

LITTLE MICE



MELODY TOP THEATRE

Bill Rach

In Association With

Joseph R. Vaughn

present

GABRIEL DELL

KAREN MORROW

in

"LITTLE ME"

with

TRAVIS HUDSON

CHARLES KIMBROUGH

BIL PFUDERER

HASKELL GORDON

DICK SOLOWICZ

MARIE BRADY

and

KENNETH JOHNSON

Book by

NEIL SIMON

Lyrics by

CAROLYN LEIGH

Music by

CY COLEMAN

Based on a Novel by PATRICK DENNIS

Musical Numbers and Dances originally staged by BOB FOSSE

Originally Directed by Cy Feuer and Bob Fosse Produced for the Broadway Stage by Feuer and Martin

(CAST IN ORDER OF APPEARANCE)

Patrick Dennis BIL PFUDERER
 Miss Poitrine,
 Today (Older Belle) TRAVIS HUDSON
 Young Belle KAREN MORROW
 Noble Eggelston GABRIEL DELL
 Brucey MICHE PRIAULX
 Ramona JOY ELLYN HOLLY
 Mrs. Eggleston MARIE BRADY
 Pinchley Junior CHARLES KIMBROUGH
 Mr. Pinchley GABRIEL DELL
 Miss Kepplewhite BARBARA HOUSTON
 Nurse JAN MICHAELS
 Mr. Kleeg JAMES D. NELSON
 Newsboy MICHE PRIAULX
 Bernie Buchsbaum HASKELL GORDON
 Benny Buchsbaum DICK SOLOWICZ
 Defense Lawyer CHARLES KIMBROUGH
 Val Du Val GABRIEL DELL
 George Musgrove KENNETH JOHNSON
 Fred Poitrine GABRIEL DELL
 Sergeant STEVEN ROSS
 Preacher JAMES HARMS
 German Officer CHARLES KIMBROUGH
 General CHARLES KIMBROUGH
 Captain CHARLES KIMBROUGH
 Secretary BABS FISHER
 Asst. Director CHARLES KIMBROUGH
 Otto Schnitzler GABRIEL DELL
 Victor JAMES ALLAN LINDUSKA
 Prince Chemey GABRIEL DELL
 Yulnick CHARLES KIMBROUGH
 Doctor JAMES HARMS
 Baby KAREN MORROW
 Noble Junior GABRIEL DELL

Staged and Directed By

JAY HARNICK

Musical Director JERRY GOLDBERG
 Choreography by TOMMY TUNE
 Settings by STUART BISHOP
 MUSICAL NUMBERS
 ACT ONE

THE TRUTH Miss Poitrine, Patrick & Men
 THE OTHER SIDE OF THE TRACKS Young Belle
 RICH KIDS RAG Boys & Girls
 I LOVE YOU Noble & Belle
 REPRISE: THE OTHER SIDE OF THE TRACKS Young Belle
 DEEP DOWN INSIDE Mr. Pinchley, Belle, Pinchley, Jr.
 and Poor People
 BE A PERFORMER Bennie & Bernie Buchsbaum
 OH! DEM DOGGONE DIMPLES Young Belle and Men
 BOOM-BOOM Val Du Val and Girls
 I'VE GOT YOUR NUMBER George
 REAL LIVE GIRL Fred Poitrine
 REPRISE: REAL LIVE GIRL Men
 BOOM BOOM WARTIME Young Belle and Val
 FINALE ACT I Young Belle

ENTR'ACTE ACT TWO
 I LOVE SINKING YOU Young Belle, Noble and Chorus
 POOR LITTLE HOLLYWOOD STAR Young Belle
 REPRISE: BE A PERFORMER Benny and Bernie
 LITTLE ME Older Belle and Young Belle
 GOODBYE Prince and Chorus
 HERE'S TO US Older Belle and Chorus
 FINALE Company

