round that cannot be duplicated. The audience feels itself, in effect, part of the play. Emotional impact is heightened, due to the closeness of the spectators to the musical and dramatic action. The balance between detachment and participation is absolute; the root idea of "theatre" is miraculously achieved. Authenticity takes on a new meaning. A tremendous battery of lights and many special props are more important than ever before. The Melody Top staff has spent countless hours searching out unusual stage properties which will be required for this season's six great productions.

The greatest spectacles in the world have been presented "in-the-round"—from the early Greek theatres and the gladiator contests in Rome to the modern bullfighters of Spain and Mexico. Now, music and drama abandons the typical restrictions imposed by architecture, and finds new vitality in theatre-in-the-round.

We have staked everything in our belief that theatre-in-the-round presenting top-drawer productions will continue to play an increasingly vital part in the American way of life—to the end that you, our guests, will find relaxation and real entertainment pleasure at the Melody Top Musical Theatre for many years.



JAY HARNICK (Director) started out as a singer and actor and appeared in such Broadway shows as 1956 "Ziegfeld Follies," John Murray Anderson's "Almanac," the revival of "Of Thee I Sing," "Gentlemen Prefer Blondes," "Alive and Kicking," "As the Girls Go" and "Phoenix '55" Off-Broadway. In 1955 he co-produced the summer package of "Guys and Dolls" and in 1955, 1956 and 1957 was Production Manager for the Cherry Lane and Grist Mill Theatres. The following year he conducted and directed at Lansing Civic Light Opera. He also was Stage Manager for Mike Todd's "Around the World Party" in Madison Square Garden. As a Director Mr. Harnick guided a long list of musicals at Summer theatres in Flint and Detroit and in 1959 he directed the highly regarded Equity Library Theatre production of "On The Town." He also directed the highly praised "Young Abe Lincoln" on Broadway. Mr. Harnick directed "Can-Can" at Theatre, Inc. in Houston, Texas last season and it turned out to be the longest running show in the 15-year history of that theatre. He is the producer-director of the award winning "Preludes to Greatness" series of biographical musicals staged for young audiences Off-Broadway for the first time last spring. They received critical acclaim and will tour to several cities next year. Mr. Harnick has been Melody Top's only director since the theatre was founded in 1960 and he also will be the director for the second season of the new Milwaukee Melody Top.



JONATHAN ANDERSON (Musical Director) recently conducted the Broadway show "Hot Spot" with Judy Holliday and also conducted "Camelot" on Broadway. He has appeared in eighteen Broadway shows as an actor, singer and conductor. Some of them were "Skin of Our Teeth," "The Visit," "Waltz of The Toreadors," "Paint Your Wagon," and "Goldilocks." Stars he has worked with are Vivian Leigh, The Lunts, Helen Hayes, Richard Burton, John Geigled and Judy Holliday. He has done stock at the Meadow Brook Theatre and the Westchester Dinner Theatre in New York state. Mr. Anderson is married and has two children. He studied music at the Curtis Institute of Music, University of Michigan and University of Minnesota. Television credits include "Play of The Week," "Sid Ceasar Show" and the "Perry Como Show." He is returning for the second Melody Top season.

*Many thanks & lots of love,
Larry
from John*



FRANK WESTBROOK (Choreographer) comes to the Melody Top Theatre from New York City where he has received much praise not only in the East, but nationally from the critics and dance authorities for his creative ability and spirited and original chorus performances. His accomplishments and experience in the dance world would fill a 300 page book. He did "Song of Norway" at Jones Beach Marine Theatre 1958 & 1959. He was choreographer and ensemble director for "Wonderful Town" and "Oklahoma" in Washington, D.C., "Calamity Jane," "Take Me Along," "The Great Waltz," "Kiss Me Kate," "Robin Hood," "Can-Can," "Cinderella," "Flower Drum Song." Mr. Westbrook has also staged many industrial shows including B. F. Goodrich, Studebaker, Cadillac, Chrysler and Johns-Manville, to name just a few.



ALL ABOUT MISS LORELEI LEE

... or How a Little Girl From
Little Rock Got Herself a Big Rock!

Lorelei Lee, as first told in Anita Loo's laughable novel about her, printed in the 1920's and in this musical comedy version that scored a two-year-long run in New York from 1948 to 1950, is the kind of chorus-girl who more than any other has aroused the curiosity of men and women. The men wondered how any girl could be so devastating—to their hearts and to their pocketbooks. The women wondered why the men found such nitwits fascinating, with their baby stares and vacuous heads.

The chorus girl first loomed into view with the introduction, after the middle of the nineteenth century, of two American institutions: musical comedy and burlesque. The legitimate stage prior to that point had been saturated with the "operetta," in which the chorus girl had no part. But "The Black Crook," the first musical



extravaganza in 1806, delighted its audiences with the "shocking" sight of young ladies in tights, whose function on the stage was simply to delight the "tired business-man."

