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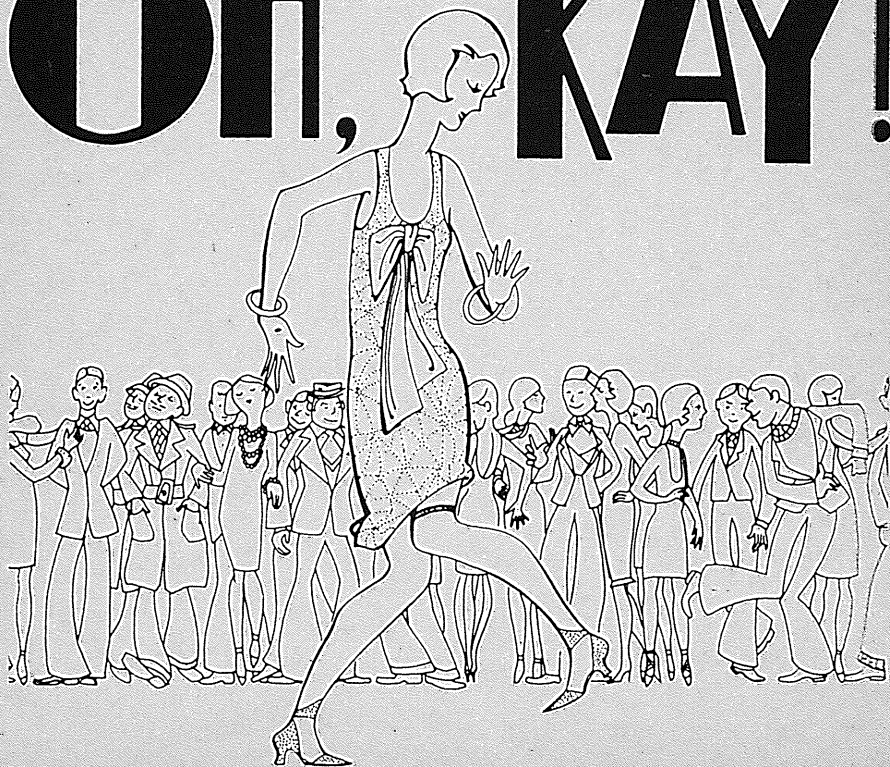
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THEATRE MAGAZINE APR. 30-MAY 6, 1967

GEORGE GERSHWIN'S
MUSICAL COMEDY OF THE 1920's

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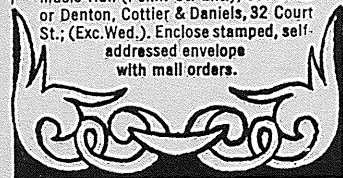
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1967-68 Subscription Ticket Drive Parallels Run of Gershwin's Musical, OH, KAY!

With the opening of the final production of the 1966-67 season, OH, KAY!, the Studio Arena Theatre has launched its annual season ticket drive for an exciting 1967-68 season (see outside back cover).

THE George Gershwin musical of the twenties, OH, Kay! is under direction of Allan Leicht, who is the Associate Director of the Studio Arena. One of the theatrical high spots of the prohibition era, OH, KAY! is a dizzy, nostalgic return to the days of bootleg hootch and rumble-seated roadsters with flapper chorus girls oggled by athletic young men with patent-leathered looks and striped blazers. The musical was the first Broadway collaboration of George and Ira Gershwin and was proclaimed an immediate success. The script was written by Guy Bolton and P. G. Wodehouse.

Prominently featured in the cast are Elaine Kerr as Kay and Kenneth McMillan as Jimmy Winter. Others kicking up their heels and voodie-oh-dohing throughout the show include Michael Bradshaw, John Schuck, Philip Polito, Renee Leicht, Linda Selman, Gerald Richards, Susan Slack, Joe Servello, Louis Pulvino, Diane Lewis, Barbara Di Pastena and Karen Cannon. Audiences will hear such Gershwin musical favorites as "Someone to Watch Over Me", "Clap Yo Hands" and "Do, Do, Do!"

