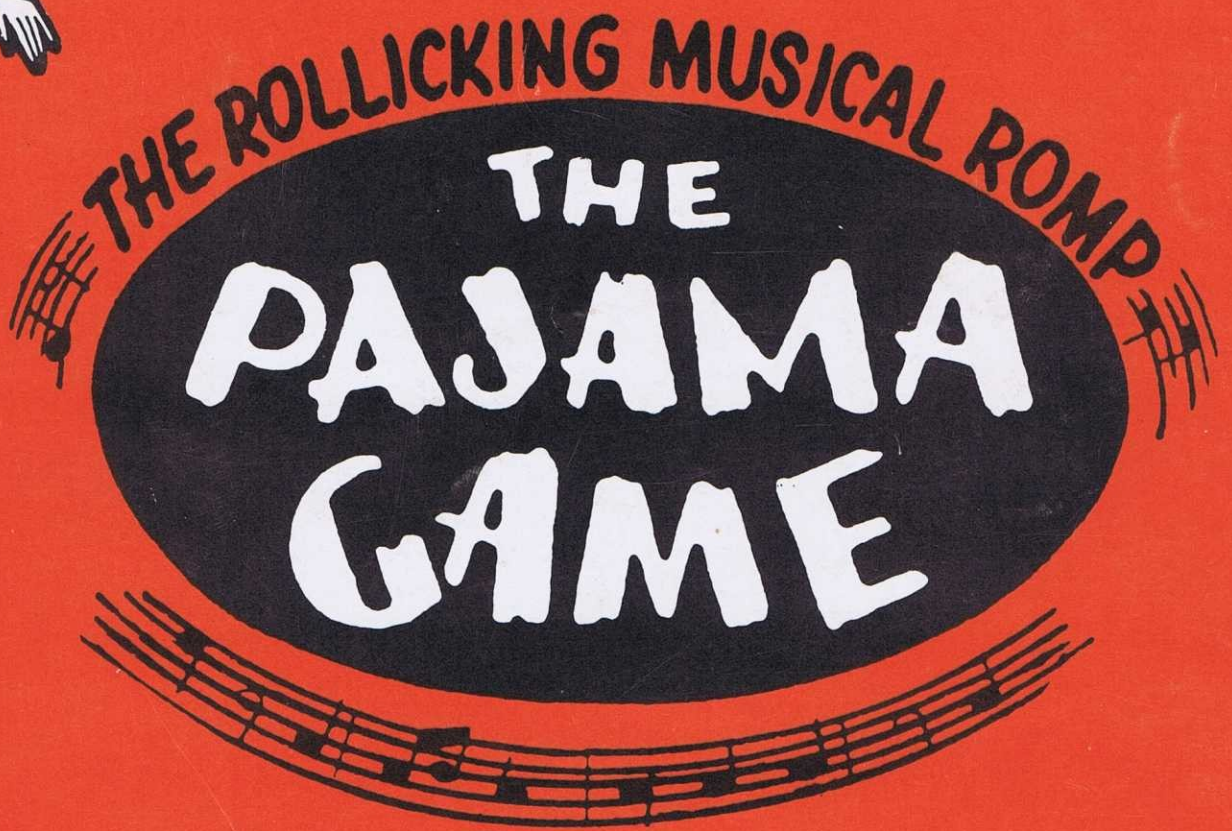


LANNY BAUGNIET



THE ROLICKING MUSICAL ROMP

THE
PAJAMA
GAME

A large black oval containing the text 'THE ROLICKING MUSICAL ROMP' at the top and 'THE PAJAMA GAME' in the center. The oval is flanked by musical staves with notes and rests, curving around the bottom and sides.

MELODY TOP THEATRE

Bill Rach

In Association With

Joseph R. Vaughn

present

PHIL
FORD

MIMI
HINES

in

THE
PAJAMA
GAME

with

KAREN MORROW

HASKELL GORDON
LEAH ROSHAL

ROBERT THOMPSON
LEROY KALBAS

FRAN RYAN
BIL PFUDERER

and

DON STEWART

(Based on Mr. Bissell's novel "7½ Cents")

