

*Forty-fourth Season*

THE WILLIAM AND MARY THEATRE



PRODUCTION OF

*Of Thee I Sing*

*Book by George S. Kaufman and Morrie Ryskind*

Music by George Gershwin

Lyrics by Ira Gershwin

*Choreographer*  
JOHN D. O'CONNELL, 1972

*Musical Director*  
STEPHEN P. PALEDES

*Direction by*  
HOWARD SCAMMON

*Technical Direction by*  
ALBERT E. HAAK

*Scenery, Costume and Light Design by*  
LAWRENCE MILLER



PHI BETA KAPPA MEMORIAL HALL

8:15 P. M. — 25, 26, 27, 28 FEBRUARY 1970

# Of Thee I Sing

## Cast

<i>Louis Lippman</i>	Lawrence Raiken
<i>Francis X. Gilhooley</i>	Robert Stallworth
<i>Maid</i>	Sally Ruth Sims
<i>Matthew Arnold Fulton</i>	Calvin Remsberg
<i>Senator Robert E. Lyons</i>	Arthur Roach
<i>Senator Carver Jones</i>	Thomas Aldridge
<i>Alexander Throttlebottom</i>	John D. Shearin
<i>John P. Wintergreen</i>	George R. Lucas, Jr.
<i>Sam Jenkins</i>	John Gilbert Fox
<i>Diana Devereaux</i>	Jan McClellon
<i>Mary Turner</i>	Mary R. T. Swift
<i>Miss Benson</i>	Barbara Heroux
<i>The Chief Justice</i>	John Schauer
<i>The Scrubwoman</i>	Sally Ruth Sims
<i>The French Ambassador</i>	Ralph Manna, Jr.
<i>Senate Clerk</i>	Craig Bowen
<i>Guide</i>	William Suber
<i>Photographers, Policemen, Supreme Court Justices, Secretaries, Sightseers, Newspapermen, Senators, Flunkies, Guests</i>	The Company



### *Singers:*

Lilli Buck  
Kathleen Dodd  
Nancy Howard  
Kathleen Keller  
Silvia Maza  
Kathryn Powell  
Lynn Santoroski  
Rita Smith  
Caroyln White  
Nancy Zickefoose

Craig Bowen  
Barry Carter  
Michael Carver  
Joseph Daragan  
Mark Davy  
Ralph Manna, Jr.  
Robert Mears  
Ronald Payne  
John Schauer  
Jeffrey Shonert



### *Dancers:*

Patricia Berger  
Pamela Billy  
Guner Gery  
Melissa Lyddan  
Donna Metz  
Carolyn Orser  
Catharine Snyder  
Linda Snyder  
Linda Sullivan

Ralph Byers  
John D. O'Connell  
Richard Merriman  
John Moncrief  
Edward Perlman  
Matthew Spady  
Michael Thomas  
Frank Thornton  
Robert Vinson  
John S. Warburton

# Synopsis of Scenes

## ACT I

SCENE 1 . . . . .	A Campaign parade
SCENE 2 . . . . .	Hotel bedroom
SCENE 3 . . . . .	Atlantic City boardwalk
SCENE 4 . . . . .	Atlantic City hotel suite
SCENE 5 . . . . .	Outside Madison Square Garden
SCENE 6 . . . . .	Inside Madison Square Garden
SCENE 7 . . . . .	Election Night — The returns
SCENE 8 . . . . .	Steps of the Capitol

## ACT II

SCENE 1 . . . . .	President's Office, The White House
SCENE 2 . . . . .	Corridor in the Capitol
SCENE 3 . . . . .	The Senate Chamber
SCENE 4 . . . . .	Corridor in the White House
SCENE 5 . . . . .	The East Room, The White House

## Orchestra Personnel

### STRINGS:

Joseph T. Page  
John Turner  
Joyce Meador  
Robert Toye  
Deborah Filkins  
Barbara MacCubbin  
Trudy Gunia  
Kandice Kahl

### PERCUSSION:

John Wiltbank

### REEDS

Brian White  
Robert Hoffman  
Regina Comeau

### BRASS:

Lee Roberts  
William Beamer  
James McLean  
Britt Stamps

### PIANO:

Steven Schraeder



### Announcement:

The following events will take place at 8:15 PM in Phi Beta Kappa Memorial Hall:

William and Mary Theatre's production of Jean Racine's *Phaedra*, translated by Robert Lowell, 15, 16, 17, 18 April.

A Concert by Ann Rowe — 16 May.

