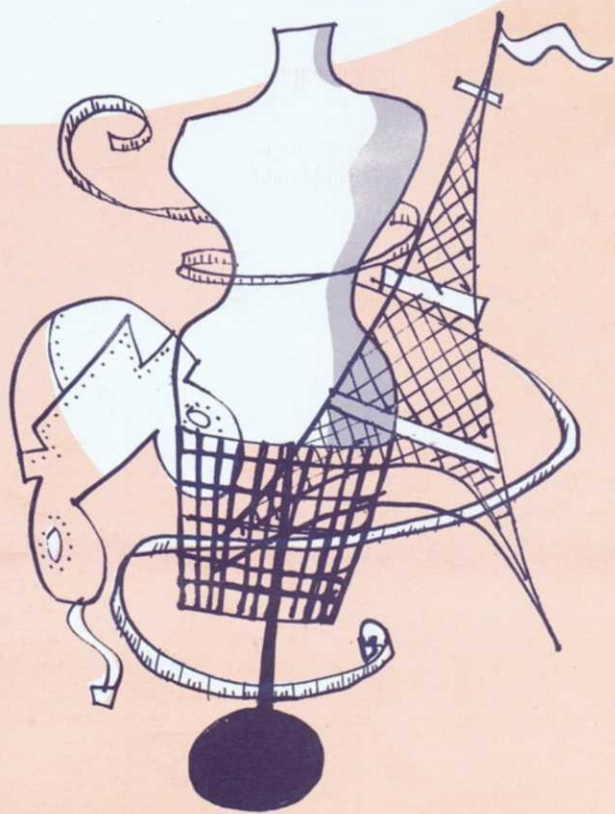


Hanny Baugniet

Roberta



MELODY TOP THEATRE

BILL RACH

In Association With

Joseph R. Vaughn

Present

EDWARD
EVERETT HORTON

CARLA
ALBERGHETTI

GARY
MANN

in

“ROBERTA”

with

Leonard Drum

and

Lucretia Gould

Paul Dixon

Fran Ryan

Mary Jane Kimbrough

Zale Kessler

and

Arlene Fontana

Music By
Jerome Kern

Book and Lyrics By
Otto Harbach

Staged & Directed By
JAY HARNICK

Musical Director
JONATHAN ANDERSON

Choreography By
TOMMY TUNE

Settings By
STUART BISHOP

Cast In Order Of Appearance

John Kent GARY MANN
Sophie Teale MARY JANE KIMBROUGH
Bill Boynton ZALE KESSLER
Huckleberry Haines LEONARD DRUM
Mrs. Teale FRAN RYAN
Madame Roberta LUCRETIA GOULD
Ladislav PAUL DIXON
Stephanie CARLA ALBERGHETTI
Lord Henry Delves EDWARD EVERETT HORTON
Clementina Scharwenka ARLENE FONTANA
Anna MARY FALCONER
Leroux DAVID D. HAINE