Book by GEORGE ABBOTT and RICHARD BISSELL

Music and Lyrics by RICHARD ADLER and JERRY ROSS

Staged & Directed By
JAY HARNICK

Musical Director
JERRY GOLDBERG

Choreography by
TOMMY TUNE

Settings by
STUART BISHOP

CAST IN ORDER OF APPEARANCE

Hines	PHIL FORD	Second Helper	JAMES D. NELSON
Prez	HASKELL GORDON	Charlie	DENNIS LANDSMAN
Joe	JAMES HARMES	Babe Williams	KAREN MORROW
Hasler	ROBERT THOMPSON	Mae	LEAH ROSHAL
Gladys	MIMI HINES	Brenda	JAN MICHAELS
Sid Sorokin	DON STEWART	Poopsie	BABS FISCHER
Mabel	FRAN RYAN	Salesman	BIL PFUDERER
First Helper	STEVEN ROSS	Pop	LEROY KALBAS

SYNOPSIS OF SCENES

The action takes place in a small town in the Middle West. Time: The present.

ACT I

Scene 1. Pajama Drop
 Scene 2. Shop Scene
 Scene 3. The Corridor
 Scene 4. Office
 Scene 5. Picnic
 Scene 6. Kitchen
 Scene 7. Corridor
 Scene 8. The Shop

ACT II

Scene 1. Eagle Hall
 Scene 2. Kitchen
 Scene 3. The Corridor
 Scene 4. The Office
 Scene 5. Pajama Drop
 Scene 6. Hernando's Hideaway
 Scene 7. Bed Room
 Scene 8. The Office
 Scene 9. 7½ Cents & Hernando's Hideaway

MUSICAL NUMBERS

ACT ONE

The Pajama GameHines
 Racing With The ClockGirls and Boys
 A New Town Is A Blue TownSid
 I'm Not At All In LoveBabe and Girls
 I'll Never Be Jealous AgainHines and Mabel
 Hey ThereSid
 Her IsPrez and Gladys
 Sleep-TiteBabe and Boys and Girls
 Once A Year DaySid, Babe and Company
 Reprise: Her IsPrez and May
 Small TalkSid and Babe
 There Once Was A ManSid and Babe
 Reprise: Hey ThereSid

ACT TWO

Steam HeatGladys, George Tomal and Tod Butler
 Reprise: Hey ThereBabe
 Think Of The Time I SaveHines and Girls
 Hernando's HideawaySid, Gladys and Company
 Seven And One Half CentsBabe, Prez, Boys and Girls
 The Pajama GameEntire Company

Original script and music by arrangement with Music Theatre, Inc., 119 W. 57th St., N.Y.C.



Love,
Mimi Hines
& Phil Ford



PHIL FORD and MIMI HINES —

Success in show business never happens "overnight." is a case in point. Phil has been in show business since 1929; Mimi is already a veteran of 23 years of the vaudeville, night club and TV scenes. But, on the night of August 28, 1958, Phil and Mimi suddenly got a toe-hold on national fame. Their guest appearance on NBC-TV's Jack Paar Show "tore down the house," caused Paar to break into tears of joy and induced him to invite them back for two more guest appearances later that same week. Before the night was over they had received 112 telegrams, NBC-TV had to rush extra operators to handle the many congratulatory phone calls, and thousands of people who wrote fan letters.

The following day seven record companies called with offers of contracts, three top-rated TV shows offered them contracts for guest appearances, and night clubs throughout the country phoned and wired their manager about availability for dates. People stopped them on the street to ask for autographs or to offer their congratulations. After years of "knocking on the door," they had taken a giant step towards the top!

Phil and Mimi met in Anchorage, Alaska at a club called "The Last Chance." At that time Mimi was a singer, and Phil a comedian. Mimi had always been fascinated by comedians. She was a "restaurant comic," an off-the-stage joke-teller for the amusement of her friends. Phil, aware of this flair, one night suggested that she join him in several gags during their act. That night her antics went over so well that the night club owner told Phil to cut out the first part of the act and start with their new comedy bits.

During the next several years they developed and polished their act. Each is versatile, in addition to possessing excellent "delivery," Phil is an accomplished gag-writer. He also plays the clarinet, flute, sax, trumpet, drums and piano.

They made theatrical history at Melody Top Theatre in 1962 when they proved to be phenomenal as stars in their musical comedy debut in "Anything Goes." In 1963 they were brought back by popular demand in "Hit the Deck" and sold out every performance. They had the audience in tears, stitches and complete exhaustion from laughter for 2½ hours.

Phil Ford and Mimi Hines have been comic partners for 12 years and Mr. and Mrs. in real life for ten.

THE HISTORY OF THE SHOW

7½¢

Stanley Prager as Prez and Janis Paige as Babe Williams with the factory workers in the original production.



