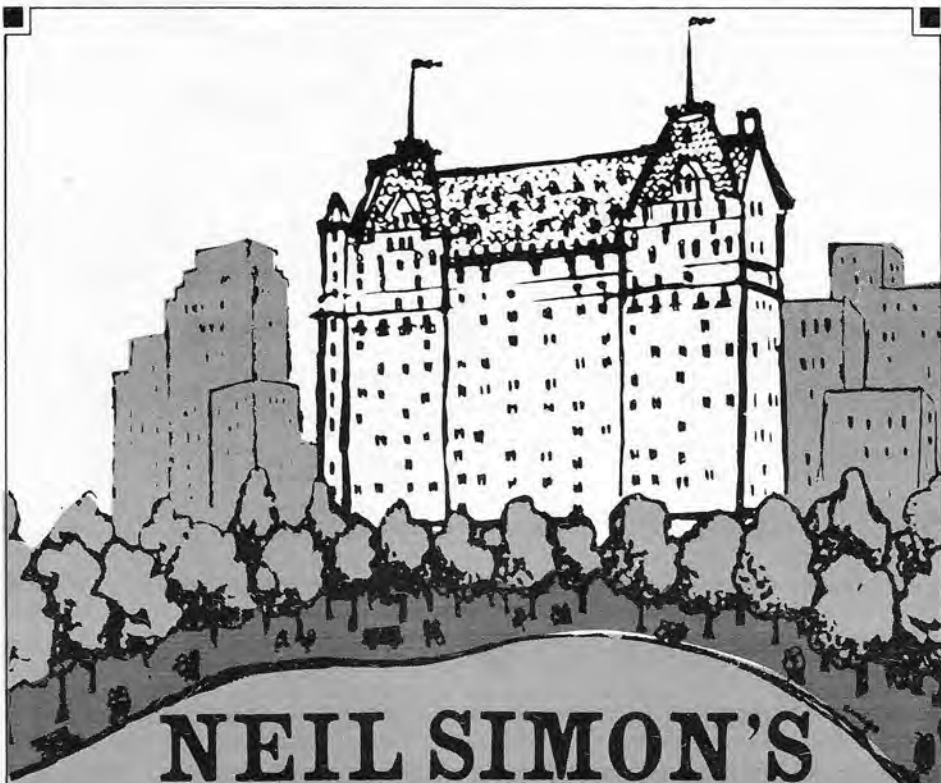


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NEIL SIMON'S Comedy PLAZA SUITE

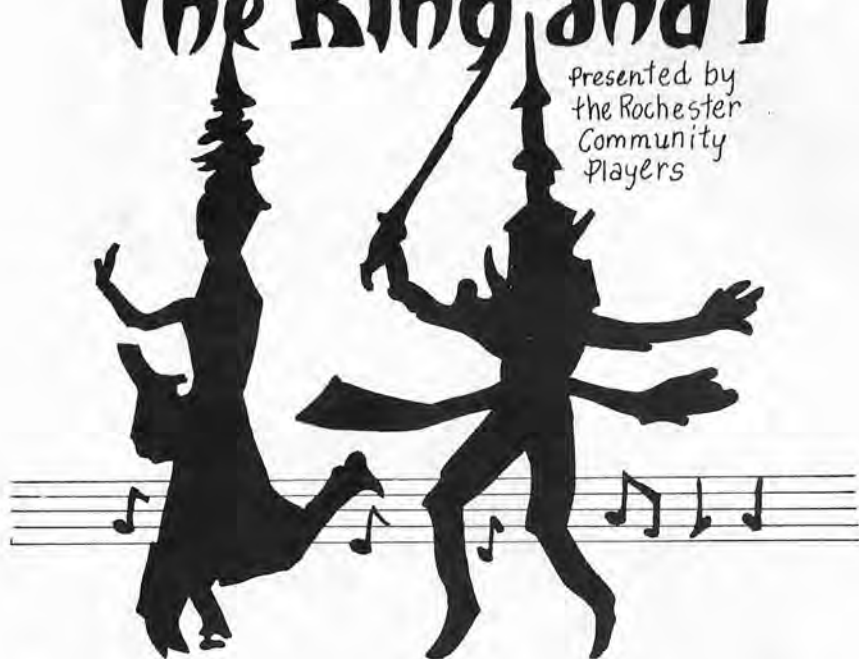
November 25, 26, 27, 30
December 1, 2, 3, 4, 1977