The Studio Arena Theatre's 3rd

Season Ticket Drive is headed by Franz T. Stone, President of Columbus McKinnon and a member of the Studio Arena Board of Trustees. Chairman and Co-Chairman for the drive are Mrs. Ronald Davidson and Mrs. Bruce Barber of the theatre's Women's Committee. They are key figures in launching the three-and-a-half week personal sales campaign, assisted by other Women's Committee members who will act as division chiefs. The drive ends May 20.

Volunteers and thre theatre staff have been engaged in planning sessions since January to mount the most intensive drive ever undertaken by the theatre. Since the March visit and stimulating talk by Danny Newman, Subscription Consultant for Theatre Communications Group and a Ford Foundation Associate, many more plans for the drive have been put into action. Mr. Newman set a goal of 14,000 subscribers for the Studio Arena 1967-68 season. In order to attain this goal the drive has been divided into several phases: an intensive advertising campaign, a mailing of 350,000 brochures, describing the coming season, a personal contact sales campaign, and a telephone campaign. ■

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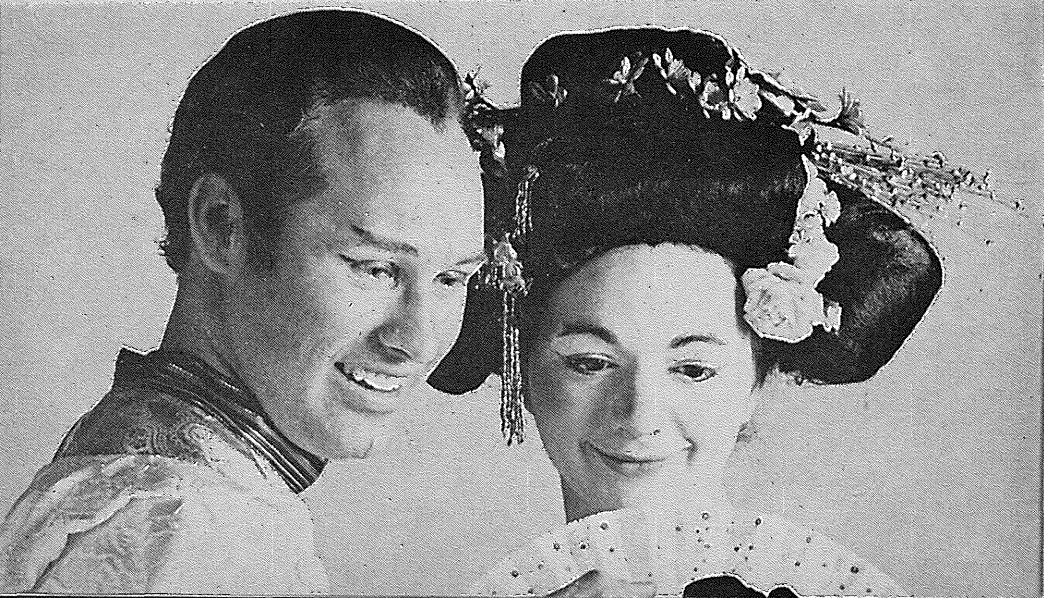
1

HIGHLIGHTS OF THE

1. *George Grizzard gave a brilliant performance as "Cyrano de Bergerac" in opening hit of 1966-67 Season.*

2. *Lee Stanleigh and Nan Withers in "The Mikado" which filled the Studio Arena Theatre to 93% capacity.*

2





3

1966-67 SEASON

3. *"After The Fall"* with Gerald Richards and Linda Selman was a great artistic success.