THE PLACES THE PRESENT: Belle's Estate in Southampton, L.I.
 THE PAST: Venezuela, Illinois
 Peoria
 Chicago

DANCERS: JILL EILERTSEN, BABS FISHER, SHARON LUNDIN, JOHN LANDOVSKY, DENNIS LANDSMAN, STEVEN ROSS

SINGERS: JOY ELLYN HOLLY, BARBARA HOUSTON, PATRICIA HOWATT, JAN MICHAELS, LOIS WHITE, JAMES HARMS, JAMES ALLAN LINDUSKA, JAMES D. NELSON, MICHE PRIAULX, DICK HILL
 Somewhere in France
 On the North Atlantic
 Hollywood
 Monte Carlo
 A Principality in Middle Europe
 The Dakotas

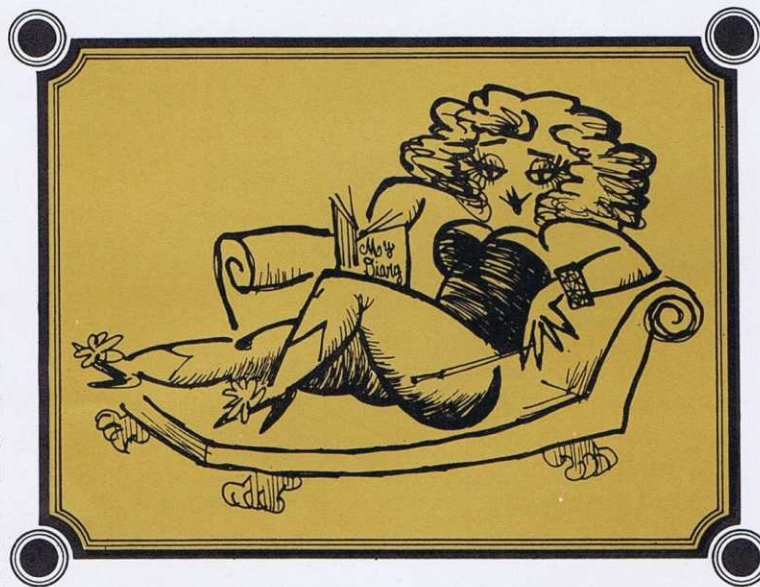


John
Cronin
Gabriel Dell

GABRIEL DELL appeared on Broadway with Lee Remick and Angela Lansbury in "Anyone Can Whistle" and also in the actors' studio production of Maraton '33. Mr. Dell has appeared in practically every area of the entertainment field. He is an original member of the "dead end kids" of picture fame. He made his debut on Broadway as a child-actor in "The Good Earth", starring Allah Nazimova. Mr. Dell has appeared in the major stock theatres throughout the country, playing the roles of Luther Billis in "South Pacific", Bob in "Irma La Douce", Albert in "Bye Bye Birdie", and in many others. He recorded an album on A.A. records, called "Famous Monsters Speak" in which he recorded the voices of Dracula and the Frankenstein monster. He has appeared in most of the major nightclubs throughout the country. Mr. Dell is a member of the Actor's Studio. He has appeared many times on the Steve Allen TV show.

THE HISTORY OF THE SHOW

When Patrick Dennis' satiric saga of the life of a movie star named Belle Poitrine was published in 1961, it became an immediate best-seller, both as an hilarious spoof on the egotism and sentiment of screen stars' and other celebrities' biographies, and for the large array of photographs contained in the book which presented a luscious blond meant to be the "real" Belle Poitrine in various episodes from her life and triumphs on stage screen and elsewhere. The canny New York theatrical producers, Feuer and Martin (their creativity certified by such previous hits as "Guys and Dolls," "The Boy Friend" and "How to Succeed in Business Without Really Trying"), decided that the travesty could be made into musical comedy by turning it into a stunt-vehicle for the popular Sid Caesar, switching the emphasis from Belle to the men in her life, who would all be portrayed by Caesar. The show opened on Broadway on November 17, 1962. The reception was generally most agreeable. For Sid Caesar the accolades were unanimous. The show ran through to the middle of the next year for a total of 257 performances and closed on June 29, 1963. In 1964 it went on a national tour of major cities. RCA Victor released the original cast album in 1963. The Broadway cast had Sid Caesar playing the seven men in Belle Poitrine's life, Nancy Andrews as Miss Poitrine Today, Virginia as young Belle, and also featured Joey Faye, Mort Marshall and Swen Swenson. As Walter Kerr of the N.Y. Herald Tribune described it, "If all of the theatrical platitudes