It started when Richard Bissell's great-grandfather moved from Connecticut to Dubuque, Iowa in 1845 and began manufacturing night-attire under the name of H. B. Glover Co. A hundred and eight years later this business still being in the hands of the Connecticut Yankee's descendants, one of them wrote a book about it. Richard Bissell's novel "7½ Cents" told more or less the same story as the subsequent musical "The Pajama Game". It had a few added complications, such as an affair of Sid Sorokin with a country-club-set girl when he thought he'd lost Babe Williams. This had to be dropped for the sake of a simpler storyline in the musical.

As a Book-of-the-Month Club selection "7½ Cents" enjoyed a wide readership. One entranced reader was Robert E. Griffith. He and Harold S. Prince were at that time stage-managers for the musical hit "Wonderful Town" and they were ambitiously looking for a chance to become producers themselves. Bissell's book seemed to offer that chance. They believed it could be turned into a fine musical comedy.

They broached the notion to their boss, George Abbott, who had directed "Wonderful Town" and he said he would be interested in making an adaption in collaboration with some other writer. With this accreditation, the two young men, lacking any previous standing as producers, were able to persuade Bissell's hard-boiled literary agent to let them have an option on the stage rights.

Bissell himself, though lacking previous stage experience, was drafted to collaborate with Abbott. Frank Loesser, composer-lyricist of "Guys and Dolls", was approached to write songs for the



Janis Paige is wheeled around by her fellow workers as she sings "I'm Not At All In Love" during the New York run of the show. Fourth from left is Shirley MacLaine, then in the chorus.

show but he had to decline. Instead he recommended Adler and Ross, whose songs Loesser's Frank Music Company had been publishing with success.

The show was a smash hit from its first try-out performances. Its world premiere in New Haven was a complete sell-out for eight performances in Holy Week. It was an enormous success in the three-week engagement that followed in Boston, seats selling for \$60 each in the black market for the last performance there.

The New York opening occurred on May 13, 1954. It was enthusiastically acclaimed. It was clear that "Game" was going to be one of the biggest hits in theatrical history. The show ran over 29 months to capacity business to November 24th, 1956, for a total of 1,061 performances. Ten more would have put it past the next longer-running musical in stage history, "Kiss Me, Kate", which ran 1,070 times during its first Broadway run. "Pajama Game" could easily have overtaken several other longer-runners had it not been for a booking jam that forced the show out of its theatre (though its receipts were still strong) to make way for "Li'l Abner".

Its most popular song, "Hey There" sold over 2,500,000 copies of sheet music, held No. 1 on the Hit Parade for many, many months.

While the Broadway company held forth, a touring company delighted audiences across America, reaching a run of 22 weeks in Chicago, seven weeks in Los Angeles. In London the show did not seem incomprehensibly regional to Britishers and beginning in October 1955, it was a long run hit there too. The film-rights were purchased for the notably large sum of \$750,000.



Eddie Foy, Jr., John Raitt and Pat Marshall who replaced Miss Paige during the New York run.



Oh my dear Fanny
You've been such a
sweetheart that I won't
forget it! Sarry we couldn't
get more pictures together
anymore.

KAREN MORROW was on her way to a teaching career when she decided to put aside things pedagogical in favor of a fling at the theatre. That the decision was a wise one is attested to by the ecstatic reviews she drew for her first New York appearance as Helen in the off-Broadway musical, "Sing, Muse!" A graduate of Clark College, in Dubuque, she earned her baccalaureate in speech and dramatics. She won a scholarship to study dancing with Eugene Loring and migrated to California for said studies. She earned bread-and-butter as a school teacher in the Sunshine State, before returning to her own bailiwick. Visiting a friend in Milwaukee, she learned of an opening in one of the schools there and remained in that metropolis. Soon she became more involved in drama than in education, appearing for two years at the Fred Miller Theatre in such fare as "The Boy Friend," "Bus Stop," "The Pajama Game" and "Adam, the Creator." She also appeared in the Florentine Opera Company's production of "South Pacific" and participated in the revues at Fazio's Theatre Restaurant. Ready to make a try at the vicissitudes of show business life in New York, she headed for Gotham, made rounds for several weeks and then won the role in "Sing Muse!", for which she was the recipient of a Theatre World Award as the most promising new Miss Morrow co-starred with Gabriel Dell at Melody Top this season in "Little Me."