4. Max Gulack and Linda Selman in *"Marat/de Sade"* played to over 93% capacity, a triumph in any language.

4



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Lyrics by
IRA GERSHWIN

Book by
GUY BOLTON and P. G. WODEHOUSE

Directed by
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Musical Director
FRANCO RENZULLI

Choreography and Musical Numbers
staged by
PAUL HANGAUER

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PHILIP POLITO
JOHN SCHUCK
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ELAINE KERR
KENNETH McMILLAN
GERALD RICHARDS
LINDA SELMAN
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CAST

The Girls: Dolly Ruxton	SUSAN SLACK
Phillipa Ruxton	LINDA SELMAN
Marilyn	BARBARA DIPASTENA
Pinkham	KAREN CANNON
Molly	DIANE LEWIS
The Duke	MICHAEL BRADSHAW
Larry Potter	JOHN SCHUCK
"Chubby" McGee	PHILIP POLITO
Chauffeur	LOUIS PULVINO
Constance Appleton	RENEE LEICHT
Jimmy Winter	KENNETH McMILLAN
Kay	ELAINE KERR
Revenue Officer Jansen	GERALD RICHARDS
Judge Appleton	JOE SERVELLO
Assistant Revenue Officer	LOUIS PULVINO

Orchestra: Franco Renzulli, Piano
Robert Phillips, Piano
Basil McCarton, Percussion

SYNOPSIS OF SCENES

ACT I

Scene 1: Living Room — Jimmy Winter's Home.
Evening — Southampton, Long Island.

Scene 2: Morning.

ACT II

Scene 1: Terrace of Jimmy's Home.
Afternoon.

Scene 2: Cellar of Jimmy's Home.

Scene 3: Same as Scene 1.
Evening.

There will be one intermission.

(During the intermission visit the Stage Left Lounge, then after the show stop again and join the theatre staff and actors)

MUSICAL NUMBERS

ACT I

WOMAN'S TOUCH	Girls
DON'T ASK	Larry, Phillipa, Dolly and Girls
TWENTIES ARE HERE TO STAY	Larry, Chubby and The Duke
THERE'S ALWAYS SOMEONE HAVING IT TOUGHER THAN YOU	Chubby and Constance
DEAR LITTLE GIRL	Jimmy and the Girls
MAYBE	Jimmy and Kay
CLAP YO' HANDS	Larry, Chubby, Duke and Girls
STIFF UPPER LIP	The Duke
DO, DO, DO	Kay and Jimmy
CLAP YO' HANDS (Reprise)	Girls

ACT II

NEVER TOO LATE TO MENDELSSOHN	Jimmy, Constance, Judge and Girls
SOMEONE TO WATCH OVER ME	Kay
LITTLE JAZZ BIRD	Larry and Phillipa
HEAVEN ON EARTH	Jimmy and Girls
SOMEONE TO WATCH OVER ME (Reprise)	Kay and Jimmy
MAYBE (Reprise)	Jimmy and Kay
FIDGETY FEET	Girls
OH, KAY!	Kay, Girls, Larry, Chubby
DO, DO, DO (Reprise)	Ensemble
CLAP YO' HANDS (Reprise)	Ensemble

A SPECIAL THANK YOU

The Studio Arena Theatre wishes to express its appreciation to two national organizations, Theatre Communications Group and the American National Theatre and Academy, for their invaluable help during the past season.

We wish to thank Theatre Communications Group for their special auditions, personal placement service and advice on subscriptions. Our special thanks at that organization to Mr. Michael Mabry, Executive Director, Mr. J. Wesley Zeigler, Associate Director and Mr. Danny Newman, Subscription Consultant.

To Mr. Walter Abel, President, Miss Ella A. Malin, Director of Publications and Theatre Information, and Miss Jean H. Guest, Director of Theatre Service Department of A.N.T.A., we are indebted for their special services, helpful information and for their co-ordination of regional theatre activities.

