

Hanny Baugnieh

Wildcat

*Bless my family
Marty & Co*



Trochtmu

MELODY TOP THEATRE

Bill Rach

In Association With

Joseph R. Vaughn

present

MARTHA RAYE

in

"WILDCAT"

with

JIM LUISI

Norma Doggett

Mimi Randolph

Tom Urich

Haskell Gordon

and

DON POTTER

(as "Sookie")

Staged and Directed By

JAY HARNICK

Musical Director
JERRY GOLDBERG

Choreography by
TOMMY TUNE

Settings by
STUART BISHOP

Musical Play By
N. RICHARD NASH

Lyrics By
CAROLYN LEIGH

Music By
CY COLEMAN

MUSICAL NUMBERS

ACT ONE

OVERTURE	Orchestra
OIL OPENING	Chorus
HEY, LOOK ME OVER	Wildy & Janie
FADE IN LEASE BIDDING	Auctioneer & Men
YOU'VE COME HOME	Joe
WHAT TAKES MY FANCY	Wildy & Sookie
PRAIRIE	Orchestra
YOU'RE A LIAR	Wildy & Joe
ONE DAY WE DANCE	Janie & Hank
GIVE A LITTLE WHISTLE AND I'LL BE THERE	Wildy, Joe & Chorus
GIVE A LITTLE WHISTLE—REPRISE	Wildy & Sheriff
TALL HOPE	Tattoo, Oney & Men
FINALE	Men

ACT TWO

ENTR' ACTE	Orchestra
DANCING ON MY TIPPY TIPPY TOES	Wildy & Countess
PROCESSION	Orchestra
EL SOMBRERO	Wildy, Oney, Cisco & Chorus
SOMBRERO—DANCE	Chorus
CORDUROY ROAD	Joe & Chorus
CANTINA RUMBA	Orchestra
HOME—REPRISE	Joe
GUSHER—FINALE	Chorus
HEY, LOOK ME OVER	Chorus

SYNOPSIS OF SCENES

ACT ONE

- Scene 1: A Street in Centavo City, in 1912
- Scene 2: Night on a Prairie
- Scene 3: A Street in Centavo City
- Scene 4: Plaza in the Mexican Part of Town
- Scene 5: The Living Room Of Countess Emily O'Brien
- Scene 6: Sookie's Farm
- Scene 7: Joe Dynamite's Wagon on the Prairie
- Scene 8: Main Street, Centavo City. Night.
- Scene 9: The Plaza
- Scene 10: The Sheriff's Office
- Scene 11: A Hilltop on Sookie's Land

ACT TWO

- Scene 1: The Countess's
- Scene 2: Cantina Scene. Fiesta Day
- Scene 3: Fiesta Rehearsal Continues
- Scene 4: Main Street, Centavo City.
- Scene 5: Sookie's Hill
- Scene 6: Sookie's Hill
- Scene 7: The Cantina
- Scene 8: The Well Site

CAST OF CHARACTERS
IN ORDER OF APPEARANCE

Wildcat Jackson	MARTHA RAYE
Jane Jackson	NORMA DOGGETT
Sheriff Sam Gore	HASKELL GORDON
Barney	JOHN LANDOVSKY
Luke	JAMES LANDSMAN
Countess Emily O'Brien	MIMI RANDOLPH
Joe Dynamite	JIM LUISI
Hank	TOM URICH
Miguel	MART MATHER
Sookie	DON POTTER
Matt	JAMES HARMS
Corky	MICHE PRIAULX
Oney	BOB BROADWAY
Sandy	JAMES D. NELSON
Tattoo	JAMES ALLEN LINDUSKA
Cisco	BILL PHUDERER
Postman	STEVEN ROSS



MARTHA RAYE has won the hearts of her huge public by means of television, motion pictures, her appearances on the legitimate stage and her frequent night club appearances.

