

# THE WIZARD OF



*Toddman*

August 2nd—14th, 1977

**MILWAUKEE MELODY TOP THEATRE CORP.**  
**Martin Wiviott, Producer**

presents

**STUBBY KAYE**      **NANCY KULP**  
in  
**"THE WIZARD OF OZ"**

by **L. FRANK BAUM**

also starring

**MARSHA KRAMER**

Adapted by **FRANK GABRIELSON**

With Music and Lyrics of The MGM Motion Picture Score

by **HAROLD ARLEN** and **E. Y. HARBURG**

with

**CLYDE LAURENTS   CRIS GROENENDAAL   JERRY TULLOS**  
**DORSEY VOGT   NATHAN DAVIS   KATHY TAYLOR**

Directed and Designed by      Dances and Musical Numbers Staged by

**STUART BISHOP**

**JAMES SMOCK**

Musical Direction by

**DONALD YAP**

Orchestral Adaptation and Additional

Arrangements by

**STEPHEN J. BALTES**

Costumes Designed by

**JAN VALENTINE and ANN BRUSKIEWITZ**

Lighting Designed by

**JAMES R. RIGGS**



## STUBBY KAYE

(Zeke/The Cowardly Lion)

One of the major highlights of both of Melody Top's productions of 1976 — the first in 1972 and the second for last summer's Bicentennial — was Stubby Kaye's colorful, miraculous incarnation as the legendary "inventor of the stove," Benjamin Franklin; he won raves opposite both John Raitt and Ross Martin. Tonight, he plays an equally great historical and literary figure — with what we are sure will be even greater success.

Stubby Kaye joined the ranks of legendary Broadway show stoppers on the opening night of *Guys and Dolls* back in 1950. Midway through that smash hit, he took center stage as Nicely-Nicely Johnson and belted out Frank Loesser's memorable "Sit Down, You're Rockin' the Boat." The rest, as they say, is history.

He was born in New York City on Armistice Day and, by the time he had reached DeWitt-Clinton High School, he was taking part in class variety shows and singing at Loew's Boulevard Theatre in the Bronx. For several seasons, he served on the social staffs of summer resorts in New York Catskill Mountains and, in 1939, was a winning contestant on the famed Major Bowes Amateur Hour radio show. During World War II, Stubby toured Army and Navy bases here and abroad in USO productions and continued to entertain our European based troops after the war. In 1947, however, he returned to the United States for vaudeville engagements and shortly, his Broadway debut in *Guys and Dolls*. After over two years with the New York company, he appeared with the London cast for fourteen months and repeated the role of Nicely-Nicely for Samuel Goldwyn in the screen version. Four months in the Las Vegas "tab" edition followed the film.

In 1956, Stubby returned to Broadway to immortalize Marryin' Sam in *Li'l Abner*. Again, the motion picture and Las Vegas assignments were forthcoming — with a lot of television work sandwiched in between. He guested on such programs as *The Dinah Shore Show*, *The Perry Como Show*, *The Pat Boone Show*, *What's My Line?*, *Pantomime Quiz*, and played for two years on NBC-TV's *Love and Marriage*, and the CBS *My Sister Eileen*.

His other film credits include *You Can't Take It With You* (the musical remake of *It Happened One Night*) with Jack Lemmon and June Allyson, *The Cool Macado*, *Cat Ballou* with Lee Marvin, Jane Fonda, and Nat King Cole, and *Sweet Charity* with Shirley MacLaine and Chita Rivera.

Stubby has toured extensively in the title role of Neil Simon's *The Last of the Red Hot Lovers* and, since his last Melody Top appearance, co-starred for over a year with Alice Faye and John Payne on Broadway and in the national tour of *Good News*. That was followed by another acclaimed Broadway assignment as co-star to Melody Top favorite Rita Moreno in *The Ritz*. Earlier this summer, he played Tevye in *Fiddler on the Roof* for Guy Little at the Little Theatre on the Square.



## NANCY KULP

(Miss Gulch/The Wicked Witch of the West)

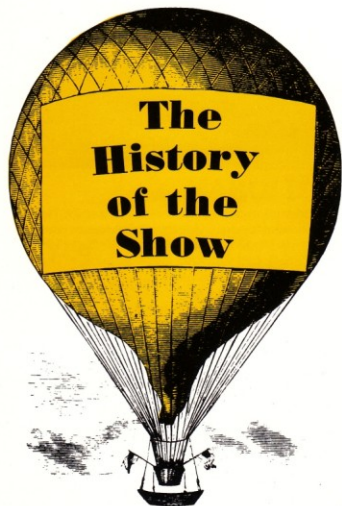
One of the most instantly recognizable actresses in America, Nancy Kulp has delighted millions of television viewers with her regular contributions to such weekly series hits as *Sanford and Son*, *The Brian Keith Show* (as Gruber, the fanatic bird watcher), and — above all — *The Beverly Hillbillies*. Her outstanding comedic skill as Jane Hathaway won nine years of outstanding notice from audiences and critics and resulted in a 1967 Emmy nomination. *The Wizard of Oz* marks her Melody Top debut — one of the most eagerly anticipated premieres of our history.