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WHO'S WHO IN THE CAST

MICHAEL BRADSHAW (*The Duke*) lends a note of authenticity to OH, KAY! since his background is as British as the role he is playing. Born in London and raised in Hertfordshire, England, he came to the New World where he has made his home in Canada for the past nine years. At the Shaw Festival last summer at Niagara-on-the-Lake, he appeared in THE APPLE CART and in MISALLIANCE. Toronto audiences who attended THE CARETAKER saw him in the role of Aston, and for the Players Guild of Hamilton he played the role of Sir Thomas More in A MAN FOR ALL SEASONS, a performance which won him the Best Actor award in the Dominion. Leads in MY FAIR LADY and in ROSS also showed him to good advantage in Canadian productions. For the Studio Arena Theatre, he has appeared as the elegant Marquis in CYRANO DE BERGERAC, the outrageous Beverly Carlton in THE MAN WHO CAME TO DINNER, Noble Lord in THE MIKADO and as Columier in MARAT/SADE. He appeared in ALICE IN WONDERLAND '67 and was both director and performer in the Reader's Theatre presentation of Dylan Thomas' UNDER MILK WOOD at the Studio Theatre School at Lafayette and Hoyt.

ELAINE KERR (*Kay*) has not been absent from the main stage of the Studio Arena Theatre once during the current season. She appeared in two roles, in CYRANO DE BERGERAC, as the glamorous theatrical star, Lorraine Sheldon, in THE MAN WHO CAME TO DINNER, as a Japanese school girl in THE MIKADO, a neglected wife in AFTER THE FALL, one of the featured inmates in MARAT/SADE (portraying the mistress of Jean-Paul Marat.) as the Hon. Gwendolen Fairfax in THE IMPORTANCE OF BEING EARNEST and as Antigone's sister, Ismene, in ANTIGONE. Miss Kerr, who once was headed in the direction of school teaching, attended the Neighborhood Playhouse in New York to better equip herself for her classroom duties and soon thereafter found herself with an acting career on her hands, school days left behind her. She has appeared at the Erie Playhouse in Pennsylvania, the Alley Theatre in Houston, the Brown County Playhouse in Nashville, Indiana, her home state, and at the Festival of Two Worlds in Spoleto, Italy. Italian audiences saw her in two productions. THE TROJAN WOMEN and UNCLE WIGGLEY IN CONNECTICUT directed by stage and screen actor Arthur Kennedy.

RENEE LEICHT (*Constance Appleton*) so impressed the director with her versatile talents that he signed her immediately for an important role: that of his wife. It was while she was appearing in a New Haven, Connecticut Art Festival presentation of an original work, BANANAS AND PEELS, that her special kind of comedy was discovered, and thanks to director Allan

Leicht, Buffalo audiences have enjoyed Renee as Nurse Preen (who is accused of having the touch of a "sex starved cobra!") in THE MAN WHO CAME TO DINNER, as a lady who takes her bird for walks in the park in AFTER THE FALL, as one of the more giggly inmates in MARAT/SADE and as the proper Miss Prism, a governess not totally without fault in THE IMPORTANCE OF BEING EARNEST. She was seen last as the willing but inept pupil in THE LESSON whose reward for scholarship is graduation to the life hereafter. She was properly launched in summer stock in such shows as THE PAJAMA GAME, THE SOLID GOLD CADILLAC and A TREE GROWS IN BROOKLYN. A considerable thaw took place in Iceland when she arrived to appear in a sizzling production of UNDER THE YUM YUM TREE under the auspices of the U.S.O.

KENNETH McMILLAN (*Jimmy Winter*) ends the current season on an appropriate note inasmuch as a considerable portion of his background consists of musical comedies and revues. Both forms seem to fit his talents just fine. He is best remembered for Ko-Ko, the Tailor, in the December production of THE MIKADO, and, like Miss Kerr, has not been absent from any of this season's productions. His role of Jodelet in CYRANO DE BERGERAC was followed by Professor Metz, a famous entomologist, in THE MAN WHO CAME TO DINNER. In January he turned dramatic in AFTER THE FALL as a gentle scholar who is victimized by his youthful idealism of the past. He was one of the performing quartette (Cucuruucu) in MARAT/SADE, appeared as Lane, a manservant, in THE IMPORTANCE OF BEING EARNEST and sparked considerable emotion as the Messenger in ANTIGONE whose assignment calls for reporting a series of tragic happenings. Mr. McMillan was a member of the Studio Arena company during its first year, so it is not surprising that after two seasons he has acquired a considerable following. New Yorkers have followed him as well and have seen him in such off-Broadway hits as BABES IN THE WOODS, LITTLE MARY SUNSHINE, KING OF THE WHOLE DAMNED WORLD and THE RED EYE OF LOVE.