Born in Butte, Montana, this fabulous entertainer made her vaudeville debut at the tender age of three as a featured part of her parents act. Martha's folks, (Pete) Reed and (Peggy) Hooper, were mainstays on the vaudeville circuits for a generation with their act which consisted of song and dance with some comedy and a bit of banjo playing thrown in for good measure.

At 15, Martha was singing, dancing and doing the comedy lead in an act embracing six children. The other five were Jackie Heller, Hal LeRoy, Sonny O'Day and Buddy and Vilma Ebsen.

Striking out as a single, Martha toured the Loew's circuit, then joined Will Morrissey's act for three years and was featured in Earl Carroll's "Sketchbook" and Lew Brown's "Calling All Stars."

One Sunday night, during an informal session at the old Trocadero Club in Hollywood, Martha's antics attracted the eye of Norman Taurog, a Paramount Pictures director, who signed her on the spot for the lead opposite Bing Crosby in "Rhythm on the Range." Martha's distinctive rendition of "Mr. Paganini" shot her to stardom and other pictures such as "Big Broadcast," "Wakiki

Wedding," "Double or Nothing," "Give Me a Sailor," "Tropic Holiday," "College Swing," "The Boys From Syracuse," and "Farmer's Daughter." Martha was also starred in a picture "Four Jills In A Jeep," which was based on her USO jaunts during the war and as Charles Chaplin's leading lady in "Monsieur Verdoux." During that time Martha also appeared on Broadway in "Hold Onto Your Hats," in which she was starred with Al Jolson. Martha became a familiar voice to millions of radio fans, appearing with Al Jolson for two years and guest starring with Eddie Cantor, Bob Hope and all the leading shows. With the advent of television, Martha naturally adapted to the new medium at once, and after a series of guest appearances with Milton Berle on his famed "Texaco Show," Martha was one of the alternating stars of "The All-Star Revue," and later on hosted the "Martha Raye Show" on NBC-TV. In the spring of 1958 Martha returned to Broadway's legitimate stage for an appearance in "Annie Get Your Gun" at the City Center. During this time Martha also found time to present her own telethon on WABD-TV (New York) for the benefit of Retarded Children. During the summer months, she has played leading roles in plays such as "The Solid Gold Cadillac," "Bells Are Ringing," and "Wildcat."