Though born in Harrisburg, Pennsylvania, Miss Kulp received her first experience with television in 1949 when she served as the publicity and continuity director at WTUV in Miami. She holds a B.A. degree from Florida State University and continued her studies on the graduate level at the University of Miami. A desire to pursue an acting career saw her move to California in 1951. Since then, her versatility has led to over 600 television shows including *The Lux Video Theatre*, *Playhouse 90*, *The Bob Cummings Show*, *The Danny Thomas Show* and many others. She was featured in her first motion picture *The Model and The Marriage Broker* with Thelma Ritter, Scott Brady, Zero Mostel, and Jeanne Crain; other film credits came in *The Parent Trap*, *Sabrina*, *Shane*, five Jerry Lewis productions, and George Cukor's three-hour version of *A Star is Born* with Judy Garland and James Mason. *The Three Faces of Eve* with Joanne Woodward, *Strange Bedfellows* with Rock Hudson and Gina Lollobrigida, *Count Three and Pray* with Joanne Woodward and Raymond Burr, and *The Night of the Grizzly*.

Interspersed with her motion picture and video work have been starring stints at repertory and regional stock and dinner theatres around the country in such productions as *Boeing, Boeing*, *Luv*, and *Busby* (she broke Dallas box office records in the latter).

Miss Kulp is listed in *Who's Who in America*, *Who's Who in American Women*, and *Foremost Women in Communications*. She is also an active member of The Academy of Motion Picture Arts and Sciences (responsible each year for the Oscar Awards).





"The Wizard of Oz" was a best-seller as a book beginning in 1900, and became an extremely popular stage spectacle in 1902, when L. Frank Baum (author of the original book) wrote the libretto and many of the lyrics for a musical version that starred the vaudeville team of Montgomery and Stone as the Tin Woodman and the Scarecrow. This opened in Chicago June 16, 1902, and scored a 14-week summer run, unprecedented in those pre-air-conditioned days. Its success in New York, where it opened Jan. 20, 1903, was phenomenal. Two companies kept it touring all over the United States for the next six years. The first movie version was released in 1910 by Selig Pictures as a one-reeler silent. Film-makers weren't then ready to deal with such imaginative materials, nor were they 15 years later when Chadwick Productions made a feature-length version, also silent. In the 1920's, some short, non-musical plays were written for children's theatre groups about various Ozian characters by Elizabeth Fuller Goodspeed and Mrs. James Waller Marshall, and by the next decade, a radio series and a comic strip based on "The Wizard of Oz" were current. The most fully-realized dramatization of "The Wizard" was MGM's film version of 1939. Directed by Victor Fleming, produced by Mervyn LeRoy, with a screenplay by Noel Langley, Florence Ryerson, and Edgar Allan Woolf, the cast was as follows: Dorothy, Judy Garland; Scarecrow, Ray Bolger; Cowardly Lion, Bert Lahr; Tin Woodman, Jack Haley; Uncle Henry, Charlie Grapewin; Aunt Em, Clara Blandick; Wizard, Frank Morgan; Glinda, Good Witch of the North, Billie Burke; Wicked Witch of the West, Margaret Hamilton. More than any previous version, this movie captured the imaginative and humorous charm of the original "Oz" book by sticking closely to Baum's conception of the characters, mood, and major incidents. Above all, the 1939 movie is fondly remembered for its songs written by Harold Arlen and E. Y. Harburg. One song, "Over the Rainbow," earned the Academy Award as the best original song for a film that year. By contrast, the songs used in the Montgomery & Stone vehicle of 1902 were never hits apart from the show. Hence the use of the Arlen-Harburg score for this stage version.



*A scene from the 1939 M-G-M film version of "The Wizard of Oz" showing Jack Haley as the Tin Woodman, Judy Garland as Dorothy and Ray Bolger as the Scarecrow.*

Montgomery and  
Stone as the Tin  
Man and Straw  
Man in a scene  
from the original  
1903 stage produc-  
tion of "The  
Wizard of Oz."



Byron N.Y.

"THE WIZARD OF OZ"

## MARSHA KRAMER

(Dorothy Gale)

Marsha won critical acclaim in a new Los Angeles/San Francisco production *The Great American Backstage Musical*. Marsha has also been seen in the Los Angeles area as Lucy in *You're a Good Man, Charlie Brown*, in *Victory Canteen* with Patty Andrews, and at the Mayfair Music Hall. In New York, she played Helen in the Equity Library Theatre revival of Cole Porter's *Out Of This World* and worked with Henry Winkler in the improvisational play *Noah*. She toured the country in a national tour of *On A Clear Day You Can See Forever* starring Howard Keel and then John Raitt, and has been featured as Wendy opposite such diverse Peter Pans as Ruta Lee, Bonnie Franklin, and Sandy Duncan. Her other credits include Agnes in *George M!* with Ken Berry, Sarah in *Company* with Janis Paige, Marta in another production of that show with George Reinholt, Dainty June in *Gypsy* with Gisele MacKenzie, and Chava in *Fiddler on the Roof* with Jerry Jarrett. Marsha's television credits have seen her working with wild animals on *Jambo*, wild comics on *The Bill Cosby Show*, and *The Bob Newhart Show* and include guest appearances on *Code R*, *The Waltons*, *Barnaby Jones* and *Lucas Tanner*, plus numerous commercials (among them recent stints for McDonalds and Pacific Telephone). She has studied with the Los Angeles Civic Light Opera Workshop, David Craig and at London's Royal Academy of Dramatic Art; she presently takes voice from Dr. Dean Verhines and acting with Ella Gerber. A Chicago native, Marsha was raised in Los Angeles and is a graduate of U.C.L.A.