PHILIP POLITO ("*Chubby*" *McGee*) was a co-star with Renee Leicht in BANANAS AND PEELS during his time at the Yale School of Drama and was immediately signed to appear at the Williamstown Summer Theatre for the 1966 summer season. He plans to return for the 1967 season. A native of New Jersey, Politto was graduated from Illinois Wesleyan University in Bloomington, Illinois where he played major roles at the McPherson Theatre. He has been seen as the Cowardly Lion in THE WIZARD OF OZ, as Anton Schill in THE VISIT and as Senator Rawkins in FINIAN'S RAINBOW. During his college days, Politto

found time to spin discs on the local radio station as well as make stage appearances. Buffalo audiences enjoyed him most, perhaps, as Poo-Bah in THE MIKADO. He also appeared in CYRANO DE BERGERAC, as one of the quartette (Polpoch) in MARAT/SADE, as one of the guards in ANTIGONE and has kept elementary school children in stitches on the Project Curtain Call circuit in such roles as Many Bears in THE INDIAN CAPTIVE and as the White Rabbit in ALICE IN WONDERLAND '67.

GERALD RICHARDS (*Revenue Officer Jensen*) is also a second season member of the Studio Arena acting company. Last season he was featured in A MAN FOR ALL SEASONS and appeared with Colleen Dewhurst in THE LITTLE FOXES. This season found him as Carbon in CYRANO DE BERGERAC, as one of the inmates in MARAT/SADE, a lethargic butler in THE IMPORTANCE OF BEING EARNEST, the protagonist, Quentin, in AFTER THE FALL whose performance, along with that of Linda Selman, turned the Arthur Miller drama into the surprise hit of the season, and as King Creon in ANTIGONE. Richards, a veteran actor whose experience happily shows, appeared on Broadway in GENERAL SEEGER, off-Broadway in OUR TOWN, EXILES, THE CAVE DWELLERS and DRUMS UNDER THE WINDOWS and on the road in SIGN IN SIDNEY BRUSTEIN'S WINDOW. He has played over 200 roles in 16 seasons of repertory and stock in such cities as Baltimore, Ann Arbor, Houston, Toledo, Detroit, Cragmoor, Rochester and Reading. Richards is as easily at home in drama as in comedy, and his versatility quite obviously makes him a distinguished asset to any company with which he is associated.

JOHN SCHUCK (*Larry Potter*) appeared at the Studio Arena for the first time in last summer's production of THE FANTASTICKS as El Gallo, a swashbuckling type role which makes singing as well as acting demands. His success warranted a return engagement, and in February Mr. Schuck returned to portray Jean-Paul Marat in MARAT/SADE, he then turned his hand to comedy in THE IMPORTANCE OF BEING EARNEST as John Worthing, whose only known parentage is a black valise, and in ANTIGONE he appeared as the narrator. Before joining the Studio Arena as a member of the resident company Mr. Schuck was with the Center Stage in Baltimore for several seasons, and prior to that, made his New York mark by appearing in the off-Broadway production of STREETS OF NEW YORK and in a touring company of A RAINY DAY IN NEWARK, starring Imogene Coca. Mr. Schuck is a native Buffalonian and has won a considerable following since his return home as a full-fledged actor.

LINDA SELMAN (*Phillipa Ruxton*) has been absent from the main stage only twice during the current season. Otherwise, her presence has been conspicuous in such leading roles as Maggie Cutler in

THE MAN WHO CAME TO DINNER, the blonde nite-club singer in AFTER THE FALL, Charlotte Corday in MARAT/SADE and in the title role of ANTIGONE.

