

HUGH BECKETT ATTRACTIONS

Metropolitan Theatre

November 25 - 30, 1952

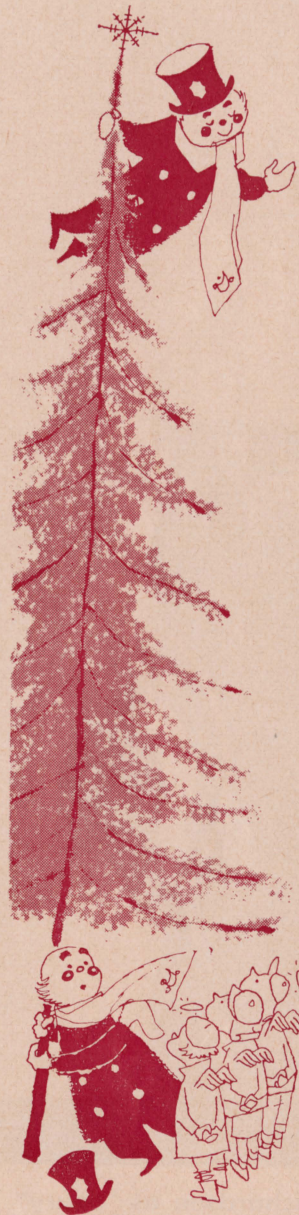


Ralph Lowe as "Curly" and Florence Richardson as "Laury"

in

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Music by RICHARD RODGERS

Book and Lyrics by OSCAR HAMMERSTEIN 2d

Production Directed by ROUBEN MAMOULIAN

Dances by AGNES de MILLE

Settings by
LEMUEL AYERS

Costumes by
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Production under the supervision of
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Production Reproduced by JEROME WHITE

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Orchestrations by Russell Bennett

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CAST

(In Order of Appearance)

AUNT ELLER	MARY MARLO
CURLY	RALPH LOWE
LAUREY	FLORENCE HENDERSON
CORD ELAM	CHARLES HART
FRED	CHARLES SCOTT
SLIM	JOHN ADDIS
WILL PARKER	VICTOR GRIFFIN
JUD FRY	ALFRED CIBELLI, JR.
ADO ANNIE CARNES	JACQUELIN DANIELS

(Please turn to Page 7)

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CAST

(Continued from Page 5)

ALI HAKIM	JERRY MANN
GERTIE CUMMINGS	JUDY RAWLINGS
ELLEN	MARGERY BEDDOW
KATE	DAVIE GLADSTONE
SYLVIE	JEAN BLEDSOE
ARMINA	MARQUITA LIVING
AGGIE	ANITA BERMAN
ANDREW CARNES	OWEN MARTIN
CHALMERS	VICTOR REILLEY
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the theatre

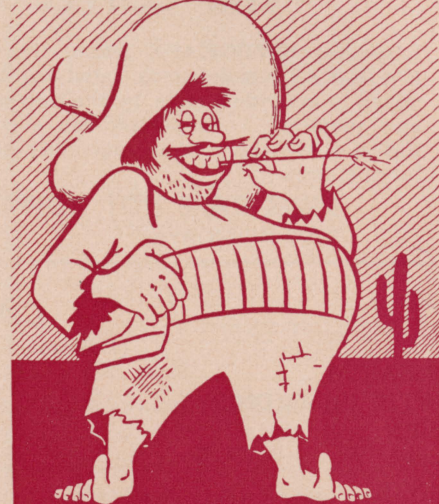
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SYNOPSIS OF SCENES

Time — Just after the turn of the Century.
Place — Indian Territory (now Oklahoma).

ACT I

Scene 1 — The Front of Laurey's Farm House.
Scene 2 — The Smoke House.
Scene 3 — A Grove on Laurey's Farm.

ACT II

Scene 1 — The Skidmore Ranch.
Scene 2 — Skidmore's Kitchen Porch.
Scene 3 — The Back of Laurey's Farm House.