New Year's Eve Champagne Benefit

The King and I

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Celebrate New Year's Eve in a spectacular way. Attend our premiere performance of Rogers and Hammerstein's "The King and I" — 8:00 p.m., December 31st at The Wilson Arts Center.

It's the delightful tale of an English widow, Anna, assigned to tutor the many children of the King of Siam. Exotic costumes, spectacular dances, this delightful musical features such favorites as "Whistle a Happy Tune", "Hello Young Lovers", "Getting to Know You" and many more.

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JOAN WILLIAMS
President of the
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A WARM WELCOME to the first show of the Rochester Community Players' 54th Season. We promise a fun-filled year of theatre and plan to entertain you with comedy, song, dance and mystery. I hope you will join us regularly for evenings of laughter, foot-tapping and humming along. It is a wonderful way to allay your worries and return home with a lighter heart.

Our professionally directed and beautifully staged productions can also serve your organizations as an excellent and easy fundraiser. Benefit performances can be arranged for any of our five shows this season.

Acting and dance classes are a part of our service to the cultural community in Rochester. We encourage inquiry and involvement in these areas.

VOLUNTEERS are sought after, welcomed and needed on stage in our production crews, office and box offices. Join us in any way. We would love to have you!

The Board of Directors and members of RCP also wish to thank patrons for their contributions toward operating expenses of the 1977-1978 Season. Your generous contribution rekindles our efforts and desires to present the Rochester community with excellent theatre.

Joan B. Williams



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BOX OFFICE INFORMATION

Rochester Community Players presents ...
"THE KING AND I" by Rodgers and Hammerstein

Special Benefit Performance on New Year's Eve at 8:00 PM
Performance dates: January 1, 4, 5, 6, 7, 8, 11, 12, 13, 14 and 15

SEASON MEMBERS: Mail Reservations Only: Start Friday, December 9th
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Phone & Window Reservations: Box Office opens
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GENERAL PUBLIC: Box Office opens Monday, December 26th from noon-5:00
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A NIGHT AT THE "PLAZA SUITE"

"Plaza Suite" is the seventh in order of production of the phenomenal series of great stage hits by Neil Simon, by all odds the most successful living American playwright. It kept New York audiences convulsed with laughter for two years and eight months, from February 1968 to October 1970, for a total of 1,097 performances, and it similarly has made audiences rock with mirth in many other cities across America.

In "Plaza Suite" Mr. Simon fastened together a trio of separate comedies, unified by their all taking place in the same suite of New York's legendary Hotel Plaza, the grand dame of hotels which opened in 1907 and is still, at the corner of Fifth Avenue and 59th Street, overlooking Central Park, the most fashionable of Manhattan's inns.

The comedy provides much laughter while searching out some bleak truths about modern male-female relationships.

Although many people may wonder about the "theatrical weight" of a Simon comedy, Walter Kerr of the New York Times offered some insight on Neil Simon's comic genius:

"Whenever a playwright manages to be hilariously funny all night long, as Neil Simon does in "Plaza Suite," he is in immediate danger of being condescended to. He will be tolerated, of course; somehow or other what is unmistakably entertaining is always tolerated. For he is, after all, only a cunning gagman, perhaps a master of the one-liner who ought to be working for Bob Hope. The proof? The jokes. They keep coming so fast. No man who can turn a laugh so readily, so unflinchingly, could possibly be mistaken for a serious craftsman. The message is, professional funnymen belong on television, laugh when you will, applaud if you must, but never admire.

cont'd on pg. 6.