Lanny since kind

DON STEWART is a Nebraskan who before entering the theatre was for 5½ years a jet pilot and at one time was considered one of the youngest bomber commanders in the Strategic Air Command. When he left the service to become a performer, he found a place in the Radio City Music Hall chorus and from there moved into the Broadway company of "Camelot" where he understudied Robert Goulet in the role of Lancelot. He worked in summer stock after leaving

"Camelot," became a narrator of "Fantasticks", did a few off-Broadway shows, returned to Broadway in "The Student Gypsy" and when it closed went into another off-Broadway production—"Jo Jo". In the short lived "Anyone Can Whistle", he was a stand-by for one of the leads. His TV credits include "Daytime Hour," "Tonight Show," "Play Your Hunch," "Celebrity Talent Scouts," and CBS Repertoire Theatre. In his spare time, he flies jet fighters with the Navy.

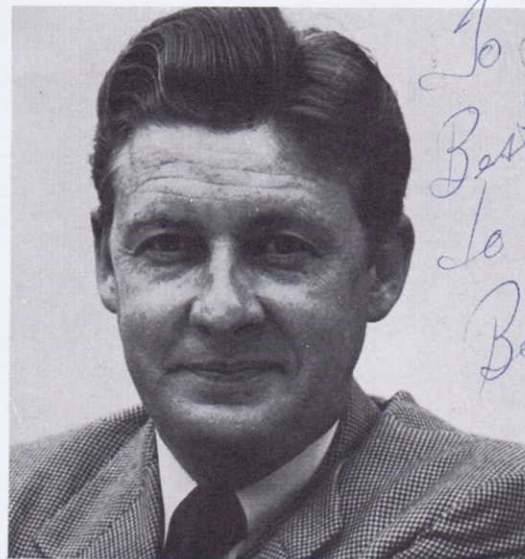
Lanny since wish to see person

HASKELL GORDON understudied Jackie Gleason in "Follow the Girls," appeared with June Havoc in "In Any Language" and has played in two original revues, "Checkerboard" and "Take It From The Top." He was featured in two other successful revues in 1963, "Noises in the Theatre" and "Get The Picture." In stock he's done roles in "Anything Goes," "Guys and Dolls," "Oklahoma" and "Music Man." In 1963 he was seen in "Vagabond King" with Earl Wrightson. Television is not an unfamiliar medium to him having been seen on such programs as Route 66 and the Chicago Emmy shows, as well as having done several national and local commercials.



ROBERT THOMPSON is 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.



To Lanny Best wishes to you - Bob Thompson

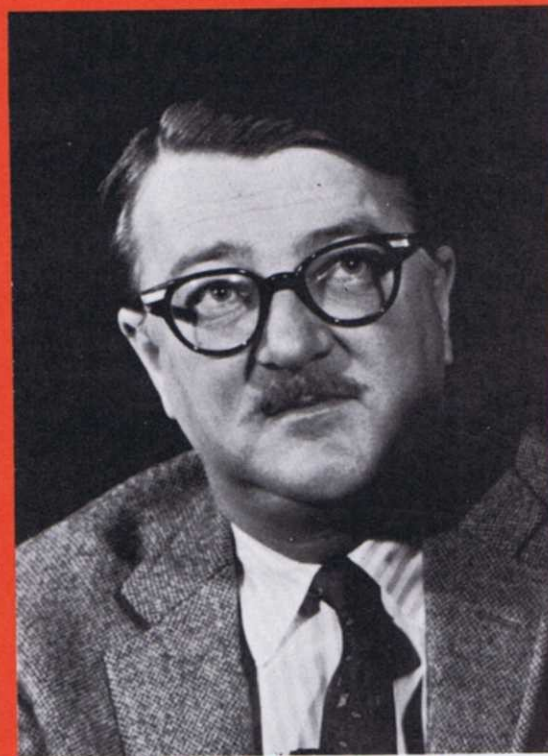
FRAN RYAN is a veteran of many phases of show business. Comedienne with name bands during high school and college, she began forming a night club act which was solidly booked in many of the top entertainment spots of the country. After working in and around the movie industry in Hollywood, Fran began drifting back into her first love, theatre. At Tenthouse and Music Theatre in 1961 she appeared in "Showboat," "Take Me Along," "Anything Goes," and "The Student Prince." In 1962 she appeared at the Swan Theatre in Milwaukee in "Light Up the Sky" with William Bendix and with Howard Keel in "Carousel" at Melody Top. Anyone who turns on a TV set or a radio is familiar with the many characters Fran Ryan does on commercials.