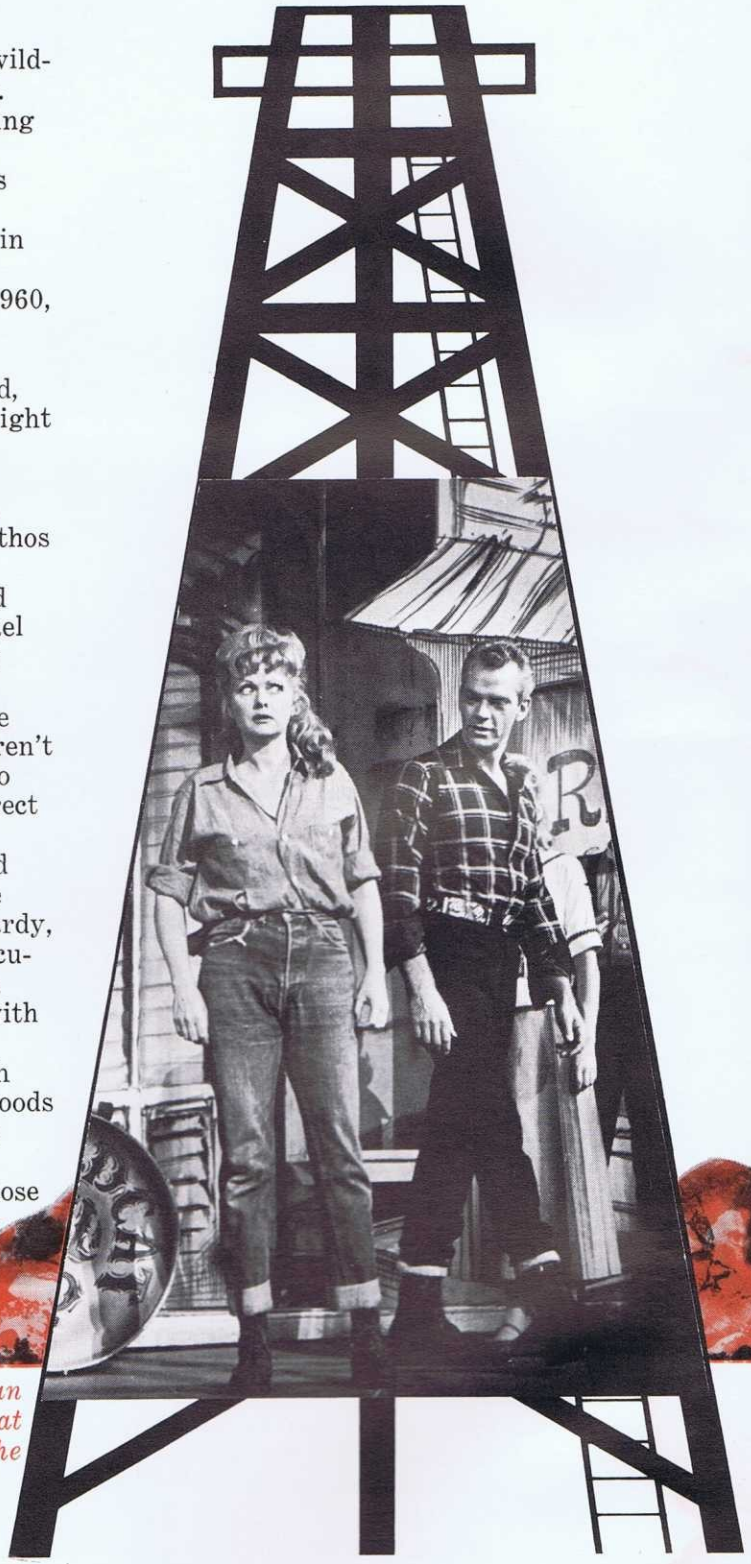
THE HISTORY OF THE SHOW

The idea of a musical about a woman wild-catter in the oil fields occurred first to N. Richard Nash in 1956, and he recalls jotting down a note about it on a shopping-list he was trying to fill in the last ten days before Christmas.

He chronicled the history of the show in an article he wrote about it at the time of its New York opening in December, 1960, four years after he first made his shopping-list scribble.

"It became apparent to me," he related, "for the first time in my life as a playwright that the hoped-for vigor and color and excitement of my material could best be captured in a musical—that there were jumping-off places in its humor and pathos where music could best take up where words could best be left off. But I had never done a musical. Then I met Michael Kidd, who had had all that experience of his Broadway and Hollywood staging-choreography. He made me feel that the rites and customs of musical shows weren't so hazardous after all. We decided to 'Wildcat' together—I'd write it, he'd direct it, we'd produce it together. As the writing went on, Michael Kidd and I had decided that we had a wonderful vehicle for Lucille Ball. It was down right foolhardy, of course, to have written a part so particularly for one single star, and that star an American institution, hemmed around with corporations and lawyers and tax consultants and all the complex overgrowth of big business. What an impenetrable woods to go through! But when Lucy read the script and met with us, we found that she had made for herself a clearing in those woods—that she was miraculously able

Keith Andes as Dynamite Joe casts an appraising eye at Lucille Ball as Wildcat Jackson during the Broadway run of the show.