JOE SERVELLO (*Judge Appleton*) made his debut at the Studio Arena in the 1966 summer season in THE FANTASTICKS. His time since then has been spent not only in acting in both main stage and Title I productions but in designing the posters which herald the Studio's activities and, most recently, in directing the Title I production of ALADDIN! for which he also designed the setting and, with resident company actress, Aina Niemela, adapted the script. His background includes both theatre and night club performing not to mention a stint or two as film maker and creator of mimes for children's theatre. He has appeared at the Boal Barn Playhouse, the Pennsylvania State Festival Theatre and the Lakemont summer theatre in both musicals and dramatic productions, including WHERE'S CHARLEY, THE HASTY HEART and A MAN FOR ALL SEASONS. On his list of cabaret engagements one may find such places as Manhattan's Show Place and the Upstairs at the Duplex. Mr. Servello appeared in CYRANO DE BERGERAC, in the 1st Title I production of the season, THE INDIAN CAPTIVE, as an aged oriental in THE MIKADO, as Mickey in AFTER THE FALL, an inmate in MARAT/SADE and as the obsequious 1st Guard in ANTIGONE.

SUSAN SLACK (*Dolly*) has appeared in CYRANO DE BERGERAC, THE MIKADO, MARAT/SADE and had featured roles in all three Project Curtain Call productions this season: THE INDIAN CAPTIVE, ALADDIN! and in the title role of ALICE IN WONDERLAND '67. She is a resident of Buffalo.

THE GIRLS:

KAREN CANNON (*Pinkham*) is a member of the Buffalo Dance Theatre and appeared in SLAUGHTER ON TENTH AVENUE with the Buffalo Philharmonic Orchestra. She has also danced in THE NUTCRACKER SUITE. Miss Cannon is a resident of Buffalo.

BARBARA DiPASTENA (*Marilyn*) is also a member of the Buffalo Dance Theatre and of the North East Regional Ballet Association. She was 1st runner-up in the Junior Miss America Pageant of Lockport where she attended Lockport Senior High School.

DIANE LEWIS (*Molly*), another member of the Buffalo Dance Theatre, appeared in THE KING AND I and in CAROUSEL at the Studio Theatre at Lafayette and Hoyt and danced in the Kenmore West production of THE MUSIC MAN. Last season she was seen at the Studio Arena in THE ROAR OF THE GREASEPAINT, THE SMELL OF THE CROWD.

ALLAN LEICHT (*Director*) was recently named Associate Director of the Studio Arena Theatre, a title which entails not only his full attention to what is currently happening on stage but an awareness of, and involvement in, all administrative details of the complex operation of a professional regional theatre. In language of current mode, his ability to "keep his cool" is reassuring to actors, technicians and administrators who otherwise might easily push the panic button. Leicht has guided four Studio Arena productions from first rehearsal to opening night with gratifying success in his first year with the Studio Arena. *THE FANTASTICKS*, *THE MIKADO*, *THE LESSON* and *ANTI-GONE* and now *OH, KAY!* The smoothness with which these productions were mounted underscore his ability to split himself down the middle with each half still coming out on top. He also finds time on Saturdays to teach classes at the Studio School. He holds a Master's degree from the Yale School of Drama, and his past directing credits include such varied titles as *THE DIARY OF ANNE FRANK*, *A THOUSAND CLOWNS*, *THE MARRIAGE-GO-ROUND* and *WAITING FOR GODOT*.

FRANCO RENZULLI (*Musical Director*) received his Bachelor and Master of Music degrees from Boston University where he later served as an Assistant Professor. As a member of the Adelphi University faculty on Long Island, he conducted both opera and musical theatre for Adelphi as well as for the Bayville Opera Company, the Long Island Musical Theatre and the National Tour of the Israeli National Dance company. With his partner, he made a duo-piano debut in New York in April of 1964 (Phillips & Renzulli) and went on two national tours and a European tour in 1966 which took them to Finland, Sweden, Denmark, Germany, Italy, France and England. He has made recordings for Colibri Records which are to be released next fall or winter. He has studied choral conducting with Robert Shaw and Julius Herefrid.