THE AUTHORS



GEORGE ABBOTT



RICHARD BISSELL



RICHARD ADLER & JERRY ROSS



GEORGE ABBOTT

On Broadway this brilliant showman has come to be known as "The Old Master." His name has been attached to more theatrical attractions that have run for 500 or more performances than any other. His name leads all others in the 1250 pages of "Who's Who in the Theatre," alphabetically and almost every other way (his credits take up two-and-a-half columns in this tome).

He was born at Forestville, N. Y., in 1887, and was educated at Rochester University. He later studied playwriting under Prof. George Pierce Baker at Harvard and he started his theatrical career as an actor. He appeared in many plays between 1913 and 1934, but he did very little acting after scoring his first huge playwriting successes with "The Fall Guy" (in collaboration with James Gleason) in 1925 and "Broadway" (with Philip Dunning) in 1926.

Among the 60 Broadway productions he has authored, directed or produced are "Broadway" 1926, "On Your Toes" 1934, "Three Men on a Horse" 1935, "Brother Rat" and "Room Service" 1936, "The Boys From Syracuse" 1938, "Pal Joey" 1940, "On the Town" 1944, "High Button Shoes" 1947, "Where's Charley?" 1948, "Call Me Madam" 1950, "Wonderful Town" 1953, "Pajama Game" 1954, "Damn Yankees" 1955, "New Girl in Town" 1957, "Once Upon a Mattress" 1959, "Fiorello" 1959, "Tenderloin" 1960, "Take Her, She's Mine" 1961, and "A Funny Thing Happened on the Way to the Forum" 1962.

A minor gap in this record from 1930 to 1932, is to be explained by Mr. Abbott's having at that time heeded the call of Hollywood movie-makers for experienced stage-showmen to help them make films with the then newly-added attribute of spoken dialogue.

In 1955 Mr. Abbott once more donned greasepaint and acted before audiences briefly as Mr. Antrobus, opposite Helen Hayes' Mrs. Antrobus in a brief, gala revival (under auspices of ANTA) of "The Skin of Our Teeth".

RICHARD BISSELL

He knew the pajama business because for several years he worked in his family's pajama factory, the H. B. Glover Company, in Dubuque, Iowa, where he was born in 1915.

He was loath to be involved himself in the business that had enriched his family for ninety years. At Harvard he specialized in anthropology. Upon graduation in 1936, he gave in to the classic temptation of young men to run away to sea, and shipped as an ordinary seaman for two years of voyaging to and from Mediterranean ports.

In 1938 he switched to inland waters nearer home, and became deckhand and mate on steamboats working the Mississippi, Illinois, Tennessee and Monongahela Rivers. It wasn't until 1945 that he was finally persuaded to quit the river and go to work in the family pajama plant.

Even then he couldn't devote himself exclusively to the manufacture of nighttime attire. He began to write and followed the adjuration of English-composition teachers to write about what he knew best. First he wrote a book about his river-boating, called "A Stretch on the River". Next he wrote a history of the Monongahela River as part of the "Rivers of America" series.

Then he put to use his experience in his family's business and wrote a novel about a pajama factory which he called "7½ Cents". This had a remarkable success. It was a Book-of-the-Month selection, which made it a "hot property" for conversion into a play, musical or movie.

In the spring of 1957, Bissell was again writing about his own experiences, publishing a novel called "Say, Darling". The book disclaimed that it was about any real people, living or dead, but told the story of a middle-wester who had written a successful book, and, when it was adapted into a musical comedy, was plunged into the heady and confusing world of Broadway show-business. Inevitably this became destined for adaptation into a musical comedy with Bissell as author and scored a success in 1958.

ADLER and ROSS

They were a unique songwriting team until Ross's untimely death in 1955. In all other combinations in this field, one partner writes the music, the other the lyrics. In this instance they both composed the music and lyrics.

Each was a promising young songwriter on his own until they were teamed up by songwriter-publisher Frank Loesser in 1950.

They turned out about 150 popular tunes such as "Teasin'", "Rags to Riches", "The Newspaper Song", "The Strange Little Girl", "Now Hear This", "You're So Much a Part of Me", "True Loves Goes On and On".

They contributed several songs to a Broadway show in 1953, "John Murray Anderson's Almanac". One song they wrote for it was deleted, "Steam Heat", which was saved to open the second act of "Pajama Game".