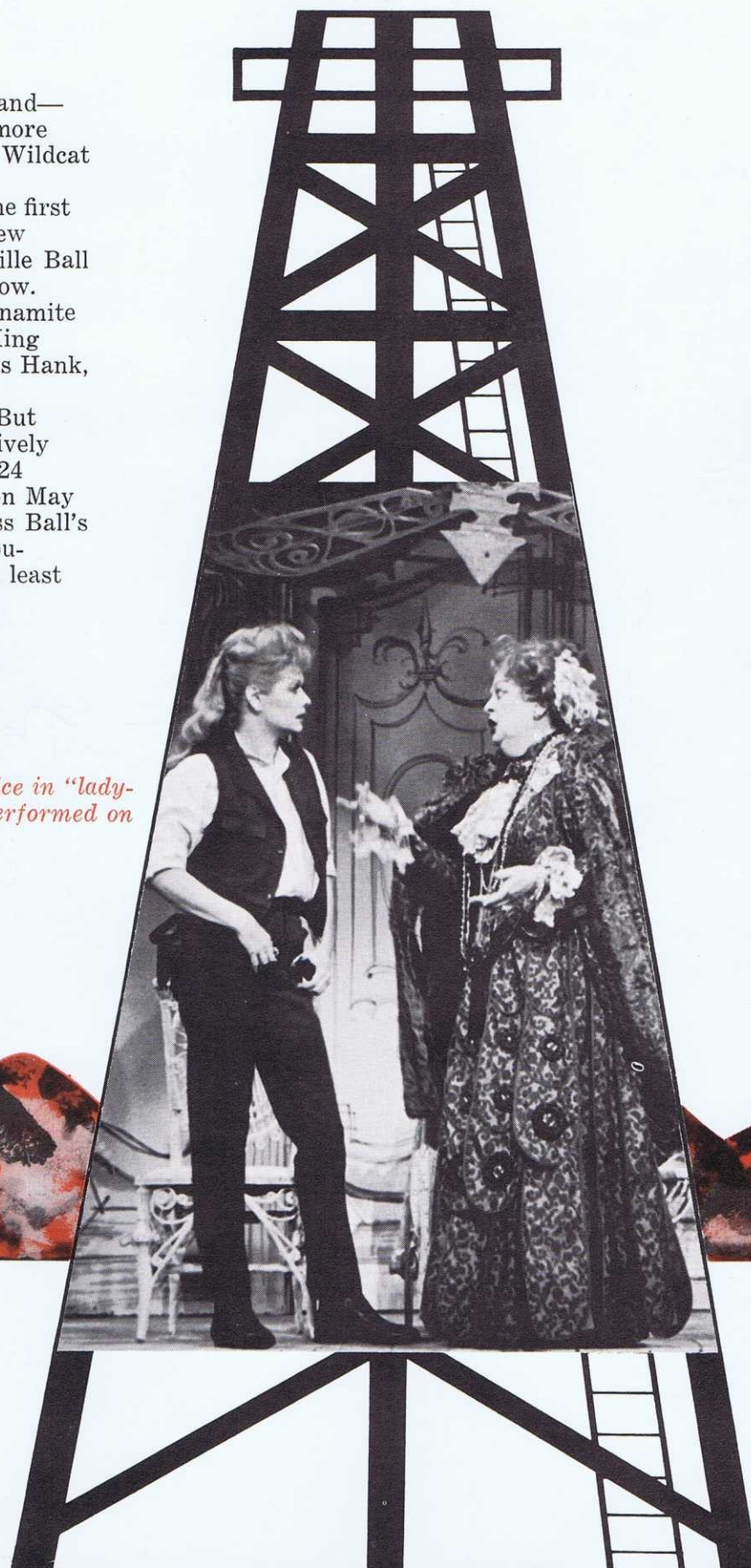


to think for herself, feel for herself, and—blessedly!—laugh for herself. Even more delightful, she felt and understood Wildcat Jackson unerringly.”

Thus “Wildcat,” four years after the first germ of its idea, was produced in New York on Dec. 16, 1960, starring Lucille Ball in a big, rich, heavily-populated show. The cast featured Keith Andes as Dynamite Joe, Paula Stewart as Janie, Edith King as Countess O’Brien, Clifford David as Hank, and Don Tomkins as Sookie.

Audiences thronged to the show. But all the same its run was comparatively brief—187 performances over some 24 weeks was the count when it closed on May 28, 1961. The closing was due to Miss Ball’s falling ill. Otherwise the show’s popularity could have kept it going for at least another 50 weeks.