## CLYDE LAURENTS

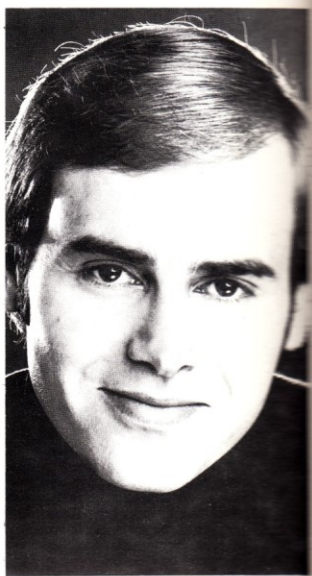
(Huck/The Scarecrow)

This is Clyde's ninth season as combination Melody Top performer and assistant choreographer. He started his show business career as an ice skater under the tutelage of the late Sonia Henie, but retired from the ice at age fourteen to move on to Broadway for a series of hit musicals. The Laurents New York credits include *Vintage '60*, *Ima La Douce*, *Celebration*, *Destry Rides Again*, *Pickwick Papers*, *Hello, Dolly!*, *Gigi*, and the off-Broadway production, *The Glorious Age*. His show-stopping Melody Top roles have included Billy Early in *No, No Nanette*, Will Parker in *Oklahoma!*, The Jester in *Once Upon A Mattress*, and Thomas Jefferson in *1776*. Clyde also played, in a dramatic departure, Mordred in *Camelot* with Linda Michele.

## CRIS GROENENDAAL

(Hickory/The Tin Woodman)

Cris made his Melody Top debut last season in our resident company, stepping out of the ensemble to play one of John Raitt's sons in *Shenandoah*, butler Frid in *A Little Night Music*, Roger Sherman in *1776*, and Jamie — rollicking sidekick to Alfred P. Dolittle — in *My Fair Lady*. Since then, he has been featured in two off-Broadway New York showcase productions: *The Well* with the Joseph Jefferson Theatre Company and *Come Laugh and Cry* with Langston Hughes with the A.M.A.S. Repertory Company. His on-Broadway role in the revival of *The Golden Apple* (starring Margaret Whiting) unfortunately never came to be as the production was cancelled. Cris' regional credits include a season with the Ohio Kenley Players in *Sugar, She Loves Me*, and *Bitter Sweet*; he has also appeared as Robert in *Company*, Count Carl Magnus in *A Little Night Music*, and in featured prominence in *A Midsummer Night's Dream*, *The Importance of Being Earnest*, *Antigone*, and *Sweet Bird of Youth*. His film work includes *I've Been Down So Long It Looks Like Up To Me* and, for television, *Riders to the Sea*. He has a B.A. degree in English Lit. from Allegheny University, spent two years in the Peace Corps teaching English in a Korean boy's junior high and, in summer 1974, did mission-oriented work in Guatemala. Cris has also lived and travelled extensively in England and Europe, and is presently studying French and Tae Kwan Do (Korean Karate).





**JERRY TULLOS** (*Professor Marvel/The Guardian of the Gate/The Soldier with the Green Whiskers/The Great Oz*)

Jerry Tullos was born and raised in Mississippi and spent most of his life there on a poultry farm. First visiting the Midwest as a contestant in the National Poultry Judging Contest (from which he emerged national champion), he returned to establish theatrical credits as a director, actor, choreographer, stage manager, and designer. Mr. Tullos has appeared throughout the Chicago area, at Milwaukee's Centre Stage (in *Oklahoma*), and the Players Theatre in Hollywood (in *Allison in Wonderland* by Thom Roucina of Kenosha). Other favorite roles include Mr. Applegate in *Damn Yankees*, Bud Frump in *How To Succeed*. . . , The Jester in *Once Upon A Mattress*, Polonius in *Hamlet*, and the recently completed *Room Service* at the Arlington Park Theatre, drawing rapturous reviews from the Chicago and suburban critics. His film credits include *Mahogany* with Diana Ross, Billy Dee Williams, and Tony Perkins and *The Million Dollar Rip-Off* with the late Freddie Prinze as well as numerous industrial movies and commercials. In other capacities, Mr. Tullos has choreographed more than 30 musicals, particularly the Goodman Theatre's award-winning *Lady Audley's Secret*. He has worked as a stage manager in stock and children's theatre and as a sound and lighting designer. He holds a MFA in Directing from Goodman where he guided productions of *A Scent of Flowers* and *This Property is Condemned*. Other directing credits include *Hello, Dolly!*, *Antigone* and *Times Square*. Prior to a career in the theatre, Mr. Tullos spent several years as a coach, athletic director, and chairman of a fine arts department in Waukegan, Zion, and Quincy, Illinois schools. He achieves "a long-held ambition" with tonight's appearance at Melody Top, which he labels "the Broadway of stock," he made a dynamic debut earlier this season in the dual roles of Mr. Twimble (the mail room head who played it "The Company Way") and Wally Womper (the Chairman of the Board extolling the merits of the "Brotherhood of Man") in *How To Succeed*.