With the advent of "The Pajama Game", their stock soared as a songwriting team. Within a year they followed up this record with their song for "Damn Yankees".

Adler was born in New York in 1922, the son of an eminent concert pianist and teacher. He was graduated from the University of North Carolina, where he studied playwriting under Paul Green, in time to serve as a naval officer during World War II. Following that contribution to history he worked in the advertising department of the Celanese Corporation for three years and then quit to devote himself exclusively to song-writing.

Ross, also born in New York, started very young. As a boy soprano he attracted attention singing in a synagogue. He later sang in Yiddish language theatres and while studying music at New York University he spent his summers singing in Catskill Mountain resort-hotels. It was at one of these places that he met Eddie Fisher, who introduced him to Loesser and helped further his career. After Ross and Adler had reached a peak of fame and fortune with their two successive big musical comedy hits, "Pajama Game" and "Damn Yankees", produced in 1954 and 1955, Ross died at the age of 30 in November 1955.

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.

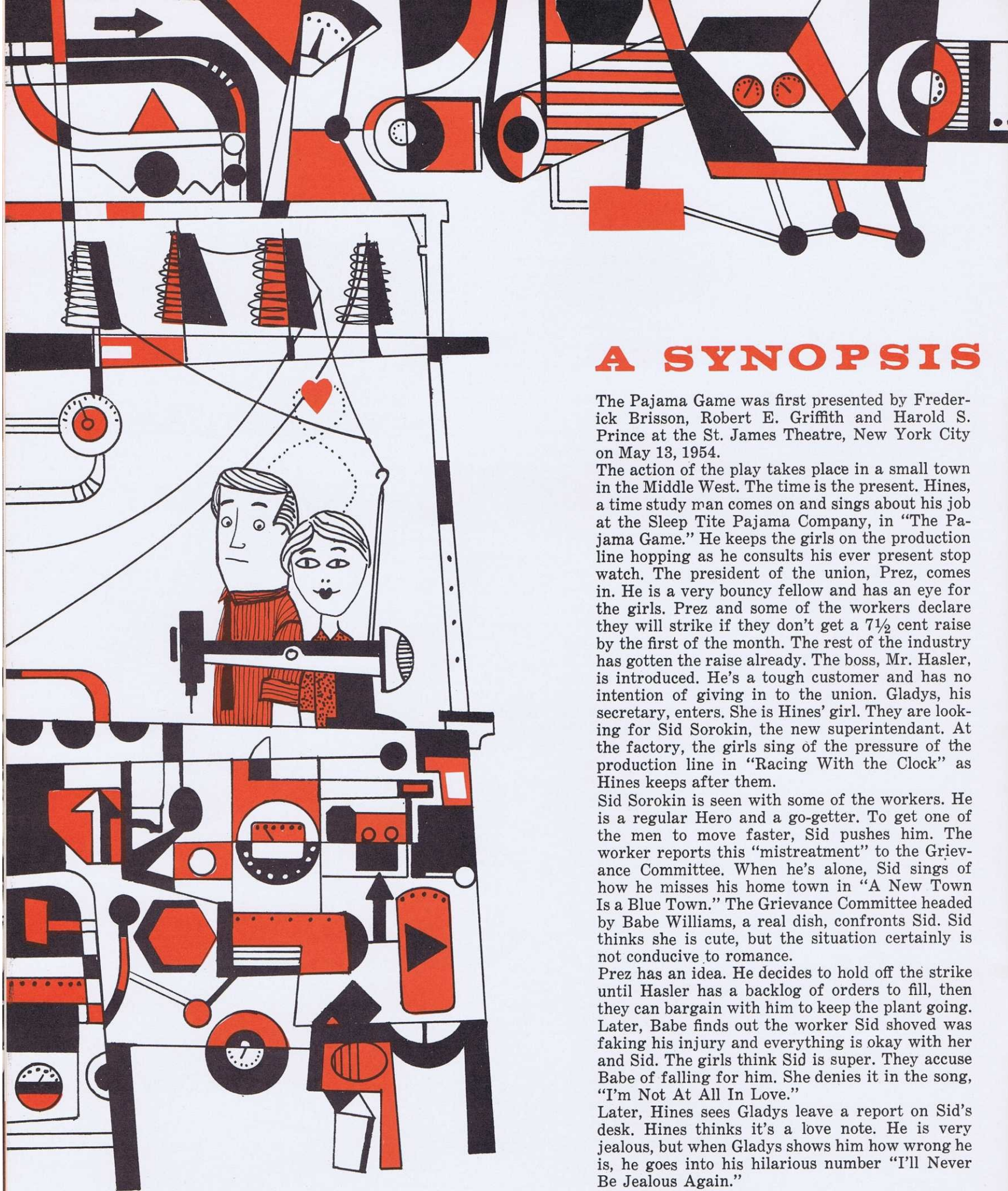