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"Well, I admire "Plaza Suite" very much. This sort of apparently idle, always amiable cork-popping improvisation is exceedingly difficult to bring off; if it weren't we'd have hordes of such "trifles" instead of one good one every two years.

The essential fact is that after casual amusement we come to insights that are real and serious and freshly stated. We are touched with something that runs like a gentle undertow beneath quite a bit of the nonsense.

Is the trace of seriousness spurious? Is it a sham gesture toward mild weight forced into the rattle-on fun to keep it from rattling too transparently, a vein borrowed from more responsible playwrights and only shallowly explored by way of booking up a plot? Not at all. We come to the point I have been edging up on. Neil Simon has the degree of substance proper to light domestic comedy."

In the Broadway theatre's lexicon, any playwright who manages to write two highly successful plays during a lifetime career is counted very talented. With three hits he is regarded as phenomenal, with four prodigious, with five he is marked as a genius. Beyond that he gets brevetted with such descriptions as super-genius, colossal, monumental, unparalleled.

And all of these have been applied to Neil Simon, whose hits have included such theatrical milestones as "Barefoot in the Park: (1,532 performances in New York), "The Odd Couple" (965 performances) and "Promises, Promises" (over 1,100 performances), as well as three others that ran over 600 performances and three others that ran over 250 performances.



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SAM NASH
Ed Casey

Ed has appeared in numerous productions for RCP. He had leading parts in "How the Other Half Loves", "Cactus Flower", "Men in White" and "Sunday in New York". In the spring of 1976, Ed had the starring role in "Finishing Touches", the last production at the old Playhouse on Meigs and Clinton. He is working on his doctorate in Educational Administration at the State University of New York at Buffalo and is English Department Chairman for the Churchville-Chili High School.

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KAREN NASH
Marcia Slutzsky

Marcia is making her RCP debut in "Plaza Suite" but she has amassed impressive credentials in New York theatre. Early in her theatre career, she worked for Joseph Papp at the Delacorte Theatre and appeared in "Spoon River Anthology", "Brecht on Brecht", and "Before Breakfast". A versatile actress, Marcia has performed leading roles in comedy and drama. She played Gittel in "Two for the Seesaw" and the old woman in Lonesco's "The Chairs". Besides her career as actress and housewife, Marcia is employed as Community Service Assistant for Roth High School.

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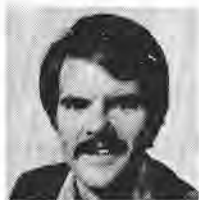
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MURIEL TATE
Karen Cosmas

Last season Karen stage managed "See How They Run", "Oliver" and "Sherlock Holmes" and this season the Rotary Benefit "Room Service". The RCP would have difficulty managing without her. She is editor of "Footlight Footnotes", our theatrical newsletter, and of the "Crankcase" column in our PLAYBILL. She has worked in every theatrical area and is making her acting debut with RCP in "Plaza Suite". When not at the Playhouse (which is rarely), she is Marketing Representative for the Association for Retarded Citizens. Karen has a B.A. in Philosophy from New York University.



**JESSE
KIPLINGER**
William Little

Bill is a graduate of Ithaca College and Syracuse University with a B.S. in Communication Arts. He is an account executive with Wolfe Associates. Last season he was seen as the lovable rogue in "The Happy Time" and the quick-witted con artist Gilbert Bodley in "Not Now Darling". Recently, he was the sharp, shrewd theatrical producer in the RCP Rotary Benefit, "Room Service". Bill is a Board member for the RCP and Chairman of the Players' Publicity Committee. His energetic and enthusiastic attitude toward his work and theatre keeps him extraordinarily busy but he "loves every minute of it."