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

Dancers: MADELEINE CAMSTON, PAT COPE, JILL HARMON, CHRISTINA WACHOWIAK, JOE GIAMALVA, MARCO POGACAR, FRED SIRETTA

SCENES AND MUSICAL NUMBERS

ACT ONE

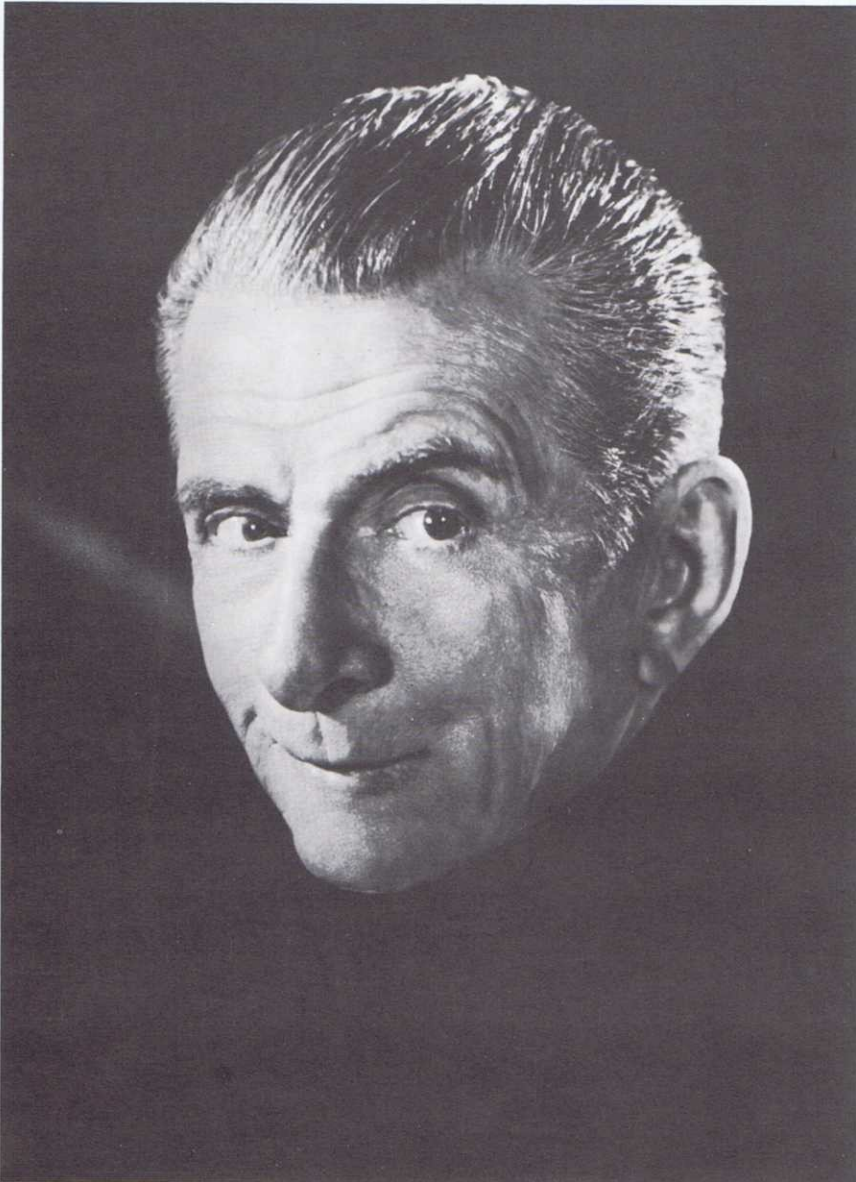
Scene 1: The veranda of a New England college fraternity house. It is graduation night, 1934.
“Let’s Begin” Company
“You’re Devastating” John
Reprise: “Let’s Begin” John, Huck, Bill
Scene 2: Madame Roberta’s Salon, Paris
Reprise: “You’re Devastating” Stephanie
“Yesterdays” Roberta
“Something Had To Happen” Scharwenka
“The Touch Of Your Hand” Stephanie and Ladislav
Scene 3: The Fitting Room
Reprise: “Yesterdays” Stephanie
Reprise: “The Touch Of Your Hand” Anna
Scene 4: The Fitting Room
Scene 5: The Showroom
“Lovely To Look At” John and Stephanie
“Hard To Handle” Scharwenka

ACT TWO

Scene 1: The Salon
“Smoke Gets In Your Eyes” Stephanie
Reprise: “Let’s Begin” Huck and Stephanie
Scene 2: Cafe Russe
“She Didn’t Say Yes” Sir Henry, John, Huck
Scene 3: The Salon
Scene 4: A Street
“The Night Was Made For Love” John
Scene 5: The Fitting Room
Scene 6: Cafe Russe
“The Night Was Made For Love” Ensemble
“I Won’t Dance” Scharwenka and Men
Finale Company

*To Mary Jane Kimbrough
From Jay Harnick*

EDWARD EVERETT HORTON is known as "America's most beloved comedian." He is one star, who always plays to and for his audience. Many have tried to imitate but have never succeeded in capturing his magic. He is constantly striving to improve his performance. Actors consider it an honor to play with him because not only do they learn so much but admire his graciousness in helping them score. He is a very unselfish star. Authors, too, are happy when Horton accepts their play for it means a long run. He has been playing "Springtime for Henry" on and off for 25 years. Young Edward was born in Brooklyn, left Columbus College to enter upon a stage career, and made his debut with a light opera company playing "The Bohemian Girl", "The Mikado", etc. His first big break came when he got into Louis Mann's production of "The Man Who Stood Still", "Elevating a Husband" and "The Cheater". He played small parts and was assistant stage manager. After this he enrolled as leading man with the Crescent Theatre stock company in Brooklyn, the Chestnut Street Opera House Players in Philadelphia and Keith's in Portland, Maine. When the moving pictures acquired a vocabulary, he came into even greater demand because of his stage background and built himself a position of cinema prominence in a long list of films. Some of these are: "Top Hat", "Gay Divorcee", "La Boheme" and the memorable "Here Comes Mr. Jordan." Even with the endless movie assignments filling his daylight hours, he was nightly appearing on the stage in Hollywood in the chief productions from Broadway. His biggest successes were: "The Nervous Wreck", "Private Lives", "The Swan", "Arms and the Man", "Clarence", "The Dover Road" and "Beggars on Horseback". Mr. Horton is often referred to as the Jules Verne of the theatre for the way he travels around stage-dom. He toured with the National Company of "A Funny Thing Happened on the Way to the Forum," and in between he has managed to be heard on nine important radio programs and seven television shows. Moviegoers have seen him in "History of Mankind" and "It's a Mad, Mad World." His most recent film is "Sex and the Single Girl."