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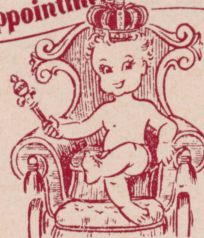
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MUSICAL NUMBERS

ACT I

SCENE 1

"Oh, What a Beautiful Mornin'" Curly
 "The Surrey with the Fringe on the Top" Curly, Laurey, Aunt Eller
 "Kansas City" Will, Aunt Eller and the Boys
 "I Can't Say No" Ado Annie
 "Many A New Day" Laurey and Girls

Danced by Jean Bledsoe (the girl who falls down)
 Jeanne Parsons — Marquita Living

(Please turn to Page 13)

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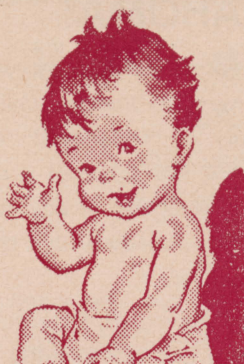
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MUSICAL NUMBERS

(Continued from Page 11)

"It's a Scandal, It's an Outrage" Ali Hakim and the Boys and Girls
"People Will Say We're in Love" Curly and Laurey

SCENE 2

"Pore Jud" Curly and Jud
"Lonely Room" Jud

SCENE 3

"Out of My Dreams" Laurey and the Girls
Laurey Makes Up Her Mind
Danced by Margery Beddow as Laurey, Victor Reilley as Curly, Alfred Cibelli, Jr.
as Jud, Anita Berman as the Child.

(Please turn to Page 15)

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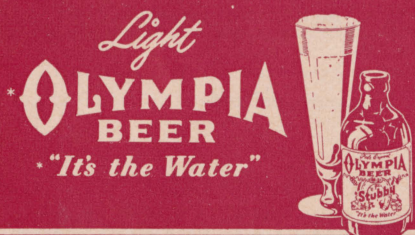
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OKLAHOMA!

NOW BEGINNING its ninth consecutive season of touring, the Theatre Guild's National Company of "Oklahoma!" now playing this theatre, has achieved a road record so far surpassing that of any other stage attraction from Broadway that there really is no comparison.

Opening in New Haven, on October 14, 1943, just six and a half months after the parent company flashed upon New York as something altogether new and startling in musicals (its premiere at the St. James Theatre was on March 31 previous), it has gone along summer as well as winter throughout the length and breadth of the land with but two slight intermissions.

While the New York company was setting a new world record for a musical in one city—five years and two months and 2,248 performances—the National Company was making an even more imposing one for the "road"—five years and eight months and 2,486 consecutive performances. Only a couple of other touring attractions had ever played straight around the calendar for as much as two years. The most successful usually laid off for the summer.

"Oklahoma!'s" first breathing spell came at the end of a sold out one week engagement in the huge Warner Brothers' Theatre on the Boardwalk in Atlantic City on June 11, 1949. This lay off continued until the last week in August of that year when the tour was resumed in Montreal. There began the company's third complete transcontinental round trip. It brought the Big Show back to Chicago for its fourth engagement to add eighteen weeks to its already fabulous record in the Windy City where it previously had played seventy weeks at the Erlanger

(Please turn to Page 16)

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(Just west of the
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ESTABLISHED 1907

MUSICAL NUMBERS (Continued from Page 13)

Jud's Postcards: Jean Bledsoe, Norinne Masters, Leonore Landau, Jeanne Parsons.
Laurey's Friends: Marquita Living, Albertina Hortsmann, Patricia Brooks, Lillian Scheef, Anita Berman, Esta Beck.

Cowboys: Alton Ruff, Billy Ross, Gene Neal, Joe Ribeau, Glenn Forbes, Edmund Gasper, William Maguire.

ACT II SCENE 1

"The Farmer and the Cowman"
Sung by Carnes, Aunt Eller, Curly, Will, Ado Annie, Fred and Ensemble.
Danced by Victor Reilley

(Please turn to Page 17)

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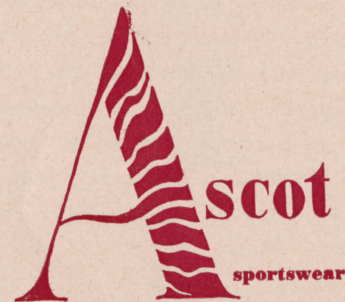


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OKLAHOMA

PAGE FIFTEEN

PAGE FOURTEEN

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OKLAHOMA!