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“PLAZA SUITE”

by Neil Simon

Directed by *Arnold Johnson*
Setting & Technical Direction by *Ira Domser*
Lighting by *Chester Hartwell*
Costuming by *Brenda Fraser*

Cast of Characters

Act I - Visitor from Mamaroneck

KAREN NASH Marcia Slutzky
SAM NASH Edward Casey
BELLHOP John B. Everett
WAITER William Ruoff
JEAN McCORMACK Jill Weingartner

ACT II - Visitor from Hollywood

JESSE KIPLINGER William Little
MURIEL TATE Karen Cosmas

ACT III - Visitor from Forest Hills

NORMA HUBLEY Lois M. Grant
ROY HUBLEY Jack Bartley
BORDEN EISLER Patrick Adams
MIMSEY HUBLEY Marlene Pasch

Synopsis of Scenes

These are three plays all taking place in the same suite 719 in the Plaza Hotel.

Act One

Time: About four in the afternoon, mid-December

Act Two

Time: About three in the afternoon on a warm, sunny spring day.

Act Three

Time: Three o'clock on a warm Saturday afternoon in spring

There will be two 10 minute intermissions.
(Refreshments will be served in the lobby during intermission.)

“Plaza Suite” is presented through special arrangements with Samuel French, Inc., New York City.

"PLAZA SUITE" PRODUCTION STAFF

Stage Manager: **WILLIAM RUOFF**
 Properties Chairman: **KATHLEEN ECKMAN**
 Lighting Operator: **JOSEPH VONASEK**
 Set Construction: **MICHAEL DUDA, SYLVIA SHERET-NEWMAN, MICHAEL MAZZOLA, SALLY D. SPRINGETT**



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 Musical Director: JOHN GASPAR
 Newsletter Editor: KAREN COSMAS
 Drama Classes: SUSAN LICHTMAN
 Dance Classes: NANCY GASPAR
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House Managers: BOARD OF DIRECTORS

Our special thanks to all who helped but because of our printing deadline could not be included in this program.

HISTORICAL HIGHLIGHTS

In the early 1920's Rochester was largely a stop for touring professional theatre companies, vaudeville acts, and traveling musicians. The Eastman Theatre had just started and was barely coming into its own. The advent of the commercial motion picture had appeared within the past decade and movie theatres were being built around the city, with theatres like the Bijou on East Avenue showing Hollywood films regularly. Many professional theatre groups passed through Rochester on their way to and from Broadway. Many of the greatest actors of that time made appearances in Rochester at the Lyceum Theatre on Clinton Avenue just south of the Main Street intersection.

Although the 1920's was the start of the community theatre explosion across the country, Rochester had no established amateur theatre aside from a few hastily organized groups such as the Prince Street Players.

Spurred by the efforts of Mrs. T. Raymond Finucane, a definite need for live theatre, and the wish for a theatre made up of members of the community with activities over which the members themselves could exercise control, a community theatre was started. The idea was to fill a dramatic gap which existed in Rochester at that time, as well as giving the members of the community an opportunity to act on stage and to utilize their creative talents in the fields of playwriting, costumes, publicity, set construction, and other capacities of their choice. It was a need for this live theatre which brought the original members together in October 1923; a need which they articulated in the first RCP constitution of 1924:

"The purpose of this corporation...are the development and cultivation of theatrical art, the education of the public to the appreciation of dramatic art, the training of dramatic artists, the stimulation of

playwriting, and the development of high literary and dramatic standards..."

The first dramatic attempt of the newly organized Players was in 1925 when three directors, Franklin Jones, Edgar Rose and Don Manning presented "Wedding Bells". This play was so successful that "The Charm School" and "Expressing Willie" were both produced before October of 1925. Then, in order to facilitate the highest quality theatre possible the Rochester Community Players decided to hire a professional artistic director. Robert Stevens from New York City was hired for a three week engagement to direct "Dulcy" and so impressed the Players that he stayed for 28 years.

The headquarters for RCP at this time was the German Club on Gregory Street, known as the Gregory Street Playhouse. Here the cast and audience had to contend with the sound effect of the bowling alleys directly beneath the theatre and the leaky sand bags used as curtain counter-balance. However, the Players persevered in their dramatic aims and in November 1925 presented "In the Next Room", followed in December by "The Goose Hangs High" and in January 1926 "Kick In". Next came "Three Old Meddlers" written by Rochesterian Elizabeth Gould and "Outward Bound" which closed a successful first season of community theatre in Rochester.