of the last-half century could be turned into playing cards, and the pack scattered wildly from portal to portal, you would arrive at something like "Little Me," luckily. Here is Sid Caesar, as Stella

Dallas' blood brother, the poor little match boy standing in the snow, in rags, rubbing his nose against a frosty window pane, refusing to intrude upon the old love who lives in a very warm mansion and determined to take himself off to the South Seas on a tramp steamer, for the tramp steamer is very much in need of "an old drunken doctor." (What tramp steamer could put to sea without one?) Here, shuffling rapidly, is Mr. Caesar in knee pants, the richest kid in town (and, naturally, the nicest) opening his birthday gifts and swallowing hard in gratitude over "a set of matching trust funds," opening his heart to the little shantytown wench for whom he is much too good ("I love you, As much as I am able, Considering I'm wealthy, Considering you're poor"). In the flick of an eye, we have our man at the front, pulling on his gloves to tackle Von Richtofen personally, our man at the rail, waiting for an iceberg to sink the ship and his true love's husband, our man as Super-Scrooge, possessed of a scowl, a shawl, the shakes, and ermine eyebrows, ready to melt at the faintest suggestion that someone loves him for his money alone. In fact, if you'd spent most of your life going to the theatre and the movies, and if you were drowning, what would flash through your mind in those last few seconds would undoubtedly resemble this jolly, nicely jaundiced entertainment."

SCENES FROM THE BROADWAY PRODUCTION SHOWING SID CAESAR PORTRAYING (CLOCKWISE, STARTING AT RIGHT) RICH MR. PINCHLEY WITH VIRGINIA MARTIN AS BELLE POITRINE, OTTO SCHNITZLER THE ONCE GREAT MOVIE DIRECTOR, PRINCE CHERNEY ON HIS DEATHBED, VAL DU VAL THE FRENCH MUSIC HALL PERFORMER.





KAREN MORROW drew ecstatic reviews for her first New York appearance as Helen in the off-Broadway musical, "Sing, Muse!", for which she won a Theatre World Award as the most promising new female performer of the season. Following that success, she toured in the title role of "The Unsinkable Molly Brown," drawing kudos from the press, and wended her way back to California, where she appeared on the Red Skelton Show. She was summoned East for a series of appearances on Sid Caesar's ABC-TV specials, and then landed a regular singing berth on the Arthur Godfrey radio program. The Spring of 1963, Karen once again scored a huge personal success off-Broadway in the hit revival of Rodgers and Hart's "The Boys From Syracuse." From there she starred once again in "Molly Brown" in Kansas City and essayed the Lucille Ball role in "Wildcat" at Casa Manana in Ft. Worth. The Fall of 1963 found her triumphing with appearances on ABC-TV's Jimmy Dean Show.

Dearest
Buddy, Pal,
Chuck
Wasn't
it fun!
many
thanks
for
everything
Travis

TRAVIS HUDSON first came to New York as a result of a nationwide search for talent by a New York Agency. She and Van Cliburn were chosen from Texas and performed in Carnegie Hall.

Returning home (neither she nor Van Cliburn won the finals) she attended the University of Texas, graduating as a Bachelor of Music, then hurried back to New York.