(Continued from Page 14)

Theatre to absolutely capacity business—\$2,170,000. The 88 weeks total in Chicago resulted in 792 performances, nine shows being given weekly.

During its travels the National Company of Oklahoma!" has visited 114 cities from Boston to Los Angeles and Vancouver to New Orleans, appearing before approximately 7,000,000 persons to receipts topping \$12,000,000, not including admission taxes, covering more than 60,000 miles by train, and playing not only in theatres of ordinary size but also in great auditoriums. Without exception new local records for receipts and attendance, and for the number of persons turned away, were set—records which still stand, except for a few which recently were passed by "South Pacific."

Some of the weekly receipts border on the fantastic, such as \$119,118.50 in eight performances in Oklahoma City Auditorium, seating 6,000—completely sold out ten days in advance; \$90,277.25 in Des Moines; \$78,685 in Tulsa; over \$72,000 in Richmond, Virginia, and more than \$71,000 in Denver. Weeks of between \$50,000 and \$65,000 were so frequent as to be taken as a matter of course, such as \$64,000 in Dallas; \$63,000 in Hartford; \$57,000 in Kansas City (four different times); \$56,000 in Omaha; \$56,000 in Toledo; \$57,000 in Rochester; \$54,000 in Winnepeg and in Houston; \$52,000 in New Orleans; \$51,000 in Providence; \$51,000 in Portland, Oregon; \$49,000 in Wichita; \$48,000 in Cincinnati; and four engagements in Minneapolis ranging from \$41,000 to \$44,000.

The above, of course, were in large auditoriums. Long runs made up the dif-

(Please turn to Page 18)

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MUSICAL NUMBERS

(Continued from Page 15)

"All er Nothin'" Ado Annie and Will
Danced by Jean Bledsoe and Marquita Living

SCENE 2

Reprise: "People Will Say We're in Love" Curly and Laurey
"Oklahoma" Curly, Laurey, Aunt Eller, Cord Elam, Fred and Ensemble
"Oh, What a Beautiful Mornin'" Laurey, Curly and Ensemble

DANCERS: Esta Beck, Anita Berman, Jean Bledsoe, Patricia Brooks, Albertina Hortsmann, Leonore Landau, Marquita Living, Jeanne Parsons, Lillian Scheef, Norinne Masters, Glenn Forbes, Edmund Gasper, Gene Neal, Joe Ribeiro, Billy Ross, Alton Ruff, William Maguire.

SINGERS: Marigene Gehrlein, Davie Gladstone, Caro Jones, Virginia Knapp, Betty Woodburn, Louise Pearl, Marlys Johnston, John Addis, Bob Lord, Charles Scott, Gordon Woodburn, Art Barry, Don Phillips.



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OKLAHOMA!

(Continued from Page 16)

ference in theatres of ordinary capacity such as the great Chicago record at the Erlanger Theatre. Three months at the Curran Theatre in San Francisco brought in \$493,000, an average of about \$41,000 per week, with literally thousands turned away. It was practically the same thing in the slightly smaller Biltmore Theatre in

Los Angeles where, in the same length of time, the gross was \$460,000, an average of \$38,000 per week—and with the same big turnaway. On top of that, there was a \$45,000 week in nearby Pasadena, one of about the same figure in Sacramento, and a half week in San Jose at \$29,000. And so on almost ad infinitum.

One of the most impressive parts of the National Company of "Oklahoma!'s" achievement has been its big business on repeats. It has sold out on mail orders alone seven times at the Royal Alexandra Theatre in Toronto. There have been six big engagements in Cleveland, Pittsburgh, St. Louis, Detroit, Columbus, Milwaukee, Kansas City, Cincinnati, and Boston; four in Washington, Baltimore and Philadelphia; and three in Seattle, San Francisco, Los Angeles, Dallas, Houston, San Antonio, New Orleans and Atlanta. About the only difference between these repeats and the first engagements has been that not so many were turned away.