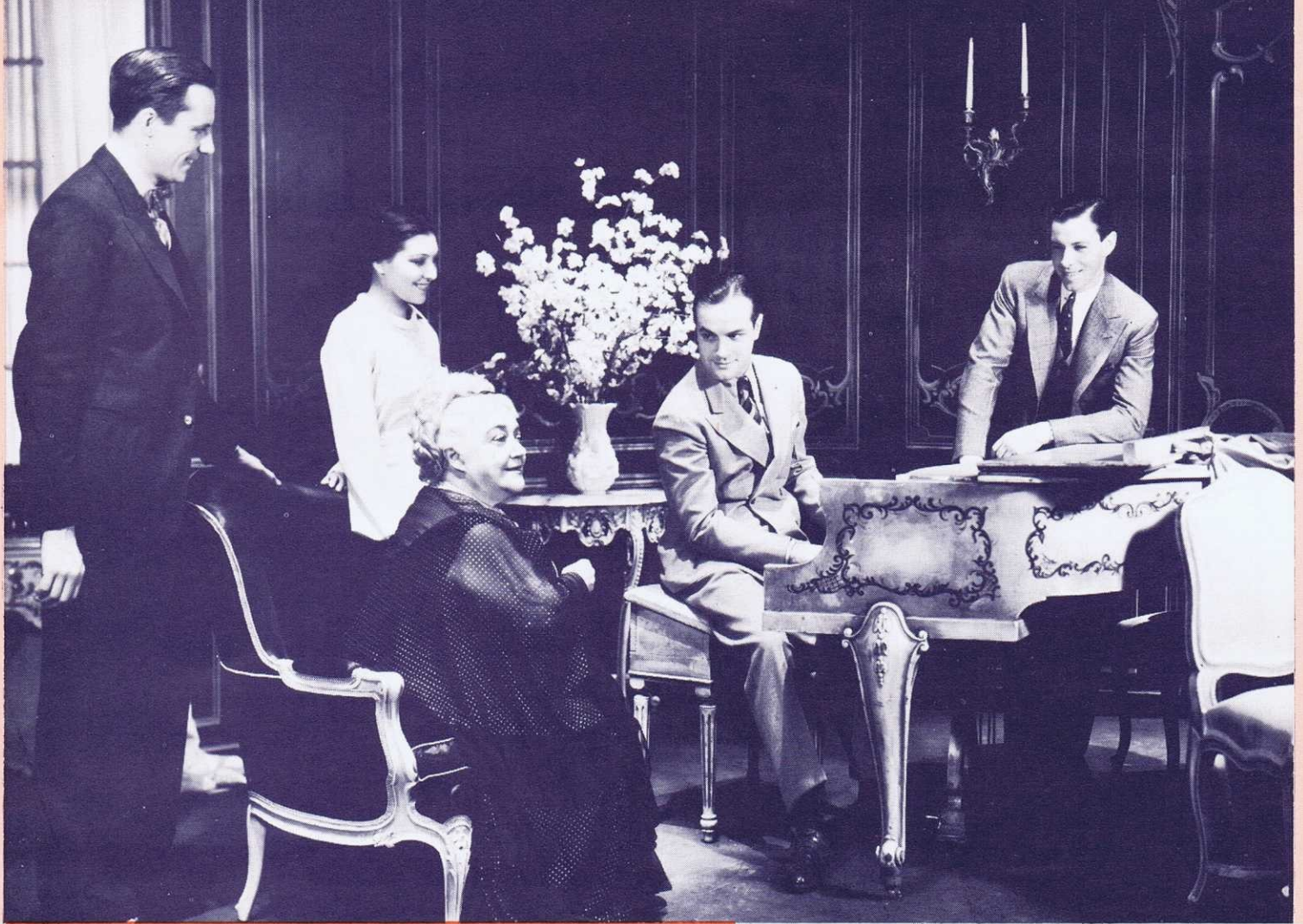


To Nanny Baughniff.

Sincerely,

Edward Everett Horton.