In 1961, while performing in an Equity Library Theatre production of "The Golden Apple" she was seen by Jay Harnick who cast her in "Young Abe Lincoln". Since then she has been seen in one Broadway show "New Faces of 1962", several off-Broadway shows, among them a repeat of her role as Lovey Mars in "Golden Apple", "The Tattooed Countess" and others. In summer stock, she has played major roles in "Paint Your Wagon," "Pajama Game", "Music Man", "Tenderloin", etc.

Last summer in Rochester, New York and this winter in Boston she played the role of "Luce" in "Boys from Syracuse"—the role Karen Morrow played in New York—making Miss Hudson a logical choice to play "Older Belle."



KENNETH JOHNSON

My very best to you
Kenneth Johnson

Lanny - think of all
of those props you can burn after
tonight! It was fun while it
lasted
(sweaty,
too)

CHARLES KIMBROUGH enjoyed a warm reception in the 1963 off-Broadway production of "All in Love." He appeared in Chicago with Julius Monk's "Struts and Frets" (including a special performance at the National Press Dinner in Washington for President Kennedy). He played the lead male role in the Admiral Show and has played stock at Williamstown Theatre Foundation in Massachusetts and the Hartford Stage Company. On television he has guested on the Marty Faye show, Apartment 7-A, and was seen on the C.B.S. Repertoire Workshop in "Rome A La Carte." Other plays in which he has appeared include "The Visit," "Skin of Our Teeth," "J.B.," "He Who Must Die," "Look Homeward Angel," "The Caretaker" and "Rashomon."



Chuck
Kimbrough

Dear Jimmy
Many thanks
and much
good luck
Bill

BIL PFUDERER has been seen in productions of "H.M.S. Pinafore," "Yeoman of the Guard," "The Magic Flute," "As You Desire Me," "Major Barbara," "Guys and Dolls," "The Unsinkable Molly Brown," "Bye Bye Birdie," "Tenderloin," "Kiss Me Kate" and "Wildcat." He was in the National Tour of "Contrasts in Shakespeare." His film credits include "Town Without Pity" with Kirk Douglas, "Judgement at Nuerenberg" with Montgomery Clift and "One, Two, Three" with James Cagney.





NEIL SIMON



CY COLEMAN



CAROLYN LEIGH



PATRICK DENNIS

**THE AUTHORS
OF THE SHOW**

**THE AUTHORS
OF THE SHOW**

**THE AUTHORS
OF THE SHOW**

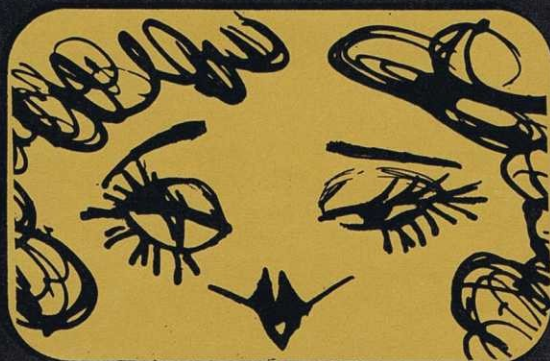
THE AUTHOR

NEIL SIMON was born in New York and began writing in collaboration with his older brother Danny. After an army hitch he got a job in Warner Brothers' mail room through Danny who worked in their publicity department. They then got into an on-the-job comedy writing training program at CBS. They got into television with an early Phil Silvers series and spent the next few years writing summer revues at the adult camp, Tamiment. This led to their assignment writing material for Sid Caesar and Imogene Coca on TV's *Your Show of Shows*. In 1956 they provided sketches for "Catch a Star", a short-lived Broadway revue. They ended their collaboration when Danny left for Hollywood and Neil remained in New York to write *Caesar's Hour*, *Sgt. Bilko* and the *Garry Moore Show*. His play, "Come Blow Your Horn" was a big hit on Broadway in 1961, ran almost two years and became a movie starring Frank Sinatra. He scored again on Broadway in 1963 with "Barefoot in the Park".