Lucille Ball takes some advice in “ladyship” from Edith King as performed on the New York stage.



All my Best to ya Donny

Jim Luisi



JIM LUISI, is a graduate of the American Academy of Dramatic Arts, and studied under Lee Strasberg. He made his Manhattan debut in the off-Broadway production of Arthur Miller's "The Crucible", in off-Broadway productions of "Threepenny Opera" (as Mack the Knife), "Between Two Thieves" (Peter), "Detective Story" (McCloud) and "The Big Knife" (Charlie Castle). He became active in leading West Coast little theatre productions, playing Dolek, in "The Wall", Billy Bigelow, in "Carousel" and another lead on a revue, "Hardly A Kind Word About Anybody". His television assignments include "Repertoire Workshop", "Naked City", "Bonanza", "The Rifleman", "Dupont Show of the Month", "Follow the Sun", "The Verdict is Yours", "Day in Court". In summer stock he essaying roles such as "Li'l Abner" in the musical of that name, Wreck in "Wonderful Town", Joe Hardy in "Damn Yankees", Harry Watson in "Happy Hunting", Alexis in "Silk Stockings", Kent in "Destry Rides Again" and Monsieur Brun in "Fanny." In 1963 he played Mack the Knife in "Three Penny Opera" at Tyrone Guthrie Repertory Theatre, Minneapolis.

High Lanny -
only happy times

Don Potter

DON POTTER made his initial appearance in the legitimate theatre as Pappy Yokum in the 40-week cross-country production of "Li'l Abner." Other musicals in which he has been seen are "The Student Prince," "The Bells Are Ringing," "The Vagabond King," "Gentlemen Prefer Blondes." Prior to that he was in the off-Broadway show "What a Killing." During 1962 he played Sookie, the "Dirtiest Old Man in the Western Hemisphere," in the touring production of "Wildcat" with Martha Raye. In 1963 Don toured the straw hat circuits in "Rain," "Wildcat" and "Carnival." In the Spring of 1964 he appeared in "The Solid Gold Cadillac," and he recently concluded a nationwide tour in "Carnival."



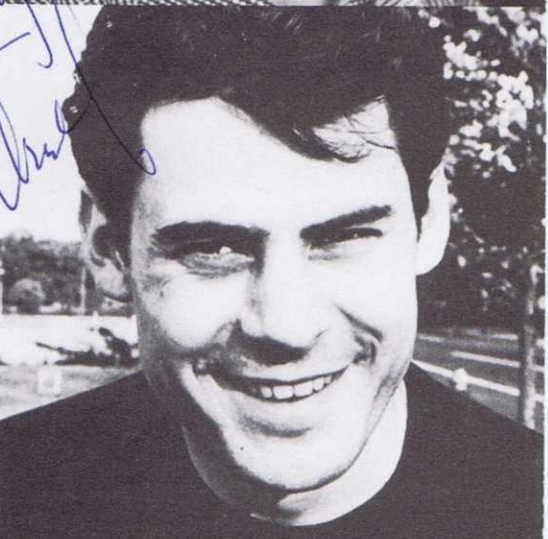
NORMA DOGGETT Norma Doggett was born in Chicago and attended Senn High School where she began her dramatic and dancing career. She became one of the famous 'adorables' at the Chiz Paree where Jack Cole selected her for "Magdalena" as featured dancer. From there Miss Doggett went to New York, where she played "Bells are Ringing", "Fanny", "Wish You Were Here", "Call Me Madam", "Miss Liberty", and "All for Love". Appeared in the movie "Seven Brides for Seven Brothers" as one of the brides. Danced on Ed Sullivan, Steve Allen, and Telephone Hour on TV. In summer theatre she appeared in "Can-Can", "On The Town", "Merry Widow", "Of Thee I Sing", and "The Mikado." She was also seen in the lead of the Rodgers & Hart revival of "The Boys From Syracuse" on tour.