**DORSEY VOGT** (*Aunt Em*)

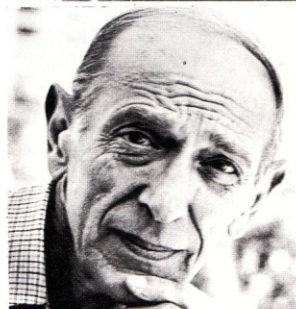
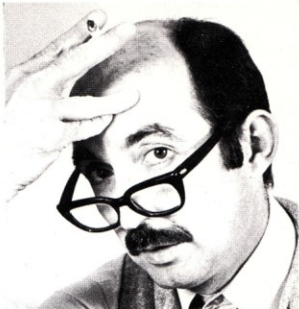
There is certainly no other member of the Melody Top "repertory company" (i.e. those performers who have filled co-starring and featured roles in many productions over many seasons) who has been more enjoyed by local audiences than Dorsey Vogt. Her on-stage antics and off-stage warmth have made her a favorite with everyone at the tent and her past appearances (most notably as Mrs. O'Dare—the Irish, beer-drinking, high-falutin' mother of Jane Powell in *Irene*—last summer, and Pauline the Maid in *No, No, Nanette* in 1974) are highlights of our history. She added to her list of triumphs a rousing version of Stephen Sondheim's *Broadway Baby* in our last production, *Follies*. Dorsey has also been seen locally in *The Music Man* (doing her—again—Irish best to marry off daughter Marian to Van Johnson), *The Sound of Music*, *Oliver!*, *Hello Dolly!*, *George M!*, *Meet Me In St. Louis*, *Mame*, *Cabaret*, *How Now, Dow Jones?*, and *Fanny*. She was Yente in our 1971 *Fiddler on the Roof*, a role she repeated at the Thunderbird Dinner Theatre in Jacksonville, Florida, and on the Chateau de Ville circuit in Massachusetts. Dorsey is a founder and award-winning (for *Arsenic and Old Lace*) star of the Salem Players Club, where she also won acclaim playing leading roles in *Picnic*, *The Glass Menagerie*, *Come Back, Little Sheba*, and *The Three Sisters*. An accomplished cabaret entertainer, Dorsey spent this past winter at Jan Wallman's club in Manhattan as well as giving concerts at New York Upstairs at the Duplex.

**NATHAN DAVIS** (*Uncle Henry*)

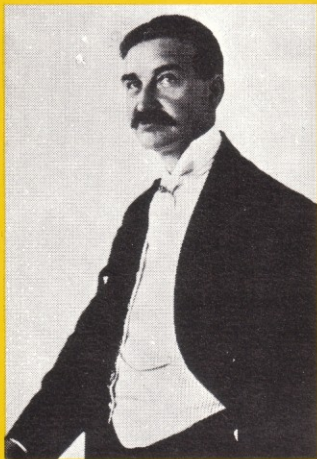
Mr. Davis began his acting career at the University of Illinois in Champaign, with the Chicago Repertory Group, the Federal Theatre, and on Chicago radio and early television. He also participated in various community theatre productions and performed at the Court Theatre of the University of Chicago. His representative roles include Dr. Stockmann in *An Enemy of the People*, Leopold Blum in *Ulysses in Nighttown*, Tevye in *Fiddler on the Roof*, and Reverend Jenkins in *Under Milk Wood*. His Court Theatre experience also includes Shakespeare. Most recently, he appeared with Oscar Brown, Jr. in the world premiere of the musical *Gauguin*, played in *Saturday, Sunday, Monday* at the Chicago Candlelight Theatre, and worked in *The Big Knife* at the Arlington Park Theatre with James Farentino. Mr. Davis will be seen in his son Andrew's forthcoming film *Story Island*.