CY COLEMAN was born in New York, is a well known jazz musician with his trio appearing on TV and top clubs as well as on records, in addition to being a talented composer. His tunes include hits like "Witchcraft", "Firefly", "I'm Gonna Laugh You Right Out of My Life" and "Why Try to Change Me Now?" He wrote the background music and theme for the Broadway play "Compulsion" and contributed to "John Murray Anderson's Almanac". With Carolyn Leigh he wrote the Broadway hits "Wildcat" and "Little Me". He became a pianist at the age of four, gave a recital at New York's Steinway Hall at six and later studied at Julliard.

CAROLYN LEIGH was born in New York, attended Queens College and NYU, and began writing lyrics in 1951 for such sprightly song hits as "Young at Heart" to Johnny Richards' tune and "How Little We Know" to music by Philip Springer. Her other hits include "Witchcraft" and "Firefly" with Cy Coleman, her teammate for two musicals—"Wildcat" seen on Broadway in 1960 and "Little Me" in 1962. She wrote the lyrics to Moose Charlap's music for "Peter Pan" starring Mary Martin on Broadway. This became a memorable television show with songs like "I've Got to Crow" and "I'm Flying." She also wrote lyrics for such TV Spectaculars as "The Merry Widow", "The Chocolate Soldier", "Heidi" and "The Great Waltz".

PATRICK DENNIS was born Edward Everett Tanner in 1921 in Chicago. He began his adult career on the staff of a book publisher, Creative Age Press and of the Council of Foreign Affairs. During World War II he served in North Africa in the American Field Service and after the war collaborated anonymously with several books on foreign affairs. He wrote his first book of strict entertainment, "Oh, What a Wonderful Wedding" under the assumed name of Virginia Rowans in 1953. It was well received, and under the same pseudonym brought out "House Party" (1954), "The Loving Couple" (1956) and "The Pink Hotel" (1957). Fearing Virginia Rowans was tiring her public, he began publishing as Patrick Dennis in 1954 with "Auntie Mame", "Guestward Ho!" (1955) in collaboration with Barbara Hooten which also became a TV series, "Around the World With Auntie Mame" (1958), "Little Me" (1961) and "Genius" (1962).



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 12³/₄" 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.

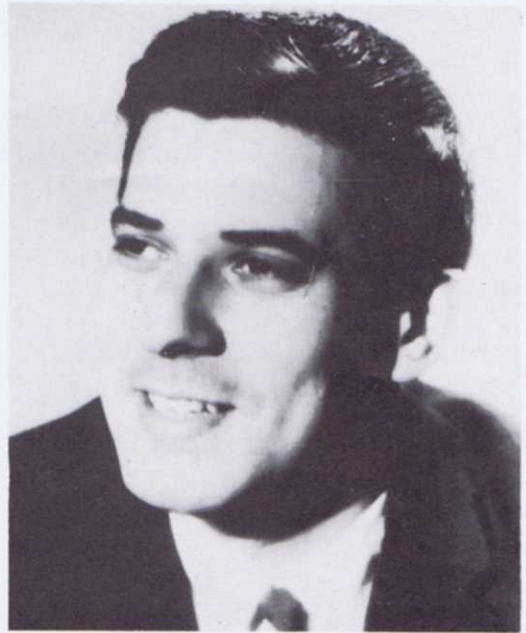
We have staked everything in our belief that theatre-in-the-round presenting top-drawer productions will continue to play an increasingly vital part in the American way of life—to the end that you, our guests, will find relaxation and real entertainment pleasure at the Melody Top Musical Theatre for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