Aug - 1 - 66



The original production of "Roberta" showing, left to right, Ray Middleton as John Kent, Tamara as Stephanie, Fay Templeton as Aunt Minnie (Roberta), Bob Hope as Huckleberry Haines and George Murphy as Billy Boyden.

THE HISTORY OF THE SHOW

Though a Depression-period production, the original presentation was noted for its lavishness. It was first presented on Nov. 19, 1933, and won generally enthusiastic reviews, though there were a few tone-deaf dissenters who saw it through somewhat clouded crystal balls. The later Robert Garland in the N. Y. World Telegram, for example, wrote: "There's no tune you can whistle when you leave the theatre. I tried to pucker on the one about smoke getting in your eyes, but it turned out to be "The Last Roundup." After 25 years, the millions who have loved singing, humming and whistling "Smoke Gets in Your Eyes" and other hits of the show have proved only that Mr. Garland was not a good whistler. Richard Lockridge seems also to have been a poor prophet in the N. Y. Sun when he wrote that "The music is sweetly forgettable." Most of the critics immediately recognized the delight of the score.

The original cast held some names that were

important at the time, and that have become even more celebrated subsequently, particularly those of Bob Hope, George Murphy and Sydney Greenstreet. But also playing members of Huckleberry Haines' band (who never actually played on stage, but did get in a session in the second act where they did imitations of currently popular singers) were two youngsters named Allan Jones and Fred MacMurray, whose take-offs on Morton Downey and Rudy Vallee respectively brought them to the attention of movie scouts:

The original cast of the Max Gordon production was Bob Hope as Huckleberry Haines, George Murphy as Billy Boyden, Ray Middleton as John Kent, Helen Gray as Sophie Teale, Fay Templeton as Aunt Minnie (Roberta), Tamara as Stephanie, Sydney Greenstreet as Lord Henry Delves and Lydia Roberti as Clementine Scharwenka.

R.K.O. Radio Pictures released a film version in the mid-thirties, with Irene Dunne as Stephanie, Fred Astaire as Huckleberry Haines, Ginger Rogers as Schwarzenka, Helen Westley as Roberta and Randolph Scott as John Kent. In 1952 Metro-Goldwyn-Mayer released a technicolor version, using the title of one of the Kern songs, "Lovely to Look At." Howard Keel, Kathryn Grayson, Ann Miller, Marge and Gower Champion played the leading roles.

The popularity of the show's songs over the years has resulted in the issuance of four recordings. One put out by Columbia had Joan Roberts, Jack Cassidy, Kay Ballard, Portia Nelson, Stephan Douglass and Frank Rogier. Decca's recording had Alfred Drake, Kitty Carlisle and Paula Laurence. Capitol's recording had Gordon MacRae and Lucille Norman. M.G.M. Records issued a sound track album of the film "Lovely to Look At."

Bob Hope, Ray Middleton, Lydia Roberti and Sydney Greenstreet in a scene from the original Broadway version in 1933.





CARLA ALBERGHETTI is a slender, black-haired girl with luminous brown eyes, who is following a family tradition of musical prominence. She recently capped a career as one of the nation's foremost young concert artists with a personal triumph in her adopted home town of Los Angeles, where she starred in "West Side Story" at the Moulin Rouge. Carla has appeared in major summer theatres throughout the States, guest-starred on innumerable network TV shows and headlined at the nation's top supper clubs. In 1959 and 1960 Carla toured the country as the female star of shows headed by George Gobel, Joe E. Lewis and Red Skelton, winning plaudits in engagements at the San Francisco Fairmont Hotel, the Sands and Flamingo in Las Vegas, the Chicago Palmer House, Lake Tahoe's Harrah's Club and the Moulin Rouge. She appeared with Gobel on his television show, and also guest-starred with Ed Sullivan, and a new phase of her career emerged as she won straight dramatic roles on other TV shows, such as General Electric Theatre, Desilu Playhouse and The Deputy series. She starred in the National Company of the prize-winning "Carnival" across the nation and on Broadway with the original company.



GARY MANN is Melody Top Theatres' resident baritone and has co-starred with Jaye P. Morgan in "The Unsinkable Molly Brown" during the 1963 season. In 1962 he appeared with Howard Keel in "Carousel", Phyllis Diller in "Wonderful Town" and in "Fanny" with Walter Slezak. His 1961 and 1960 credits include "Kismet", "Damn Yankees", "Brigadoon", "Annie Get Your Gun", "Show Boat", "South Pacific", and the Prince in "The Student Prince". He appeared with stars such as Julie Wilson, Shelley Berman, Dennis Day and Lisa Kirk. Gary Mann is 28 and is a native Chicagoan, well-known for his appearances on the Fran Allison TV-Show. In television and radio, he has appeared on the Arthur Godfrey, Don McNeill's Breakfast Club, Lawrence Welk and NBC-TV Bandstand Shows. He has appeared at the nation's finest supper clubs including 22 weeks at New York's Copacabana. His stage credits also include "Most Happy Fella" and "Lil Abner". He has also recorded for Mercury Records. He is Associate Producer of the Chicago and Milwaukee Melody Top Theatres.