Due to the success of their first year, the original members desired a permanent location, a well equipped facility, a theatre they could call home. Through the selling of bonds to members and interested local theatre-goers, the Players were able to purchase the Second German Baptist Church on the corner of Clinton Avenue South and Meigs Street. The church was purchased in July of 1926 and the first production in the new theatre was "Captain Applegate" in November 1926.

The Little Theatre movement in America was flourishing at this time and RCP did

Cont'd on pg. 16

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NORMA HUBLEY
Lois Grant

Lois was born in Brooklyn, New York and lived for several years in North Carolina where she acted for the Raleigh Little Theatre. She had major roles in "The Happy Time", "Light Up The Sky", "Darkness at Noon" and "Come Back Little Sheba". Lois also honed her acting skills at the Greek Theatre In-The-Woods in Connecticut and the Cherry Lane Theatre in New York's Greenwich Village. Here at RCP, Lois played in "Sunshine Boys", "Nightwatch" and "Happy Time". Her most recent appearance was Mrs. Frencham in last season's "Not Now Darling". When not involved in theatre, Lois is Food Service Manager for J.M. Fields.



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ROY HUBLEY
Jack Bartley

Jack Bartley is very well known to local theatre audiences and has appeared in scores of musicals, comedies and dramas. Last season, he was seen the RCP production of "Oliver!" and also appeared in "Sherlock Holmes" as the bumbling Dr. Watson. Jack's first appearance on our stage was in the 1964 production of Shakespeare's "Taming of the Shrew". He is first Vice-President of RCP and is sales coordinator of PLAYBILL advertising. Jack is Manager of Nugents Employment Service.

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MEMBERSHIP CAMPAIGN

The fall drive was completed on November 3 bringing this year's membership total to 3162. The success of the annual drive is always dependent upon a few workers who give their heart, soul, and a little bit more to the Playhouse each fall. Some have done this for years, others have just gotten involved this year, but all seem to have one thing in common—an allegiance to RCP.

Marsh Blu and Jack Potter as co-chairmen, together with Patty Atwater, June Bridgewater, and Sam Campanaro as division leaders, headed the drive. Some spectacular sales efforts, however, were really the master strokes that put real figures into the plus side of the ledger. Workers received credit this year for ads garnered for the Playbill as well as memberships sold, so the figures look quite healthy, but would you believe these efforts in memberships (or equivalent in advertising revenue):

Joan Williams	112
Gladys Holtzman	103
Dolf Bass	52
Charlie Davis	52
Olva Quick	38
Nancy Kennedy	33
Betty Briggs	29
Joanne Gianniny	29
Pat Griffiths	26
Roy Grover	24

As couples, Roy and Corinne Grover brought in 42 memberships, Morris and Ruth Kominz 30 and Ken and June Bridgewater 26. The 26 for the Bridgewaters does not include a new junior membership. Ken and June became parents of their first daughter right in the middle of the drive. That's really going all out to get new members!

Top new workers included Dave Saltreli, Jennifer Walker, Bridget Gedatus, Carolyn Williams, and Brenda Cammilleri. A standing ovation for all of you!

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THE REST OF THE SEASON

THE KING AND I by Rogers and Hammerstein

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This exotic musical will delight young and old with the glorious music of Rogers and Hammerstein. A young widow, Anna, has been imported to the Orient to bring Western civilization to the court of the King of Siam. Anna and the King develop a personal-political conflict which turns into a romantic duel. The subsidiary plot tells the tender but tragic love story of the Burmese slave Tuptim and her lover Lun Tha.

SPEAKING OF MURDER by Audrey and William Roos

March 24-26, March 29-April 2

The most primitive aspects of love and jealousy are followed to a chilling climax in this fascinating suspense thriller. When a widower brings home his lovely second wife, he far from suspects the dark anger and unrequited passion that threatens her life. A captivating and sinister evening for all murder mystery fans.