The chorus girl was a "refinement" of the young ladies who had covorted in the gold-rush saloons. On the stage, she became "legit." And, though lacking in real talent, she became a basic element of the musical comedy stage and a legend off-stage. At the end of every performance, supposedly, she was awaited by stage-door Johnnies. Usually these were the scions of social background and family wealth. They thought it sporting to be seen in the company of the vivacious ladies of the chorus, whom they gifted with flowers, candy, jewels, and wine and dined at Rector's. For many girls, the chorus was a stepping-stone to profitable and socially-elevating marriage, for the "Johnnies" not infrequently became so enamored of their young ladies that they were led to the altar. In Great Britain, where musical



comedy had also taken hold, so many "Gaiety Girls," in musical chorus at the popular Gaiety Theatre snared Lords and Dukes, that it became a topic of concern and debate in Parliament.

By the 1920's, however, when Lorelei Lee came along, times had changed. Though Lorelei was as alluring as her predecessors, and life was as full and even



more devil-may-care, the "Stage Door Johnny" had changed. The young scions of social background, good for little charming gifts and gay dinners, were being replaced by older, self-made tycoons able to bestow really valuable jewelry.

Many of these newly-rich, whether sentimental softies or hard-boiled touchies might give diamonds but were themselves diamonds-in-the-rough, unpolished in education, manners or social background. Some glamour had gone out of the Stage Door Johnny.

Lorelei Lee, though "gentlemen" obviously preferred her, could not look forward to a marriage hitting the social pages. Unlike the chorus girls of 1905, who could and did, move into the exclusive world of the aristocracy, all she has is her "sugar daddy"—wealthy but vulgar and a little tired, his youth having been spent to gain his fortune. So poor Lorelei is concentratedly mercenary — calculatedly she amasses all the jewelry she can. So she sings, "Stocks are high, but beware when they begin to descend. It's then that those louses go back to their spouses; diamonds's are a girl's best friend."

A SYNOPSIS

"Gentlemen Prefer Blondes" is the story of Lorelei Lee, the most famous of the dumb but resourceful flappers of the 1920's, that fabulous era of bath-tub gin, the Charleston and F. Scott Fitzgerald. This musical comedy traces Lorelei's adventures from aboard the luxury lines of the Twenties, the Ile de France, into the greatest big-game area of the world, Paris. Here, she nets a suitcaseful of the trophies she covets most, as described in her number "Diamnds Are a Girl's Best Friend." Another of her popular numbers is the "Little Girle from Little Rock." Dorothy, her fellow-chorus girl is misguidedly sent along on the trip, to act as her chaperone, by Lorelei's trusting sugar-daddy, Gus Esmond. Dorothy is pursued by Henry Spofford, a young man of distinction since his intentions are honest. A health-food fadist, he explains in an acrobatic number, "I'm A-Tingle, I'm A-Glow," the wonderful rewards of a health-diet. Gus' father, a button manufacturer, objects to his son's attentions to Lorelei, a mere chorus girl. However, she changes his opinion of her when she exhibits her cleverness by extolling the merits and advantages of the new zipper. Henry also benefits by this since the zipper is his idea. The ending is neatly sewn up to provide fairy-tale lives for all concerned.



STUART BISHOP (Settings Designer) 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."

THE DANCERS



MADELEINE CAMSTON



JOE GIAMALVA



MARCO POGACAR



CHRISTINE WACHOWIAK

*To Lanny,
Good luck! Keep up
your good work! See you
soon
Joe*

*To Lanny
all best
Marco Pogacar*

EXECUTIVE STAFF

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 Vice President JOSEPH VAUGHN
 Associate Producer, Vice President and
 General Manager GARY MANN
 Milwaukee General Manager ELMER REGNER
 Chicago General Manager PAUL BOSTEN
 Chicago Public Relations and
 Advertising Counsel HERB CARLIN
 Milwaukee Public Relations and Advertising Counsel
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 Box Office Treasurers DONALD CALMEYN,
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 Office Manager LORRAINE K. JAKUS
 Head Canvasman and Plant Supervisor O. M. WILBUR
 Plant Custodians FRITTS SMITSON,
 JAMES MAC FARLAND, STANLEY J. FULTON,
 RUDOLPH WOJCIK

PRODUCTION STAFF

Stage Managers WILLIAM DE SETA,
 WILLIAM SHEFFLER
 Assistant Stage Manager CHARLES LINKER
 Master Carpenter IVAN CARLSON
 Master Electrician CARL SWIGER
 Master of Properties CHUCK LORANG
 Wardrobe Mistress CAROLYN ATTANASEO
 Rehearsal Pianist ARNOLD BECKER
 Assistant to Mr. Westbrook PAT COPE

*Lorraine,
 Thank you for all your
 great work in 2 weeks
 with no lampposts. Love
 Bob*

THE SINGERS



CATHY CORKILL



PAT FRASER



EILEEN BARNETT



DAVID D. HAINE



SEAN J. WALSH



JAN SOLOMON



MARY FALCONER



ROSS LASHBROOK



GEORGE POLLACK



ROBERT WILHOIT

The best to
you
Howard Grimes

It's heaven working
with you. You all
are fine workers.

Love,
"Gloria"
Pat Cape

From one Pulitzer Prize winner
to another,

Zale Kessler

I want to see you all
I hope you'll
I hope you'll
I hope you'll

Dick Hill

to someone who is
and will stay as
good, good good friend

Love + stuff
Keller

Love + stuff
Keller