**KATHY TAYLOR** (*Glinda the Good*)

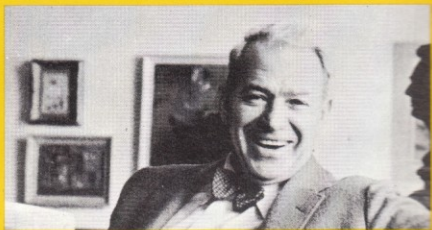
Although this is Kathy's first season—and only fifth show—at Melody Top, she has already made a vivid impression on tent audiences: her contribution as the wobbly, ready-to-swoon Mayor's Wife in *Bye, Bye, Birdie* was a hilarious, show-stopping cameo earlier this summer, and she followed that as a dynamite "young Anne Jeffreys" in *Follies*. Kathy majored in theatre and music at the University of Northern Colorado and got her initial professional training as an apprentice at The Little Theatre on the Square in Sullivan, Illinois. Her representative roles include Alais in *The Lion in Winter*, Barcelona-bound airline stewardess April in *Company*, the scheming Eve Harrington in *Applause*, Gueuvere in *Camelot*, and Edith in *Blithe Spirit*. Most recently, she has served as a puppeteer for the Hutsah Puppet Company extravaganza, *The Hobbit*. Currently, Kathy is studying voice with Madame Eugenia Donova in Chicago. She and actor husband Mark Norby make their home in Oak Park, Illinois, with their two children, Adam and Katherine Winifred.



**HAROLD ARLEN**  
*Composer of the Screen Version*



**L. FRANK BAUM**  
*Author of the original story*



**E. Y. HARBURG**  
*Lyricist of the Screen Version*

**the authors of**



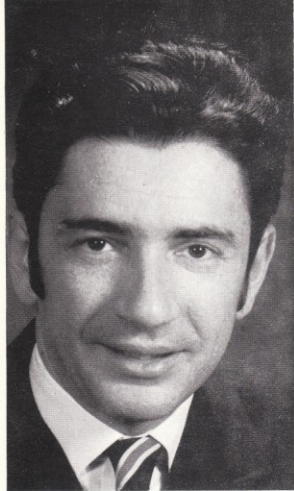


L. FRANK BAUM was born in Chittenango, N. Y. in 1856. As a boy he printed his own newspaper on a press given him by his father. Later he opened his own print shop from which he ran a weekly newspaper. For one year he ran a theatre. He joined a traveling stock company as an actor, and in 1882 his first play was produced in New York by an uncle. He played the leading role for several seasons on tour. After he married he gave up acting for selling axle-grease for his father. Baum moved his family to Aberdeen, S.D. and opened a store, tried running another newspaper, moved to Chicago where he drifted from newspaper reporting to selling crockery. Finally, in 1887, he found moderate success as proprietor and editor of a trade-journal for window-trimmers. He began devoting his free time to writing juvenile fiction, and that same year his first book for children, "Mother Goose In Prose," was published. "The Wonderful World of Oz," which appeared in 1900, caught on like wildfire. It sold a million copies the first year. In 1902 he wrote the libretto and many of the lyrics for a musical-comedy version of "Oz" for the stage. It's success brought nationwide fame to Baum who had to bow to the insistent demand for more stories about Oz and the little orphan Dorothy. In 1904 he brought forth "The Marvelous Land of Oz", the first of fourteen sequels. Under a number of pseudonyms he also wrote many other books for children, as well as more plays and operettas. Baum died in the house that his Oz books had built in Hollywood in 1919.

FRANK GABRIELSON, who adapted the story to the present stage version, was born in 1911 in Syracuse, N. Y. He spent 3 years at Syracuse University and a year at the Yale Drama School, followed by 5 years as a bit player and stage manager on the professional stage in New York. In 1934 he wrote some sketches for the popular revue, "Life Begins At 8:40," which had music by Harold Arlen, lyrics by E. Y. Harburg and Ira Gershwin. That season, he wrote lyrics to "Gypsy Blonde" and sketches for another revue, "Parade." A serious play of his called "Days of Our Youth" was well-received in an off-Broadway production in 1941, the same year Broadway saw briefly a farce he co-authored, "The More the Merrier." He also wrote radio scripts for "The Theatre Guild on the Air" and other programs. This led to television, where he has had steady success as creator of that medium's "Mame," based on the novel and play, "I Remember Mama."

HAROLD ARLEN, composer of such enduring song-hits as "Stormy Weather," "Blues in the Night," "That Old Black Magic," "It's Only a Paper Moon" and "Accentuate the Positive," was born in Buffalo, N. Y. in 1905. Arlen's musical training began at 7 and at 16 he organized his own jazzband to play aboard Great Lakes steamers in summer vacations. From small-time vaudeville appearances with touring bands, he progressed to the pit orchestra of a "George White's Scandals" in New York in 1928. While banging out the tempo for a chorus rehearsal there, he inadvertently came upon the opening bars for his first hit song, "Get Happy," which later was sung in the "9:15 Revue" in 1929. He composed the music for all the Cotton Club Revues from 1930 through 1934 (where Ethel Waters introduced his "Stormy Weather"), several editions of the "Vanities" and two revues that had lyrics by E. Y. Harburg, "The Show Is On" and "Hooray for What?" His next musical for the stage was "Bloomer Girl" in 1944. From 1937 onward he spent most of his time in Hollywood, and composed music for a long list of films, among them "A Star is Born" and "The Wizard of Oz," "Blues in the Night" and the screen version of "Cabin in the Sky." He and Harburg received the Academy Award for "Over the Rainbow" in 1939. He wrote the music for "St. Louis Woman" presented in 1946, and for the Truman Capote musical "House of Flowers," produced at the end of 1954. In the fall of 1957 he scored "Jamaica," and then wrote "Saratoga" in 1959.