MIMI RANDOLPH came here from Canada with her family as a child. The daughter of singers it was only natural that she should first enter the theatre in musicals. In repertory she has played every contralto lead in the Gilbert & Sullivan Comic Opera Repertory both in New York and out of town. She has appeared with Provincetown repertory in legitimate roles ranging from Shakespeare to Shaw as well as touring with these roles, often performing two entirely different roles in one day. In television she played Lady Bracknell in Oscar Wilde's "Importance of Being Earnest". She toured with the Marie Wilson Company as Lady Beckman in "Gentlemen Prefer Blondes" and appeared as Mrs. Malaprop in the Off-Broadway musical production of "All in Love."



TOM URICH was seen in the National Company of "Carnival" and in the off-Broadway production of "Streets of New York". Some of the summer stock musicals in which he performed are "Wildcat," "Fiorello," "Kiss Me Kate," "Annie Get Your Gun," "Most Happy Fella," "Damn Yankees," "No Time For Sergeants," "Kismet," "King and I," "Fantasticks," "Oedipus Rex" as Oedipus "School For Wives" and "Night Must Fall." He has also played the role of Captain Jim in "Little Mary Sunshine."



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.



Handwritten notes in blue ink:
 To Norma Doggett
 a lovely girl
 with a great personality
 Mimi Randolph
 a lovely girl
 with a great personality
 Tom Urich
 a lovely boy
 with a great personality
 Haskell Gordon
 a lovely boy
 with a great personality

THE AUTHORS



N. RICHARD NASH



CAROLYN LEIGH



CY COLEMAN

N. RICHARD NASH has been a teacher, screen-writer and playwright. He was born in Philadelphia and after graduation from the University of Pennsylvania he became a teacher in the drama department at Harcum Junior College at Bryn Mawr, Pa. Later he became director of the theatre at Bryn Mawr College and nearby Haverford College. During this time he wrote a play called "Parting at Amsdorf," which won the Maxwell Anderson Award. This brought him to the attention of Hollywood film-makers and he was engaged as a scenarist for Paramount, Warner Brothers and Columbia Pictures. His first full-length play was "The Young and the Fair," produced in New York in 1948, and this won considerable respect. It achieved a bigger success in London than it did in New York. His next play was called "See the Jaguar," which was not a success, but his next play after that, "The Rainmaker," was a big hit in 1952. Two succeeding plays seen in New York were "The Girls of Summer" in 1956, and "A Handful of Fire" in 1958. Meanwhile he was turning out more screen-plays in Hollywood, some of these including "Porgy and Bess," "Here Comes the Bride," "Dear Wife," "Sainted Sisters," "Nora Prentiss" and "Vicious Years."

CAROLYN LEIGH was born in New York and attended Queens College in New York University. In 1951 she began writing Lyrics for sprightly songs that became Hit Parade numbers, including "Young at Heart" to a tune by Johnny Richards and "How Little We Know" to a tune by Philip Springer. Other hits she has written include "Witchcraft" and "Firefly," with Cy Coleman. She wrote the lyrics to Moose Charlap's music for the musical "Peter Pan," in which Mary Martin starred for over a year on Broadway. This was also made into one of television's most memorable programs. Miss Leigh also wrote lyrics for a succession of TV spectaculars including "The Merry Widow," "The Chocolate Soldier," "Heidi," "The Great Waltz." She learned enough about oil prospecting to write the lyrics of "Wildcat" from her husband, David W. Cunningham, Jr., a lawyer who grew up within gushing range of some of the nation's richest oil wells.

CY COLEMAN was born in New York and is a skillful jazz musician as well as composer. As a writer of tunes he has produced such hits as "Witchcraft," "Firefly," "The Playboy Theme," "I'm Gonna Laugh You Right Out of My Life," and "Why Try to Change Me Now?" He wrote the background music and theme of the Broadway play "Compulsion" and contributed to "John Murray Anderson's Almanac." As a performer with his own group known as the Cy Coleman Trio he appeared on many TV programs, made a number of jazz albums, and appeared in fashionable nightclubs in many cities. He became a pianist at the age of four, gave a recital at New York's Steinway Hall at six, and he later studied at the Juilliard School.