*Of Thee I Sing* was written and produced in 1931 and history has moved fast since that time. It is hoped that the audience will remember this.

The more things change, the more things stay the same. A French saying.

Special acknowledgements and thanks to Wedgewood Theatre, Thelma Anderson, Mrs. Marietta Robbins, Mrs. Rachel Hitchens, Mr. James Sawyer and his TV class.

*Of Thee I Sing* is produced by special arrangement with Samuel French, Inc., 25 West 45th Street, New York City

## Production Staff

<i>Assistant to Scene Designer</i>	Barry Coffman
<i>Assistant to Lighting Designer</i>	Marcia Ricketts
<i>Assistant to Costume Designer</i>	Charlotte Harper
<i>Stage Manager</i>	Richard Bruno
<i>Assistant Stage Manager</i>	Barbara Heroux
<i>Light Control</i>	Melinda Garrett, Marcia Ricketts
<i>Projection and Sound</i>	Allan Gray
<i>Property Chairman</i>	Jane Maloney
<i>Stage Carpenters</i>	Paul Fuchs, Donald Gates, Vincent Hubler, Richard Schmaltz
<i>Rigging Masters</i>	Barton Barthol, Booker Hargrove, Donald Gates
<i>Light Crew</i>	Stephen Siegrist, Harvey Credle, John S. Warburton
<i>Costume Crew</i>	Carolyn Carter, Judy Klein, Elizabeth Mays, Annette Spencer, John D. O'Connell, Barbara Rahkonen
<i>Scenery and Property Crew</i>	Jon Killian, Guner Gery, Allan Gray, James Ingraham, Martha Burton, Robert Kluson, Marcia Ricketts
<i>Paint Crew</i>	Kathleen Brooks, Shawn Moore, Barry Coffman, John D. Smith
<i>Hairstyles by</i>	Bill Goffred
<i>Poster Design</i>	Dale Ramsey
<i>Makeup</i>	Leslie Fox, Melinda Garrett, Guner Gery, Melissa Lyddan, John D. McConnell, Barbara Rahkonen, Lynn Santoroski, John Shearin, Rita Smith, Michael Thomas
<i>House Manager</i>	William Suber
<i>Ushers</i>	Alpha Chi Omega Sorority

### *The William and Mary Theatre Staff*

HOWARD SCAMMON .....	<i>Director</i>
LOUIS E. CATRON .....	<i>Playwright</i>
LAWRENCE MILLER .....	<i>Designer</i>
ALBERT E. HAAK .....	<i>Technical Director</i>
ROGER SHERMAN .....	<i>Theatre Coordinator</i>

Following the opening night production of *Of Thee I Sing*, there will be a special coffee reception for *First Nighters* to meet the cast, crew and directors.

### TRYOUTS

Tryouts for the William and Mary Theatre production of *Phaedra* will be in Phi Beta Kappa Memorial Hall, 2 and 3 March, 7-9 PM.

Tryouts for Backdrop Club's new musical, *Sellout*, will be held 5 and 6 March, Phi Beta Kappa Memorial Hall, 7-10 PM.

### PRODUCTIONS

Theatre Workshop, Lab Theatre, 3 and 4 March, 4 PM.  
Premiere Theatre, Lab Theatre, 7 and 8 March, 8:15 PM.

## From the Orchestra Pit

George Gershwin was the son of an immigrant, and like many first generation Americans he was the victim of a common ambivalence then prevalent among musicians. He was fascinated with the vibrant and dynamic, yet unsophisticated music of the new world, but he also held the forms, techniques and performing media of the old world in high regard. As a result, he devoted a great part of his short creative life to bring the jazz idiom into the concert hall and opera house -- to fuse the old with the new.

Of Thee I Sing is one of many examples in this direction. It arrived at a time in theatrical history when the movies and radio were beginning to dominate mass entertainment. A more limited, if more sophisticated audience was left for the Broadway theatre. Gershwin and his collaborators both encouraged and responded to a demand for better things in American musical comedy; for plays that had dramatic substance and for music that went beyond the simplicities of the typical popular tune and helped to contribute to the story line.

The old world models were obviously Gilbert and Sullivan. But the beat is American, in the America of 1931. "Who Cares?" and "Love Is Sweeping the Country" can never be mistaken for Gilbert and Sullivan or any other European operetta composers. They are part of a new content in an old form. And Gershwin's great contribution is that he succeeded in blending the old with the new. This success changed the course of musical comedy. In fact it helped to create what we now know as musical comedy.

S.P.P.