LEONARD DRUM won the critics attention in the revue "Kaleidoscope." Subsequently, he appeared in "The Golden Six;" the successful revival of the Comden-Green-Bernstein musical "On the Town;" and "O'Marry Me!" He has appeared in the nation's leading musical theaters and has received special acclaim for his clowning and dancing in "Where's Charley?" He appeared at Chicago in Melody Top, and the audiences made him one of the most popular actors ever presented. He was the singing dentist, Dr. Kitchell, in "Bells Are Ringing;" Hubert in "The Student Prince;" and Sir Evelyn Oakleigh in "Anything Goes". He has written for Broadway production "The Kid From Philly."



LUCRETIA GOULD is equally at home on the stage or before motion picture or television cameras as well as nightclubs. She toured with the French Theatre Repertory Company, under the direction of Jouvet, covering Europe, the Mid-East, South America and Indo-China. Miss Gould has performed the works of Pirandello, Cocteau, Brecht, Vailland, D'Annuzio and other authors of this stature at the Teatro degli Independenti in Rome under the direction of A. G. Bragaglia. Some of the many nightclubs in which she has been seen are the Ambassadeurs, Schererezhade, Lido, Bal Tabarin and Mars in Paris, Cafe Anglais in London, Sporting Club in Monte Carlo, Chicago Boeuf sue le Toit and Upstairs at the Duplex in New York. She was seen on Broadway in and did the National Tour of "Flower Drum Song" and "A Gift of Time".



ARLENE FONTANA got her start in a Miami nightclub and for a year remained in Miami Beach appearing at every major nightclub and hotel in the resort metropolis. Engagements followed in Pittsburgh, Washington, Detroit, Cleveland, Dallas, Houston and Las Vegas. In pre-Castro Cuba she was a favorite on Televisione Nacional from Havana. Her extensive work in nightclubs has proved of inestimable worth in preparing her for the role of the curvaceous club entertainer Linda Low, in "Flower Drum Song." Her singing in such boites as the Shamrock in Houston, the Flamingo in Las Vegas, the Fontainbleu in Miami Beach and the Elegante in New York



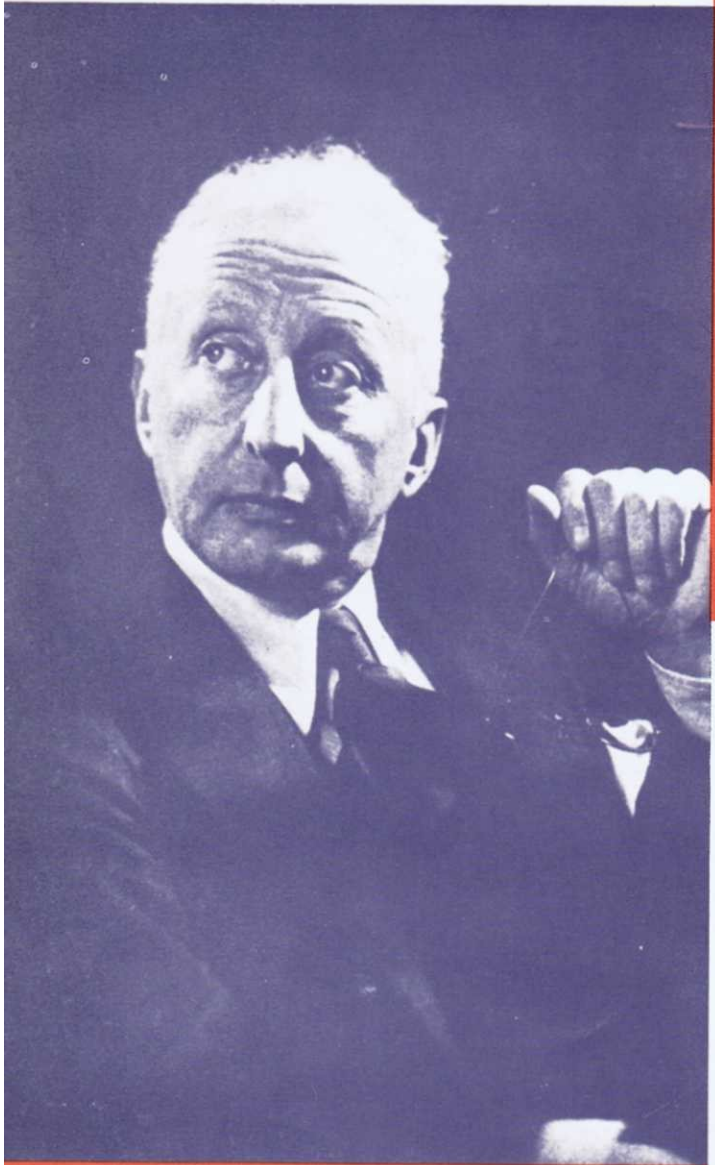
PAUL DIXON led a double life for six years as an advertising man by day and an actor and singer by night. Deciding at last to put his stock in the theatre, he went to New York and landed a job in the national company of "Most Happy Fella." He was subsequently seen on Broadway in "Bells Are Ringing" and "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."