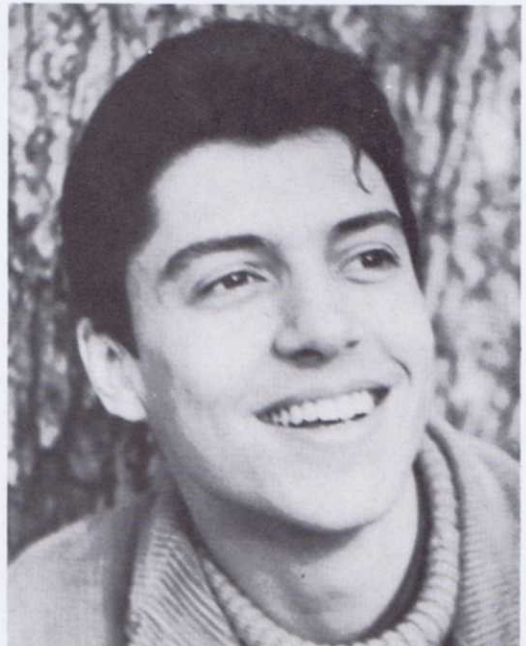
JAY HARNICK (Director) started out as a singer actor and appeared in such Broadway shows as 1956 "Ziegfeld Follies," John Murray Anderson's "Almanac," the revival of "Of Thee I Sing," "Gentlemen Prefer Blondes," "Alive and Kicking," "As the Girls Go" and "Phoenix '55" Off-Broadway. In 1955 he co-produced 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 has directed 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 for a successful and long run. 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. His production of "Young Abe Lincoln" is now playing at the New York World's Fair. He also directed a night club production at the Shoreham Hotel in Washington and last Fall directed a production of "Fiorello" at the Meadowbrook Dinner Theatre. 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.



JERRY GOLDBERG (Musical Director) Recently Mr. Goldberg has been associated with various productions of "Carnival." He conducted a thirty-week Nationwide tour of the musical, followed by a summer package starring Ann Blyth and most recently, a third version starring Liza Minnelli. Previous to 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.



TOMMY TUNE (Choreographer) comes to Melody Top with a B.F.A. and M.A. degree in Drama, fifteen years of dance training—jazz, ballet, tap, and five years of vocal training. As an actor, dancer and singer he has performed in over 25 musicals . . . "Irma La Douce," "West Side Story," "Pajama Game," "The King and I," "Finian's Rainbow," "Oklahoma," "Midsummer Night's Dream" and many others. As Choreographer and/or Director he has participated in over 20 musicals including "Plain and Fancy," "Paint Your Wagon," "Kiss Me Kate," "Cinderella," "Bells Are Ringing" and many others. Summer stock is not new to Mr. Tune. He has worked in various music tents across the country.



MISS POITRINE AND THE STORY OF HER RISE TO STARDOM ☆☆☆!!!

ACCORDING TO THE GLOWING RE-
VIEWS OF BROADWAY'S CRITICS

N.Y. WORLD TELEGRAM & SUN, Norman Nadel:

Broadway's biggest boon and brightest benefit since "How to Succeed in Business Without Really Trying." In the transition from Patrick Dennis' satirical novel to this ebullient biography, a significant change has occurred. The book keeps Belle Poitrine smack in the spotlight; it is her story.

Well, Belle is smack in the middle of "Little Me" on stage as well, making sure that her odyssey from poverty in Venezuela, Ill. to riches in a mansion does not pass unnoticed. Even so, the show emerges most emphatically as a broad, unerring and absolutely hilarious satire on the fictional concept of the hero.

This is "Ein Heldenleben" done for laughs—the hero's life in an uproarious caricature, the concept of the superman revealed in all its ridiculous pomposity. Name any facet of a noble nature and you will find it in "Little Me." Beneath the greedy, rotten exterior of Banker Pinchley gasps a generous impulse, which only the dimpled favors of a teen-age Belle can bestir. It is that light-footed French entertainer, Val Du Val, who saves Belle from suicide.