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.

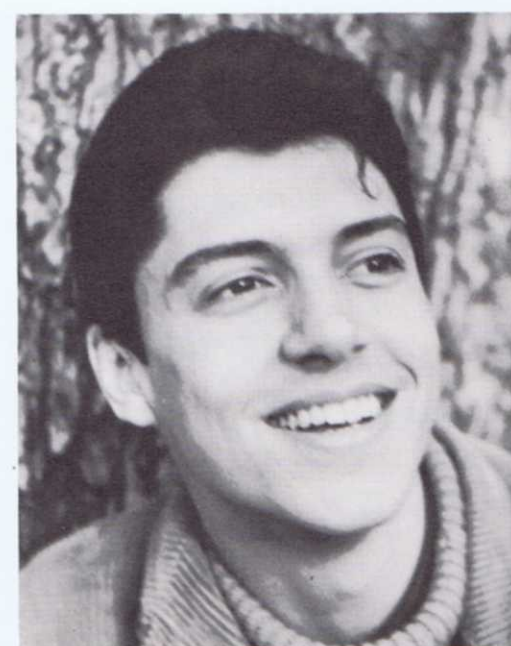


JERRY GOLDBERG (Musical Director) Recently Mr. Goldberg has been associated with various productions of "Carnival." He conducted a thirty-week Nationwide tour of the musical, followed by a summer package starring Ann Blyth and most recently, a third version starring Liza Minnelli. Previous to this, he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



*Dear Lanny
Good Luck
Always
Tommy Tune*

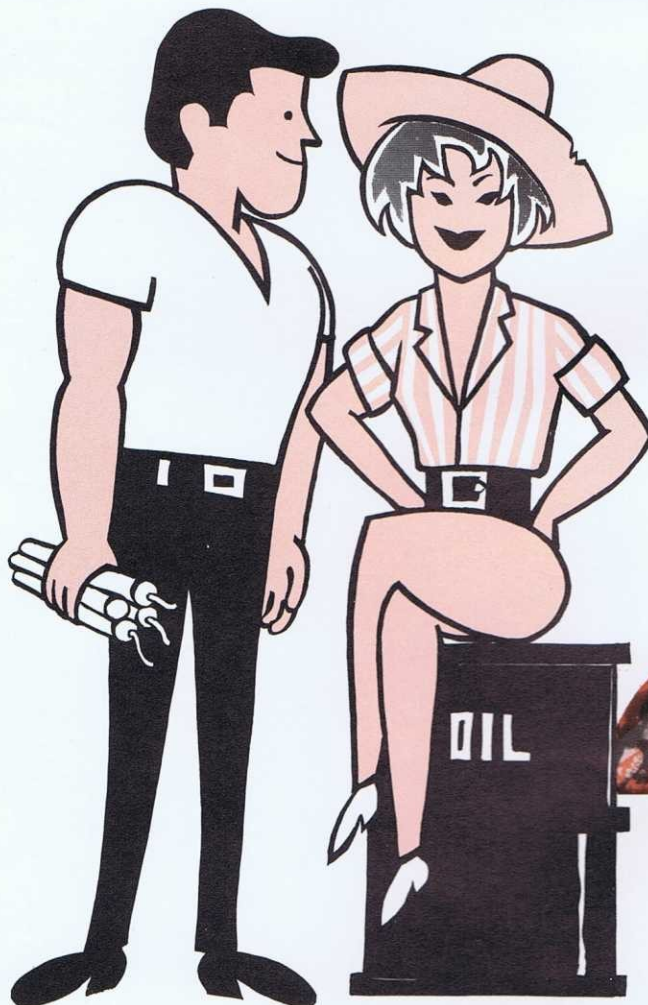
TOMMY TUNE (Choreographer) comes to Melody Top with a B.F.A. and M.A. degree in Drama, fifteen years of dance training—jazz, ballet, tap, and five years of vocal training. As an actor, dancer and singer he has performed in over 25 musicals . . . "Irma La Douce," "West Side Story," "Pajama Game," "The 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 OF THE SHOW