W. B. Asher
L. L. Lang
Drum

To Larry - with all best wishes in your future happiness
Sincerely Lucretia Gould

To Larry,
With Love x
Best Always
Arlene Fontana



JEROME KERN

THE AUTHORS

JEROME KERN was born in 1885 and began his career as a song plugger with a New York music publisher. The first of his 43 musical comedy scores was for "Mr. Wix of Wickham" in 1910 which was not a huge success. But by 1916 he had become one of the top popular-music composers of the country, and was turning out scores that are still remembered in their own right. At that time he was contributing some of the tunes that were giving "The Ziegfeld Follies" their great reputation, and as a member of the famed triumvirate of Bolton (Guy), Wodehouse (P.D.) and Kern he was turning out the smartest musical attractions of the time—"Very Good, Eddie," "Oh, Boy" and "Oh, Lady, Lady." Between 1915 and 1918 he had done 19 shows! In 1920 and 1924 he composed the songs for the enormously popular shows that starred Marilyn Miller for Ziegfeld, "Sally" and "Sunny." The latter introduced the song "Who?" to which the 'Twenties kept fox-trotting endlessly.

In 1927 it was Kern who first had the idea of turning Edna Ferber's novel into what became an authentic American classic—"Show Boat." This triumphant teaming of Kern's music to a libretto by Oscar Hammerstein II, inevitably led to another collaboration, written to order for Helen Morgan, who had scored heavily as Julie in "Show Boat." This was "Sweet Adeline" in 1929. Kern and Hammerstein wrote two other successes, "Music in the Air" in 1923 and "Very Warm for May" in 1939.

At the time of his death in 1945 he was working on the score for "Annie Get Your Gun." It was, however, a score by Irving Berlin that was finally used for this musical.

He wrote a number of musical scores for films as well, including "Men of the Sky," "I Dream Too Much," "Swing Time," "When You're In Love" and "Can't Help Singing." A symphonic tone-poem written in 1942 for concert performance was "Portrait of Mark Twain."

In 1947, Metro-Goldwyn-Mayer released a feature film depicting the life and works of Jerome Kern entitled "Till the Clouds Roll By," with Robert Walker as Kern heading an all-star cast.

"Leave it to Jane," the 1917 musical with book and lyrics by Guy Bolton and P. G. Wodehouse and music by Jerome Kern, scored anew when it was revived as a "vintage piece" in the spring of 1959 at an off-Broadway playhouse.

These two collaborators, Harbach and Kern, between them helped put together 76 of the leading musical attractions of the American Theatre and much of this huge product will forever enrich the lyric theatre of this country and the world.

OTTO HARBACH was born at Salt Lake City, Utah. After leaving college he was a professor of English at a small western university, until his interest in writing for the stage impelled him to come to New York and start a career that left a vivid mark on the history of the American Theatre for over 25 years.

With "Three Twins" in 1910, a modernized, musicalized version of Shakespeare's "Comedy of Errors," Harbach scored his first hit, and he followed this up in 1912 with two very successful operettas that are still often presented in operetta season—"Madame Sherry" and "The Firefly." He also produced librettos for "High Jinks" in 1913 and "Katinka" 1914, and an enormously popular non-musical farce, "Up in Mabel's Room" in 1916.

In 1920, Harbach, by then a leading figure of the American stage, undertook to collaborate on a musical comedy book with the aspiring but still inexperienced Oscar Hammerstein II. This was on a musical called "Jimmie," and it was not much of a success. But the same year they turned out together the book and lyrics for "Tickle Me," which was a big success, and they followed this up with a string of others. The first was called "Wildflowers" in 1923. Then they brought out one of the most triumphantly successful musicals of the 1920's, "Rose Marie," which had music by Rudolph Friml and such still remembered song-hits as its title-song, "Indian Love Call" and "Totem Tom Tom."