E. Y. HARBURG had an unprepossessing beginning on New York's lower East Side. After attaining a degree at New York's City College, he entered the electrical appliance business, but when the Great Depression knocked out his firm, he turned to writing lyrics with a variety of composers. The lyrics he wrote for "Brother, Can You Spare a Dime?" came from the heart. He wrote lyrics for such revues as "Sketch Book," the "Ziegfeld Follies," "Life Begins at 8:40," "Hold Onto your Hats," "Hooray for What?" which was his first collaboration with Harold Arlen, and "Walk a Little Faster." With Arlen writing the tunes, he wrote the words for songs in such films as "The Wizard of Oz," "Cabin in the Sky" and with Jerome Kern, "Can't Help Singing." He and Arlen wrote the songs for "Bloomer Girl," and to Burton Lane's music he wrote "Finian's Rainbow" in 1947. He was also co-author with Fred Saisy of that show's libretto. He also collaborated with Saisy on the book for "Flahooley" in 1951. Two collaborations with Arlen won Academy Awards—"Over the Rainbow" and "Happines Is Just a Thing Called Joe." With Arlen and Saisy he wrote "Jamaica," produced in New York in the fall of 1957, and with Saisy and Henry Myers did "The Happiest Girl in the World" in 1961.



#### MARTIN WIVIOTT

(Producer)

Martin Wiviott has served as Melody Top's producer—selecting shows and stars—for the past six seasons; it's not coincidence that each has been an increasingly greater success in terms of attendance and box office receipts. The record-breaking aspects of his tenure have included huge advance sales and now, in its fifteenth year of operation, Melody Top's greatest array of stars, music, and entertainment—Wiviott's goal over the last ten months of planning here and in New York and Los Angeles.

When Marty took over the theatre's top post at the end of the 1970 season, he was anything but new to Milwaukee and the Melody Top. In 1969 and 1970 he served as the "big top's" general manager. During these years he spent his "off season" in Los Angeles producing, writing and performing. His original musical revue *Broadway A La Carte* ran successfully in Los Angeles for more than a year. Each winter he staged a Christmas spectacular in the San Francisco Opera House and Beverly Hills PTA shows involving all the famous parents of the school children. His television scripts have appeared on major networks, and an original script he wrote for a Hollywood star was so well liked that there is now talk of filming it as a pilot for a potential new television series. Wiviott himself has been seen on television in a number of commercials and in movies.

Mr. Wiviott's stage career began right here in Milwaukee at the old Fred Miller Theatre. He served there and at the Swan Theatre as stage manager. In Chicago he ran the shows at the Tenthous Theatre. Prior to returning to Milwaukee and the Melody Top, Mr. Wiviott was general manager of the Hawaii Civic Light Opera Company.

In Spring 1976, he was elected as secretary of the Music Theatre Association at the annual New York gathering of all United States summer theatre producers.



#### STUART BISHOP

(Director/Designer)

1977 marks Stuart Bishop's eleventh season of association with Melody Top. Under his directoral and design guidance, the Milwaukee tent has achieved a quality and consistency in fine musical entertainment unequalled by any similar enterprise in the country.

Stuart served as Melody Top scenic designer for two years before adding the position of director to his responsibilities in the 1967 season. In the intervening years, he has directed over sixty shows at the tent and his work has been hailed by Milwaukee critics—and audiences who continue to fill the theatre in tribute to his skills.

Off-Broadway, the Bishop credits include *My Dear Miss Trilby* and *Candy Apple*. In addition, he co-authored and co-directed *She Shall Have Music* and *Sweet Miani* and guided Jane Powell when she took over the title role of *Irene* on Broadway. It is Stuart's reputation as a "director's director" that has led to assignments and opportunities like these; he consistently demands—and receives—the best performances from all his actors, stars and beginners alike.

A young show business "veteran," Stuart has directed the New London Players in New Hampshire and the Houston Musical Theatre; designed for St. John Terrell's Musical Circus and three musical tents on Cape Cod; and been guest director, artist-in-residence, and lecturer for a number of schools including Rider College and Dennison University.



#### JAMES SMOCK

(Choreographer)

Nearly ten years ago, Jim Smock first worked with Stuart Bishop at the Meadowbrook Dinner Theatre in New Jersey. The ease with which they assembled their first production—and the fine on-stage results—led to a continuing professional association here in Milwaukee and, in his past eight seasons, Jimmy has provided highlights of many Melody Top musicals.

His other credits include *Hello, Dolly!* (for which he was honored with the New Jersey Drama Critics Award for best choreography of the year), *Song of Norway*, *Paint Your Wagon*, *Wish You Were Here*, *The Pajama Game*, *Plain and Fancy*, and *Funny Girl*. The latter assignment was for the Las Vegas edition of the show starring Phil Ford and Miss Hines; prior to working on their choreography, Jim performed in the show's Broadway version. He had earlier been privileged to work with such legendary theatrical personalities as Judy Holliday in the Broadway *Bells Are Ringing*, and with Bert Lahr and Nancy Walker in *The Girls Against the Boys*. Jim is also well-known for his brilliant staging of revues and industrial shows.