JERRY GOLDBERG (Musical Director) Recently Mr. Goldberg has been associated with various productions of "Carnival." He conducted a thirty-week Nationwide tour of the musical, followed by a summer package starring Ann Blyth and most recently, a third version starring Liza Minnelli. Previous to this, he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





A SYNOPSIS

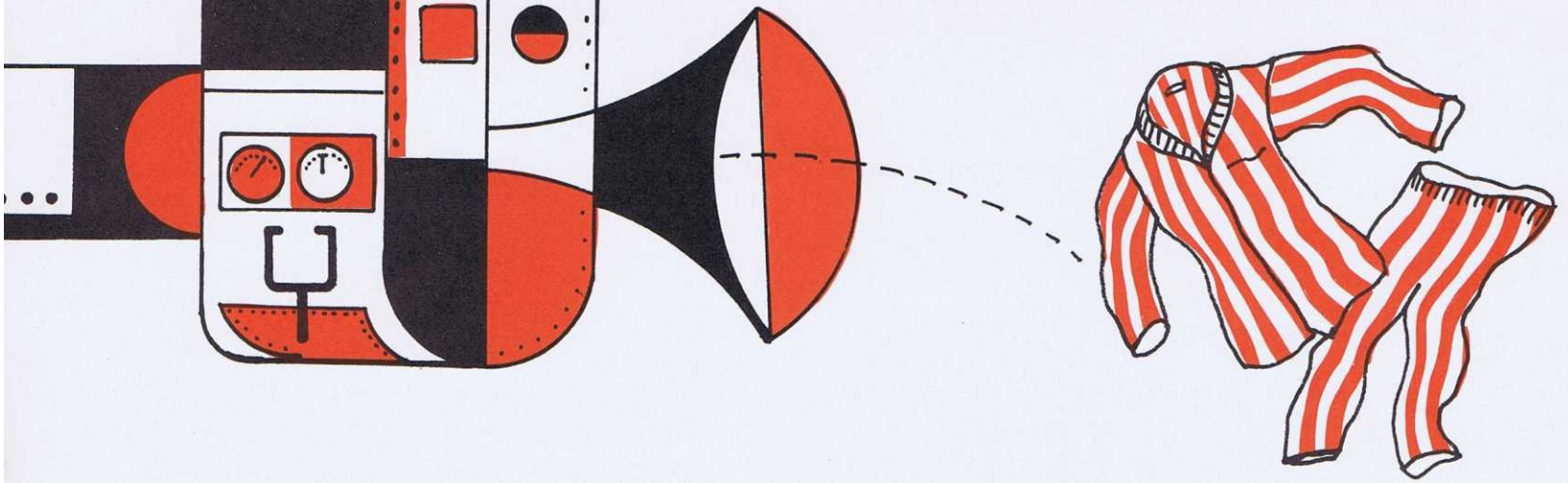
The Pajama Game was first presented by Frederick Brisson, Robert E. Griffith and Harold S. Prince at the St. James Theatre, New York City on May 13, 1954.

The action of the play takes place in a small town in the Middle West. The time is the present. Hines, a time study man comes on and sings about his job at the Sleep Tite Pajama Company, in "The Pajama Game." He keeps the girls on the production line hopping as he consults his ever present stop watch. The president of the union, Prez, comes in. He is a very bouncy fellow and has an eye for the girls. Prez and some of the workers declare they will strike if they don't get a 7½ cent raise by the first of the month. The rest of the industry has gotten the raise already. The boss, Mr. Hasler, is introduced. He's a tough customer and has no intention of giving in to the union. Gladys, his secretary, enters. She is Hines' girl. They are looking for Sid Sorokin, the new superintendent. At the factory, the girls sing of the pressure of the production line in "Racing With the Clock" as Hines keeps after them.