With "Sunny" in 1924, Harbach and Kern were joined with Oscar Hammerstein II. Other occasions on which Harbach and Kern worked successfully together were "The Cat and the Fiddle" in 1931 and "Roberta" in 1933.

Harbach was also involved in the authorship of such huge hits of the 'twenties as "No, No Nanette," "Kid Boots," "The Wild Rose" and "The Desert Song;" the last also with Hammerstein.



OTTO HARBACH

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.



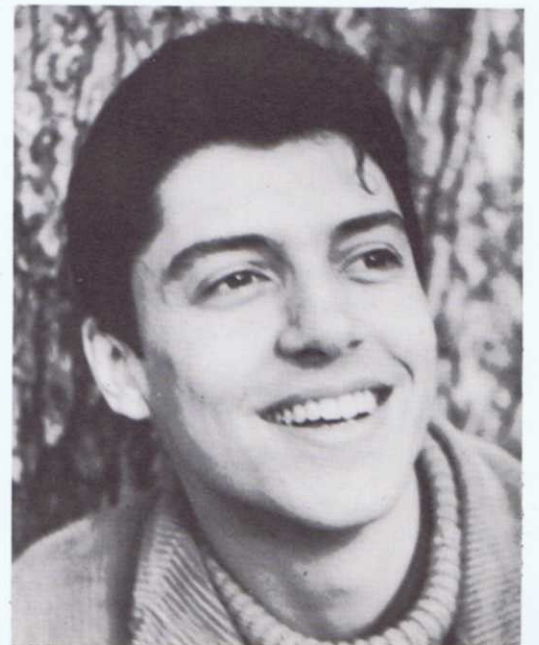
JAY HARNICK (Director) started out as a singer actor and appeared in such Broadway shows as 1956 "Ziegfeld Follies," John Murray Anderson's "Almanac," the revival of "Of Thee I Sing," "Gentlemen Prefer Blondes," "Alive and Kicking," "As the Girls Go" and "Phoenix '55" Off-Broadway. In 1955 he co-produced 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.



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.



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.





Seen in the 1933 production are (left of steps, at table) Lydia Roberta as Clementine and Bob Hope with (on steps) Ray Middleton as John Kent and Tamara as Stephanie. Helen Gray as Sophie Teale and Sydney Greenstreet as Lord Henry Delves are seen at the table, right of the steps.

A SYNOPSIS

With its long-popular Kern melodies—including the favorite “Smoke Gets in Your Eyes”—“Roberta” has the kind of plot based on an anomalous situation, that is, one containing an absurd deviation from what is ordinary and expected.

Roberta is the trade name of John Kent’s Aunt Minnie. She, having left the States years before, has established herself as a modiste in Paris. Now, having waxed quite prosperous on American tourist trade and very fat on Parisienne food, Aunt Minnie is having trouble with her heart. She is, all signs indicate, preparing to pass out of the picture and the performance.

John, a handsome, brawny football player inherits the fashionable dress salon in Paris. With the paradox of a virile, athletic type suddenly thrown into a world ordinarily inhabited only by women and rather unmasculine men, a number of uproarious complications naturally follow—plus a love affair of the athlete with the dress-shop’s alluring manager.

The plot of “Roberta” was originally derived

from a novel of Alice Duer Miller. When it was converted to a musical comedy libretto by Otto Harbach—who had also written such great hits of 30 years or more ago as “The Firefly,” “Madame Sherry,” “Rose Marie” and “The Desert Song”—and embellished with its memorable songs by Jerome Kern, “Roberta” became one of the outstanding hits of the 1930’s, and it was made into a notable movie that starred Fred Astaire and Ginger Rogers.

In contrast to its anomalous-situation formula, musicals of the last ten or fifteen years have used plots that were either a matter of mood or of commonplace stories that had nothing of the odd juxtaposition that “Roberta” has in placing a football player in a dressmaking establishment. But despite this change of fashion in plots, “Roberta” has continued in unabated popularity. “Smoke Gets in Your Eyes,” “Lovely to Look At,” “I Won’t Dance” and “Don’t Ask Me Not to Sing,” and other of the lilting melodies that Jerome Kern furnished for this musical are today as fresh as ever, and the humor is just as funny.

THE CRITICS' CHOICE



Can people appreciate a tuneful piece of music the first time they hear it? Can even such experts as dramatic critics spot a song-hit on first hearing?