"Wildcat" is a period musical about oil drilling in the Southwest around 1912, when the big Texas gushers were first being brought in. The plot of the show concerns itself with Wildcat Jackson, a roughneck of a girl who has her mind set on getting rich by striking oil. However, like so many females of this type, she has a soft heart—evidenced by the fact that a desire to help her lame sister, Jane, is what stimulates her avarice.

At the very beginning of the show she makes her first appearance by climbing from under her broken-down Stutz Bearcat, in bluejeans and a man's shirt open at the neck, with a wrench in her hand and with a obvious ability to use it as well as any man. Except for only one interlude,



she wears this mannish costume throughout the show—but looks all the more feminine in the get-up.

Wildcat expresses her ambitions and tremendous self-confidence in the song, "Hey, Look Me Over". This rousing number, accompanied by a booming bass drum is enough to revive the stalled Stutz and they are on their way. Her search becomes complicated when she engages a virile foreman named Dynamite Joe to be foreman of the gang drilling for the black gold, and finds he has a drilling effect on her emotions.

Wildcat finds a place she wants to drill but the landowner, a dirty but lively old bum won't move. She yanks him into action with the rousing ditty, "What Takes My Fancy." In the meantime, Jane finds romance with Hank, the gentle Mexican assistant to Dynamite Joe and they sing "One Day We Dance." When Wildcat wants to prove to Joe that she can be truly feminine, she takes lessons on how to behave like a lady from a pixilated dowager of the oil fields, "Countess" Emily O'Brien. However, this is about the only subject on which our hellion-heroine is not

a quick study.

She finally does get dolled up to go to a fiesta which turns out to be one of the show-stopping numbers, "El Sombrero." Under the Texas heat, the people at the fiesta are amusingly listless at the beginning so that even their "olés" are limp. But as the music progresses they are caught up into an unexpected eruption of animation which also involves Wildcat in some fancy footwork.

The plot is furthered by Wildcat's struggle to stay out of love with her virile drilling-foreman, to keep her mind on her plan to strike it rich in oil, and to keep the drilling boss's mind on his work as well. It turns out, of course, that she partly wins and partly loses, to gain a total victory at the end.

As Frank Aston of the N.Y. World Telegram and Sun said, "The tunes and words are just plain healthy and happy . . . Our country is going to be better off for such blessings as 'Give a Little Whistle,' 'Tippy Tippy Toes,' 'El Sombrero' and 'Corduroy Road.' . . . much noisy merriment, lots of singing, a ludicrous fiesta, two big dance numbers, and other details."



To Son -
 Best of luck
 and keep going
 strong.
 Sincerely,
 yours,
 Bob

The pictureless me!
 Son,
 Always I'll recall our
 card game at the lake. Keep
 Ste in a stew and we'll
 continue our party in two weeks.
 Best of everything -
 Love,
 Jim
 Edertson

THE ENSEMBLE

me!
 yak!



JAMES ALLEN LINDUSKA



ROBBIN MILLER

Son -
 Thank for help
 all your help
 + smile this summer!
 Love -
 Bob
 Edertson



STEVEN ROSS



BARBARA RUBENSTEIN

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 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

*Yippee a treasure.
 Thanks for keeping the
 values.
 Jim Harms*



JAMES LANDSMAN



LOUISE WHITE



JOYELLYN HOLLY



JAMES HARMS



BABS FISHER



BARBARA HOUSTON



MICHE PRIAULX



JAMES D. NELSON



PATRICIA HOWATT



JOHN LANDOVSKY

Barbara Houston

James D. Nelson

Pat Howatt

To the best business
Partner I ever had
see you next show

Wm C D

I know

Dan Lammey -
Best always
to a valuable
"valuable" man
D J Fisher