Sid Sorokin is seen with some of the workers. He is a regular Hero and a go-getter. To get one of the men to move faster, Sid pushes him. The worker reports this "mistreatment" to the Grievance Committee. When he's alone, Sid sings of how he misses his home town in "A New Town Is a Blue Town." The Grievance Committee headed by Babe Williams, a real dish, confronts Sid. Sid thinks she is cute, but the situation certainly is not conducive to romance.

Prez has an idea. He decides to hold off the strike until Hasler has a backlog of orders to fill, then they can bargain with him to keep the plant going. Later, Babe finds out the worker Sid shoved was faking his injury and everything is okay with her and Sid. The girls think Sid is super. They accuse Babe of falling for him. She denies it in the song, "I'm Not At All In Love."

Later, Hines sees Gladys leave a report on Sid's desk. Hines thinks it's a love note. He is very jealous, but when Gladys shows him how wrong he is, he goes into his hilarious number "I'll Never Be Jealous Again."



As a ruse to see Babe again, Sid calls the Grievance Committee to his office. He asks her for a date but she refuses on the grounds of their relationship at work. When she leaves, Sid sings the popular "Hey There."

At the company picnic, Prez and Gladys have been separated from Hines. Prez tells her how cute she is and makes a pass. Prez is a married man and Gladys keeps him at arm's length as they sing the clever "Her Is." At the picnic grounds, everyone is singing the company song "Sleep Tite." Hasler makes an unenthusiastically received speech. Sid sees Babe and after some fencing with her, finally breaks down her resistance and they kiss. They happily sing "Once-A-Year Day." Prez is now making time with another girl, Mae, and they reprise "Her Is."

The following week we see Sid at Babe's house. They are falling more in love by the day. Sid wants to tell Babe how he feels and she just wants to talk about every-day things. They sing "Small Talk." They embrace—this is the real thing. Babe is afraid her union's demand for the 7½ cent raise will come between them. They'll be on opposite sides of the bargaining table.

At the factory Sid and Babe meet again. They are dizzy in love and tell about it in "There Once Was a Man."

Prez is trying to get Hasler to approve the raise but the boss is stalling. The workers pass the word and a slow-down goes into effect. Sid snaps them back to normal speed but Babe jams the machines. Sid impetuously fires her and she storms out. Hurt and confused by this turn of events, Sid reprises "Hey There."

The second act opens as Prez is holding a speech at the union hall. The company sings "Steam Heat."

It is evening now and some union members are meeting at Babe's house. They decide to hamper Hasler by using poor workmanship in the making of the pajamas. When they leave, Babe's father tells her he has seen Sid and invited him to the house. Sid tries to win Babe back but she sticks to her guns. When alone, she sadly reprises "Hey There."

Back at the factory, Hines is frantic because of the slowness of the girls. He lives by the stop watch. He and the girls sing about his life of efficient time keeping in "Think of the Time I Save."

There is a crisis at the plant. Reports come in that the buttons of the pajamas are popping. They've been sewed on with just two threads. Orders are being cancelled. Sid wants to compromise with the union but Hasler refuses. Sid wants to get Hasler's financial statement because of the claim that the company cannot afford the raise. Gladys has the key to the records, so Sid asks her for a date in hopes of getting the key from her. She suggests a place to go and sings "Hernando's Hideaway." At Hernando's, the patrons continue the song. Sid confesses his purpose in dating Gladys. She gets a little high and gives him the key. Babe comes into the place and sees them together. She is furious but warns them that Hines knows of their date and is hopping mad and coming after them with a knife. Sid leaves to inspect the companys. Gladys is loaded by now and Hines arrives in likewise condition. They argue and Gladys leaves. Hines then imagines what married life with Gladys would be like. They do the fantasy, "Jealous Ballet" as she is pursued by many lovers. The scene has a frantic ending as Hines reprises "I'll Never Be Jealous Again." The next morning Sid tries to explain the previous evening's events to Babe without success. Gladys now comes in screaming with Hines in pursuit swinging knives around. A mad scene follows but Sid finally pacifies him. Sid then confronts Hasler with the records that prove he has been adding the 7½ cents to the costs for months and that orders from customers are being cancelled. He threatens to reveal this to the board of directors. Hasler has to give in. In the meantime the workers are marching on the plant and sing "7½ Cents," telling of the things they'll buy with their increased salaries. They discover the victory and Babe and Sid are reunited and sing "There Once Was a Man." A wild party is held at Hernando's with everybody in pajamas and the show ends with the company singing the rousing "Pajama Game."



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

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