Yes, very often. All the critics declared after the opening of "My Fair Lady" that many of the songs were destined to be hits. But sometimes these experts attend Broadway musical comedy openings with cotton in their ears, or apparently so. Certainly this was the case of some of the critics who appraised the Jerome Kern musical "Roberta" when it first opened in New York in 1933.

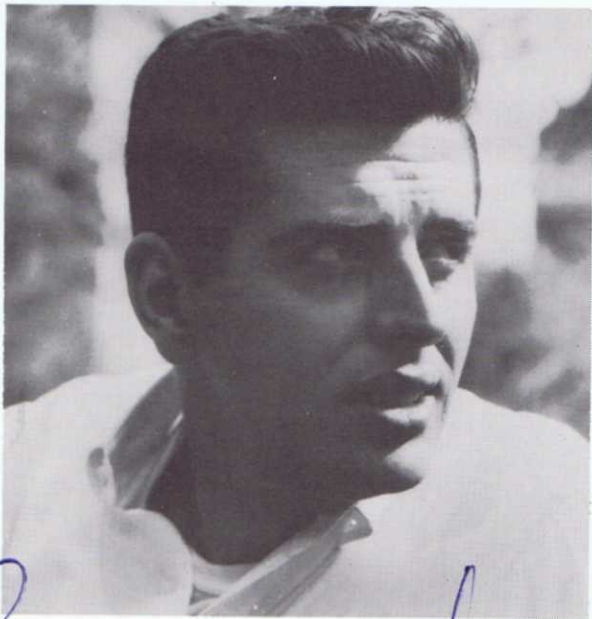
On that occasion the critics, with some exceptions, were not excited. Richard Lockridge in the New York Sun wrote, "The music is sweetly forgettable." Brooks Atkinson of the New York Times wrote: "Mr. Kern's score serves its purpose although without the distinction of his 'Music in the Air.'" And Robert Garland of the New York World Telegram wrote: "There's no tune you can whistle when you leave the theatre. I tried to pucker up on the one about smoke getting in your eyes, but it turned out to be 'The Last Roundup.'"

The public taste and the intervening years proved these men somewhat tone-deaf. For the Kern score of which these men were writing has become established as one of the most beautiful the composer of "Show Boat" ever wrote, and includes such perennial favorites as "Smoke Gets in Your Eyes," "Yesterdays," "The Touch of your Hand," "I Won't Dance" and "Lovely to Look At." After a quarter of a century, millions of people still love to hum, whistle, sing and dance to these melodies.

Not all the critics were unperceptive about the Kern score, however. John Mason Brown wrote in the New York Post the day after the opening night that "Roberta" contained "a charming score, richly melodic, caressing and inventive."

With the general lack of enthusiasm from the New York critics, "Roberta" seemed due for a short life. After five weeks of slow business the show was ready to close, for a loss of what was then an astronomical \$100,000. But suddenly the word-of-mouth of enthusiastic audiences sent the weekly grosses soaring, and the show became the hottest ticket in town. It ran for two seasons on Broadway, and toured for another season.

In the face of its popularity (and with the constant opportunity to reappraise the score via radio and recordings), one critic chose to re-evaluate his original opinion at the close of "Roberta's" first Broadway season. "It gave me my most velvet-lined holiday of this theatrical year," he wrote, in contradiction to his original review.



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."

*Lanny
thanks for the
help - in the shop
Best Stuart*

**THE
DANCERS**



MARCO POGACAR



MADELEINE CAMSTON



JOE GIAMALVA



PAT COPE



FRED SIRETTA



JILL HARMON



CHRISTINE WACHOWIAK

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EDWIN S. BLACKER
Assistant TreasurerJOSEPH WOLOWICKI
Theatre Party DirectorHERB CARLIN
Office ManagerLORRAINE K. JAKUS
Head Canvasman and Plant SupervisorO. M. WILBUR
Plant CustodiansFRITTS SMITSON,
JAMES MAC FARLAND, STANLEY J. FULTON,
RUDOLPH WOJCIK

PRODUCTION STAFF

Stage ManagersWILLIAM DE SETA,
WILLIAM SHEFFLER
Assistant Stage ManagerCHARLES LINKER
Master CarpenterIVAN CARLSON
Master ElectricianCARL SWIGER
Master of PropertiesCHUCK LORANG
Wardrobe MistressCAROLYN ATTANASEO
Rehearsal PianistARNOLD BECKER

THE SINGERS



CATHY CORKILL



PAT FRASER



EILEEN BARNETT



DAVID D. HAINE



SEAN J. WALSH



JAN SOLOMON



MARY FALCONER



ROSS LASHBROOK



GEORGE POLLACK



ROBERT WILHOIT