An important part of "Oklahoma!'s" popularity does not appear in the receipts figures. Many other attractions have enjoyed "sold out" houses in the same places that the Theatre Guild's magic musical has. The difference lies in the number who could not be taken care of. In that respect "Oklahoma!" has stood preeminent. As an example, the first time it played the Hanna Theatre, Cleveland, the booking was for one week. Mail orders came in such volume they were delivered in large post office pouches. The

(Please turn to Page 20)

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CREDITS

Costumes for entire production by Brooks Costume Co. Stockings by Jessie Zimmer. Shoes by LaRay. Wigs by Lerch. Jewelry by Money. Scenery built and executed by Imperial Scenic Studios, Inc. Drapery fabrics by Frankel Associates, Inc. Fabrics by Gladstone.



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OKLAHOMA!

(Continued from Page 18)

money capacity of the theatre at the prices was about \$34,500. Checks in the amount of over \$118,000, enough to buy the house out nearly three times more, came in!! More than \$85,000 had to be returned to disappointed patrons. The box-office force was tripled to handle the demand and send back the checks.

A similar case on a larger scale was at the Cass Theatre, Detroit, on the company's first engagement there. Twenty extra helpers had to be employed to take care of the deluge of mail orders for the four-week engagement. The house capacity was about \$150,000 for the four weeks. The value of the checks returned was slightly under \$200,000. The volume was so extraordinary that the management (as had been done in Cleveland) had them tabulated before being sent back. Six of the largest mail pouches were required to handle them and the post office sent a special wagon to pick them up.

These were far from isolated instances. The same thing happened in varying degrees in every city played on the company's first time around, other particularly notable instances being Pittsburgh, St. Louis, Columbus, Minneapolis, Kansas
 (Please turn to Page 22)

UNDERSTUDIES

(Understudies never substitute for listed players unless a specific announcement is made at time of the performance).

Aunt Eller	.....	Davie Gladstone
Curly	.....	Charles Scott
Laurey	.....	Marigene Gehrlein
Cord Elam	.....	Gordon Woodburn
Will Parker	.....	Pat Meaney
Jud Fry	.....	Bob Lord
Ado Annie Carnes	.....	Judy Rawlings
Ali Hakim	.....	Owen Martin
Gertie Cummings	.....	Marquita Living
Ellen	Jeanne Parsons
Andrew Carnes	Charles Hart
Jess	Don Phillips
Chalmers	Bill Ross

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OKLAHOMA!

(Continued from Page 20)

City, San Francisco, Los Angeles, Toronto, and in Philadelphia where the fabulous show ran for five months to full capacity — except during the July 4th week — throughout one of the hottest, most humid of the uncomfortable summers for which that city is noted.

Of course, the foregoing is only a part of the grand over all "Oklahoma!" record. It does not take into consideration its four years in the British Isles, three years and five months of which were spent in London during which time 1,635 performances, a record for American plays of all types in that city, were given. Nor the companies which played for over two years in South Africa and Australia for a joint total of above 1,500 performances, nor the Copenhagen and Stockholm productions in Danish and Swedish which accounted for a few hundred more. This all adds up to well over 8,000 performances in seven countries in eight years.

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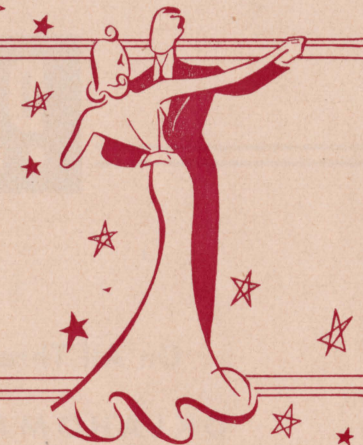
Company Manager	Harry Shapiro
Publicity Director	George Florida
Stage Mgr.	David Sidney Weinstein
1st Asst. Stage Mgr.	Pat Meaney
2nd Asst. Stage Mgr.	Chas. Scott
Ballet Captain	Victor Griffin
Master Carpenter	Clinton "Shorty" Edwards
Flyman	George Baur
Master Electrician	Fred Otto
Asst. Electrician	Ralph Spost
Front Light Man	Harold Foster
Master of Properties	Robert Whittet
Wardrobe Mistress	Ollie Johnstone
Asst. Wardrobe Mistress	Ruth Hunter
Librarian	Arthur Feman
Mgr. of Orchestra Personnel	Sol Gussikoff

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PAGE TWENTY-THREE

PAGE TWENTY-TWO

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