The soul of innocence and trust is dough-boy Fred Poitrine, who gives her his name. The dictatorial confidence of film director Otto Schnitzler boosts her toward her cultural goal as star of that epic in Bible-color, "Moses Takes a Wife." Prince Cherney, in the grandest gesture a monarch can make, gambles a kingdom but wins Belle.

Those heroes, singly or collectively cannot match the matchless virtue, the limitless reservoir of nobility of Noble Eggleston. It is he who overlooks Belle's humble estate to favor her with his attention, back in Illinois. He becomes the Allies' flying ace, he saves all passengers and crew when the Gigantic goes down after striking an iceberg. He achieves anything and everything, in what becomes one of the most kaleidoscopic and cosmically comic characterizations in modern musical comedy.

N.Y. MIRROR, Justin Gilbert:

A payload of laughter. Miss Poitrine, you will recall, is the heroine of whose checkered career carried her from small town tramp to big time vamp. The emphasis on the show, however, is on Noble Eggleston, who starts out as a snob and ends up a slob. At the start he's a 16-year-old who lives in luxury on the Heights, high above Drifters' Row. He invites Belle, from below, to attend his birthday party, where a shining, stylized dance called "Rich Kids' Rag" is being held. They hold hands—and music fills the air. Belle tolls for Noble—it's a golden chord—and he sings "I Love You As Much As I Am Able," explaining that she's bereft of culture, wealth and social position. Later, as a World War I ace, he reveals that he's named his plane for her—The Flying Riff-raff.

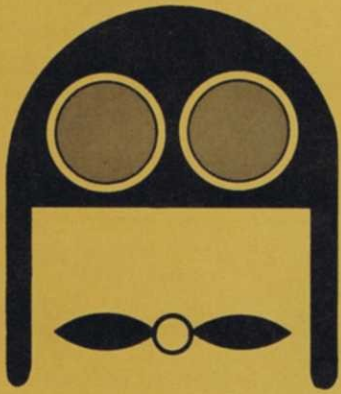
Belle, with wide-eyed vigor and narrow sights on culture, wealth and social position, keeps running across him during various stages of crisis. It's give and take, and Belle gives her all and takes as much, too.

There are songs and dances to delight the ear and eye; one called "Dimples," in which the Keystone Cops are Karikatured to a K, and a choral offering called "Real Life Girl," by lonely doughboys, is without doubt the best thing since "There is Nothing Like a Dame."