PAUL HANGAUER (*Dance Director and Choreographer*) returns to the Studio Arena main stage, having choreographed last season's *THE ROAR OF THE GREASE-PAINT*, *THE SMELL OF THE CROWD*. Earlier this season, he choreographed the croquet game ballet for the Title I production of *ALICE IN WONDERLAND '67*. Past productions at the Studio Theatre at Lafayette and Hoyt for which he supplied dances include *CAROUSEL* and *THE BOY FRIEND*. For the past three December holiday seasons, he has produced *THE NUTCRACKER SUITE* ballet for showings at the Studio Theatre at Lafayette and Hoyt ('64), the Studio Arena ('65) and at Upton Hall on the State College campus ('66). In two of these presentations, he has danced the role of the Prince. Director of the Ballet Arts school on Main

Street, less than one-half block from the Studio Arena, Mr. Hangauer has been associated with the Erie, Pennsylvania Civic Ballet and for Buffalo's summer music tent took the lead dance role (Curly) in the *OKLAHOMA!* dream ballet sequence when the Rodgers and Hammerstein all-time hit was offered to Melody Fair audiences.

ROBERT BLACKMAN (*Scene Designer*) received his B.F.A. from the University of Texas where he was active in the scenic design department. He was resident designer for the Hampton Playhouse in Hampton, New Hampshire, and assisted Miss Carrie Fishbein in the execution of costumes for the Studio Arena production of *THE LESSON* and *ANTI-GONE*. Mr. Blackman is a graduate student at the Yale School of Drama.

MR. JEAN BLANCHETTE (*Costume Designer*) was graduated from L'Ecole Des Beaux Arts de Montreal and went to New York where he worked at the Metropolitan Opera on the production of "Un Ballo in Maschera". He has designed more than 40 musical productions in the United States and Canada, including the first American musical ever done in French, "DAMN YANKEES". For this production, he also provided the translation. Prior to his arrival in Buffalo, he was in New Orleans where he designed both sets and costumes for *CAMELOT*. After *OH, KAY!* Blanchette will be residing in Detroit where he will design nine productions, including *SWEET CHARITY*. He is also an active fashion designer, having a collection of clothes at Saks Fifth Avenue, Henry Bendel and other prominent New York houses of fashion.

DAVID ZIERK (*Lighting Designer*) fills most of his days, and his nights as well, with lighting and scenery assignments in the greater Buffalo area which have been entrusted to the Amherst Stage Lighting Company, an active business of which Zierk is head mogul. Whether the productions be high school musicals or college-sponsored celebrity performances, one may rest assured that the knowing hand of David Zierk is somewhere evident. While this kind of omnipresence is time consuming, Zierk has still managed to light all of the main stage productions at the Studio Arena this season, with *AFTER THE FALL* and *ANTIGONE* creating the most stir among lighting-effects experts. Before he became so involved with Western New York State theatrics, Zierk wandered off to New Haven, Connecticut for a stint at the Yale School of Drama, then to Chicago where he earned a degree from the Goodman Theatre of the Art Institute. The chances of his wandering off again seem slim as he is much too busy keeping up with a remarkably busy schedule.

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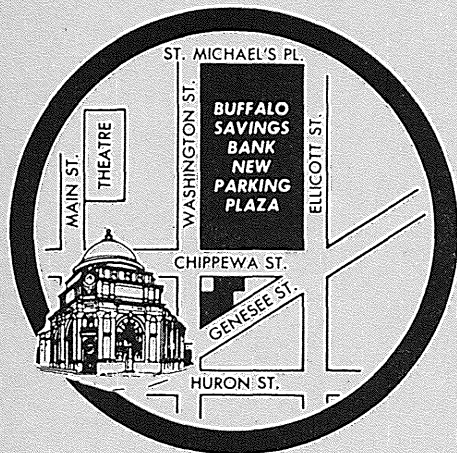
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