DON'T START WITHOUT ME by Joyce Rayburn

May 26-28, May 31 and June 1-4

Eric and Vivien have been living quite happily together without feeling any great need for the bonds of matrimony. However, when their newly-wed friends Ruth and Norman arrive, Vivien decides marriage may not be so bad. Her decision leads to wholly unexpected complications. A delightful comedy success from London recently released.

A FUNNY THING HAPPENED ON THE WAY TO THE FORUM by Stephen Sondheim, Burt Shevelove and Lary Gelbart

July 7-9, July 12-16

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nothing of national significance other than flourish right along with it. In its first decade RCP grew to the point where they were forced to turn away membership applications. The Playhouse functioned primarily as a social organization whose members were solely interested in entertainment, preferably of high quality but not necessarily so. Members gave lavish dinner parties in their homes prior to the performances and came to the theatre attired in long evening gowns, white tie, tails, and top hat. Instead of asking the box office the time of final curtain, theatre-goers asked "carriage time", a throw-back to the days of horse drawn carriages. Most of RCP's original members were wealthy, which moved one member to observe that the quickest way for a new resident to become accepted into Rochester society was to join the Civic Music Association, and the Rochester Community Players. A production at the Playhouse was primarily a social event, and secondarily an artistic event, with the society section of the newspaper giving it more coverage than the theatre section. It was felt that many attended RCP plays at the time not for what was there, but for who was going to be there. Many of the plays presented in these early years reflected that particular attitude. Artistic merit was rarely of primary consideration. Most of the plays were chosen relative to the play's success and popularity on Broadway, and the cost of royalties.

Nevertheless, this particular status of RCP was one of the sole contributing factors to the Players' outstanding longevity. This alone would set RCP apart from all but a handful of community theatres in America. Combined with the continued interest in live theatre, this status established a base on which many developments of artistic and educational significance were later able to receive support and grow.

Jane Hunting & Mark Boylan

Why Is An Ad Agency Advertising In A Playbill?

Because you may well be exactly the right person for us to reach with this message: "We deliver a good creative product, on time and within budget." A lot of agencies say that. But we do it. And there are people at Kodak, and Bausch & Lomb, and Harris, and Bernzomatic, and First Federal, and Farrel, and several other places who will tell you we do. Besides all that, Bill Little often stars in Plays here. And he's one of us.

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NOTES

CAMERAS of any kind are not permitted in the theatre. Please check with the House Manager.

SMOKING IS PROHIBITED IN ANY PART OF THE WILSON ARTS CENTER. SMOKING IN OUTER LOBBY OR OUTSIDE THE BUILDING ONLY.

THEATREGOERS, please call **473-7550** if you have a change of address.

VOLUNTEERS! Help Us Get Our Act Together! Your help is needed to fill various roles in community theatre. We need Office Workers, Stage Managers, Ushers, Help with Set Construction and Set Painting. Our Costumer needs volunteer workers to form a sewing committee and a Wardrobe Mistress is needed for each production. Call the **Playhouse** at **473-7550** and be an active part of your community theatre!!

SEASON TICKET HOLDERS: Please remember that you will be able to vote for the Acting Award Winners who will receive their honors at the Awards Banquet in July. Consider the outstanding achievements in leading, supporting, minor and bit roles.

A FIRST NIGHTER PARTY will be held at the Spring House immediately following the opening night performance of "**Plaza Suite**". Hors d'oeuvres will be served and a cash bar provided. Join us and meet the cast, production staff and your friends. **ALL ARE WELCOME!!**

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The Playhouse

820 Clinton Ave. South (Corner of Meigs and Clinton)

PLAYHOUSE WORKSHOPS/WINTER SESSION

DANCE CLASSES Instructor: Nancy Gaspar
Two classes will be offered: Jazz Technique I for adults every Monday night 7:00-8:30 p.m. and Introduction to Dance for children ages 8-13 every Saturday afternoon from 2:30-3:30 p.m.