Mr. Smock fills his "off season" with more than dance, however. He is widely travelled and, over the last few years, has toured Europe and the Soviet Union seeing their theatres and dance companies. His other pastimes include writing novels and plays, and collecting antiques.





**DONALD YAP**

*(Conductor/Musical Director)*

Donald Yap provides surely one of the happiest and best reasons for the many returnees to the Melody Top — on-stage, off-stage, and in the audience. Since he took up the conductor's baton, choral and orchestral effects have never been heard to better advantage — and the beaming Yap countenance is probably just a reflection of those surrounding him on all sides!

After receiving his BM and MA degrees from Eastman, Mr. Yap returned to his native Honolulu where, between teaching classes at the University of Hawaii, he began conducting musical comedies. His brilliant work on the islands brought him offers from all over the country. Soon Donald was traveling back and forth from coast to coast. In Hawaii he conducted the symphony orchestra in addition to his musical comedy work. On a closer west coast he was musical director for *The Music Man* starring Van Johnson and *Man of La Mancha* starring Allan Jones in Los Angeles. On the east coast he was musical director for the Meadowbrook Dinner Theatre for fourteen years. For his musical direction of *Hello, Dolly!* there, he was awarded the New Jersey Drama Critics Award for 1971.

His other credits extend to Broadway where he conducted the classic *My Fair Lady*. His work has also been featured on Broadway in the *Billy Barnes Revue*. Donald has toured the country with industrial shows for Chevrolet and Cadillac. Both critics and audiences have acclaimed his work in numerous other theatres including Boston and Memphis.

The photograph above was taken during Mr. Yap's junior year at Hollywood High.

He returns to complete his studies this fall.



**ANN DORSZYNSKI**

*(General Manager)*

There's probably been no greater success story in Melody Top's fourteen season history than that of Ann Dorszynski who started here as an usherette in 1972 and, this summer, became our first female general manager. In the intervening years, she worked her way through tent jobs as "call girl" (to the uninitiated, that means she answered phones in the office) and box office manager. Now, as general manager, she conscientiously, enthusiastically (and most attractively!) fills one of the top three executive positions on our staff.

Milwaukee-born, Ann graduated from Brown Deer High School and has been (in her own words) "a perennial, if sporadic" student at UWM. In other local theatrical jobs, she served on the P.A.C. box office staff for a season and a half and was box office assistant last fall and Winter for the gala re-opening of the Pabst Theatre.

Her interests when away from Melody Top are (except for a passion for rock and roll) remarkably "non show biz," and she enjoys sewing, gardening, redecorating, hockey, baseball, and basketball (the latter two as participant, the latter three as audience). Ann currently makes her home in Wauwatosa.



**JAN VALENTINE**

*(Costume Designer)*

Jan Valentine is in her fifth year of designing and constructing wardrobe for Melody Top performers. Her earlier seven year tenure in a local costume shop saw her spend over half that time working on our shows. Jan plans the concept and creation of the clothes after consultation with director Stuart Bishop. She has five full-time assistants aiding her in "building" the clothes for each production — a monumental task in that some twenty-five to thirty people have to be provided with a complete wardrobe every two weeks! Jan has also worked at the Milwaukee Repertory Theatre (a three-year stint there), and has designed for Alverno College, the Wauwatosa Village Playhouse, and the Lake County Players. An art major graduate of Milwaukee State Teachers' College, she is married with five children and three grandchildren.



# Oz Wizards Never Die, They Don't Even Fade Away

"The Wizard of Oz," originally written by L. Frank Baum in 1900, so impressed the American public that a Chicago producer asked Baum to write the libretto and lyrics for a stage version. The producer, Fred R. Hamlin, revised most of what Baum wrote to conform to his idea for a lavish musical extravaganza. Little Dorothy's pet dog, Toto, became a clownish cow named Imogene; the Wizard, no longer a carnival performer from Omaha, became a brogue-wielding Irishman in the stereotyped conception popular in the theatre of that time. There was even a love-interest added, a Poet Prince with whom Dorothy fell in love. Additional songs, comedy sketches, and a number of elaborate production numbers were thrown in, to the consternation of Baum. But when it opened at the Grand Opera House in Chicago, June 16, 1902, its smash success convinced the author that the producer knew his business.

In 1910, the first movie depiction of "The Wizard of Oz" appeared in a one-reeler silent released by Selig Pictures. It proved inadequate to its material, but spurred Mr. Baum to invest in making his own film versions of his Oz stories. He feared that many children might be denied the fun of his imaginative tales by the high price that had to be charged for his books, whereas the admission price to the many nickelodeons was, literally, only a nickel. The techniques of the movies were just not ready yet to cope with children's stories, however, and his ventures were costly failures.