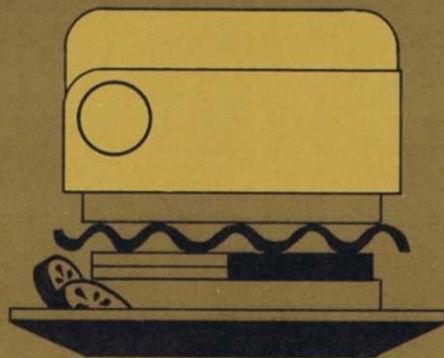
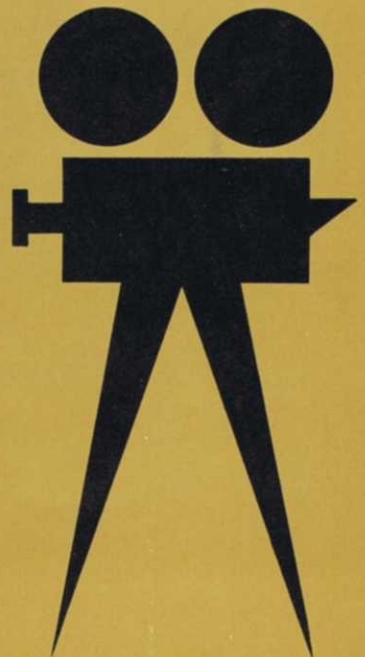
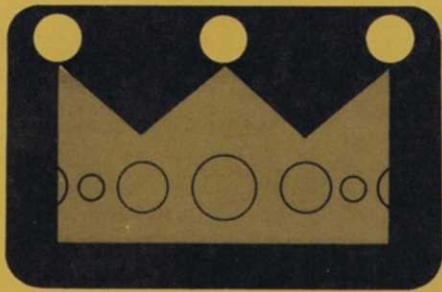
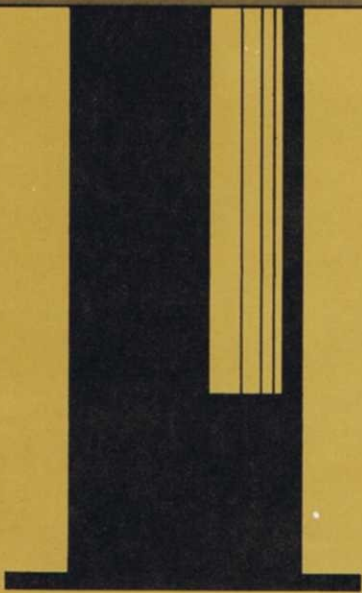
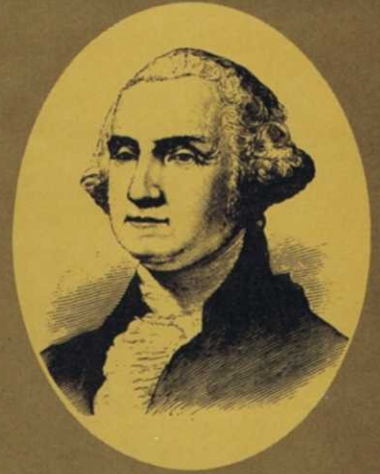
TIME MAGAZINE:

There is the dingdong Belle, the poor little waif with a heart of brass who spends the evening chugging with brassy valiance, from the wrong side of the tracks to the rich side.

Neil Simon's tart, wisecracking script shows an unsentimental flair for wacky hit-and-run parody. Sometimes cliches are set warring with tonic effect. After Prince Cherney has been cleaned out at Monte Carlo, he puts a pistol to his head ("It's the only way out.") In a split second change of mind, he sweeps the gun in a gleaming arc toward the croupier and barks: "This is a stick-up."



LITTLE ME





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 ENSEMBLE



JAMES ALLEN LINDUSKA



STEVEN ROSS

EXECUTIVE STAFF

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 Vice PresidentJOSEPH VAUGHN
 Associate Producer, Vice President and
 General ManagerGARY MANN
 Milwaukee General ManagerELMER REGNER
 Chicago General ManagerPAUL BOSTEN
 Chicago Public Relations and
 Advertising CounselHERB CARLIN
 Milwaukee Public Relations and Advertising Counsel
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 Head Canvasman and Plant SupervisorO. M. WILBUR
 Plant Custodians
 JAMES MAC FARLAND, STANLEY J. FULTON,
 RUDOLPH WOJCIK

PRODUCTION STAFF

Stage Managers ...WILLIAM DE SETA, DONALD JUDGE
 Assistant Stage ManagersCHARLES LINKER,
 MORT MATHER
 Master CarpenterCURT CRAIN
 Master ElectriciansCARL SWIGER, GARY BAEHLER
 Head PropertymanLEON WILLIAMS
 Masters of Properties ...CHUCK LORANG, LEON WILLIAMS
 Wardrobe MistressesCAROLYN ATTANASEO,
 ELAINE WOLFENDEN
 Rehearsal PianistsARNOLD BECKER, JAMES KEELEY
 Assistant to ChoreographerPAT COPE
 BARBARA RUBENSTEIN



DENNIS LANDSMAN



LOUISE WHITE



JOY ELLYN HOLLY



JAMES HARMS



BABS FISHER



BARBARA HOUSTON



MICHE PRIAULX



JAMES D. NELSON



PATRICIA HOWATT



JOHN LANDOVSKY