Class fee: Single class/\$3.25 6 Classes/\$18.00

STAGE CRAFT CLASSES Instructor: Ira Domser
Saturday mornings 10:00-12:00 noon for ages high school through adult. Training in proper tool use, flat construction, painting techniques and general lighting.

Class fee: **\$30.00** for all 10 sessions

PLAYHOUSE JUNIOR DRAMA CLASSES Instructor: Susan Lichtman
For children ages 7-13, 10 class sessions on Saturday mornings. Basic training in mime, children's theatre games, vocal techniques and stage movement.

Class fee: **\$30.00** for 10 sessions

ACTING WORKSHOPS/BEGINNING & INTERMEDIATE Instructor: Susan Lichtman
Tuesday and Thursday nights from 7:00-8:30 p.m. Training in voice, movement, basic acting technique and improvisation ending in scene studies.

Class fee: **\$30.00** for 10 sessions

FOR INFORMATION ON CLASSES NOW FORMING, PLEASE CALL 473-7550.



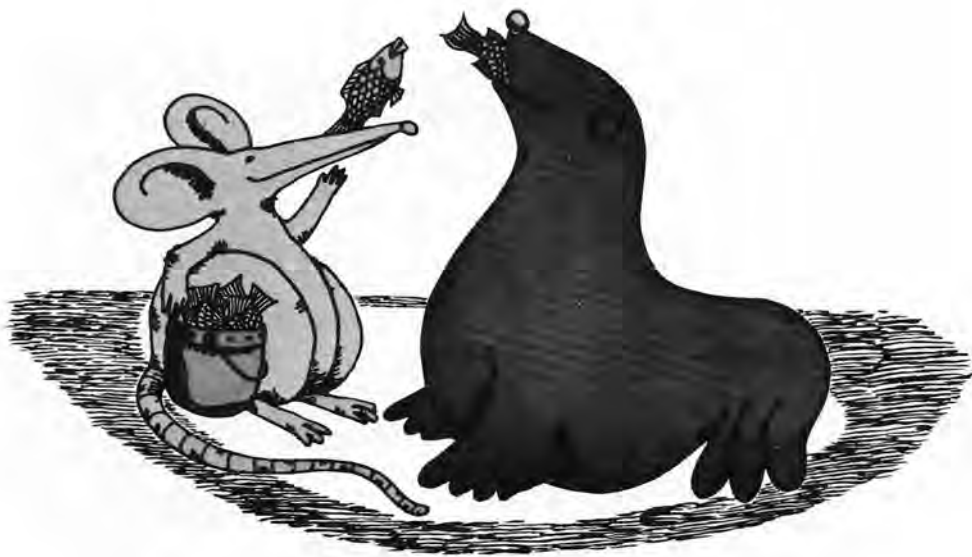
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Not surprisingly, most people haven't heard it. Because it's a fable about basic economics. And even though most people worry about economic problems, few really understand our free enterprise system.

Especially young people. Many of them grossly overestimate the amount of profit businesses earn, while ignoring how profit makes possible better pollution control and supports social responsibility. They look to government regulation—and even nationalization—as a panacea, but overlook the fact that capital investment sustains jobs and provides new ones. They expect higher wages for labor and higher taxes on industry without higher prices.

The list of misconceptions is a long one. But instead of pointing fingers at educators and politicians, Kodak did what comes naturally.

We made a movie. It's called "What's

Wrong with the American Economic System?" Narrated by former board chairman Gerald B. Zornow, the 25-minute film stars the mouse and seal, a herd of Rocky Mountain goats, and a menagerie of other animals. Its fables clarify such economic fundamentals as profits, competition, capital, marketing, and productivity.

Although the morals to the stories differ, they lead to the same conclusion. Nothing's perfect, including the free enterprise system. But it's worked far better than any alternative.

If you'd like to show our film, just write: Eastman Kodak Company, Dept. 023, Rochester, N.Y. 14650. There's no charge.



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