*Jack Haley (Tin Woodman), Bert Lahr (Cowardly Lion), Judy Garland (Dorothy), Frank Morgan (the Wizard), and Ray Bolger (Scarecrow) as they appeared in the famed film production of the show.*



*The storm scene from the St. Louis Municipal Opera 1962 stage version in which the kitchen is blown away carrying Dorothy off to the Land of Oz.*

After his death in 1919, another outfit called Chadwick Productions released a feature-length silent of "The Wizard of Oz" in 1925. The cast included Larry Semon as the Scarecrow, Dorothy Dwan as "little" Dorothy, Charlie Murray (a slapstick comedian of early-movie fame) as the Wizard, Oliver Hardy (later more famous as half the team of Laurel & Hardy) as the Tin Woodman, and a variety of superfluous non-Baum characters such as Dorothy's mother (though the little girl was always an orphan in Baum's stories, living with her aunt and uncle), a dashing hero named Prince Kynde (coy misspelling for kind), and a villainess called Countess Vishus (to imply Vicious). Stills from this movie show most of the characters in formal gowns and tuxedos or pseudo-Tyrolean-peasant costumes—a far cry from the fantasy world of Oz.

Finally in 1939 came the best version of all, when MGM produced its Technicolor film edition of "The Wizard of Oz," in which Judy Garland captured the hearts of everyone with her wistful portrayal of the American Alice-in-Wonderland.

More recent stage versions included a touring production in 1957 with Dorothy Collins as Dorothy and in 1962 at St. Louis Municipal Opera where a "sky hook" was employed during the storm scene to swing aloft the kitchen section of the farm house with Dorothy in it singing "Over the Rainbow" while floating in space.

# MILWAUKEE MELODY TOP THEATRE CORP.

## OFFICERS and DIRECTORS

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The Melody Top Theatre  
wishes to express its thanks to  
**STUART BISHOP**  
for creating this production of  
"THE WIZARD OF OZ"

## 1977 SCHEDULE

AUGUST 16 - 28  
**DON STEWART, RUTA LEE**  
and **ALAN SUES**  
in **"PAJAMA GAME"**  
4:00 P.M. Sunday Matinee August 21

AUGUST 30 - SEPTEMBER 11  
**GIORGIO TOZZI**  
in **"FIDDLER ON THE ROOF"**  
4:00 P.M. Sunday Matinee Sept. 4 and 11

Producer.....**MARTIN WIVIOTT**

## ADMINISTRATIVE STAFF

General Manager.....**ANN DORSZYNski**  
Business Manager.....**WILLIAM LUFF**  
House Manager.....**JOHN BOHAN**  
Public Relations.....**JOHN FRICKE**  
Box Office Manager.....**PETER D. VALENTINE**  
Box Office Staff.....**STACEY M. RIGGS, TIM KRAETSCH**  
Auditor.....**LEE QUICK**  
Office Manager and  
Secretary to the Producer.....**SUE PAINTER**  
Office Staff.....**LESLIE KELCH, JOAN DORSZYNski,**  
**BETH EGGERT, CORI CHARTRAW**  
Supervisor of Ushers.....**ROSEMARY SCHREOTER**  
Plant Supervisor.....**MIKE GRIEBL**  
Plant Custodian.....**WALTER B. KANE**  
Building Custodian.....**MICHAEL J. CLARK**

## PRODUCTION STAFF

Stage Manager.....**JAMES R. RIGGS**  
Assistant Stage Manager.....**GARY P. BRUSKI**  
Assistant Designer.....**JAMES WOLK**  
Assistant Choreographer.....**CLYDE LAURENTS**  
Assistant to Mr. Bishop.....**JEFF HAGEDORN**  
Assistant to Mr. Yap.....**STEPHEN BALTES**  
Master Carpenter.....**CURT CRAIN**  
Master Electrician.....**GARY BAEHLER**  
Master of Properties.....**WILLIAM KLEIN**  
Costume Designer.....**JAN VALENTINE**  
Wardrobe Mistress.....**ANN BRUSKIEWITZ**  
Wigs Designed by.....**LINDA ROLLINS**  
Properties.....**THOMAS G. GAFFEYNE**  
Costume Construction.....**BETTY BLUHM,**  
**GIGI PAVLOVIC, RUTH BRUSKIEWITZ,**  
**JULIE RAVELY, ELLEN PARFREY**

## OUR THANKS TO...

**METROPOLITAN CADILLAC, INC.** for the Cadillac used  
by Melody Top Stars.

**BERNDT BUICK** for the Electra used by the Melody Top Stars  
in rehearsal.

**MAFAR CHRYSLER PLYMOUTH** for the Plymouth  
Station Wagon and Van used by the Melody Top Cast.

**McBAIN MERCURY LINCOLN** for the Mercury Station  
Wagons used by the Melody Top Cast.



IN OUR COMPANY



MIB BRAMLETTE



MARIANNE CHALLIS



JUDITH ANN CONTE



JEANNE KREMPP



NANCY McCLOUD



RUTH ANNE McCOY



DIANE NICOLE



JAN WAHL



GARY BARKER



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