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The Wizard of Oz (1992)

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Fall 11-6-1992

## The Wizard of Oz Playbill

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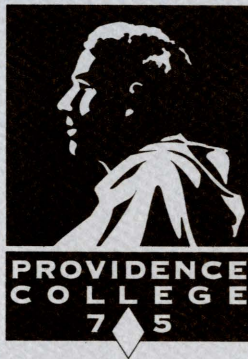
**THE BLACKFRIARS**  
**T H E A T R E**

**1992-1993  
SEASON**

AMERICAN COLLEGE THEATER FESTIVAL XXV

*Presented and Produced by*  
The John F. Kennedy Center  
For the Performing Arts

*Supported in Part by*  
The Kennedy Center Corporate Fund  
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CELEBRATING SEVENTY-FIVE YEARS  
OF VALUES THAT ENDURE.

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PROVIDENCE COLLEGE,  
PROVIDENCE, RHODE ISLAND 02918

PROVIDENCE COLLEGE THEATRE DEPARTMENT

presents

# *The Wizard of Oz*

Music and Lyrics by  
HAROLD ARLEN and E.Y. HARBURG

Based on the book by L. FRANK BAUM

DIRECTED BY  
M. G. FARRELL

Musical Direction By  
James Ascoli

SET DESIGN BY  
Nancy J. Pontius

COSTUME DESIGN BY  
David Costa-Cabral

LIGHTING DESIGN BY  
Kathleen Giebler

CHOREOGRAPHY BY  
Wendy Oliver

“Never question the truth of what you  
fail to understand, for the world is  
filled with wonders!”

*L. Frank Baum*

*In Memoriam*  
Skip Buss 1952 — 1991

**The Blackfriars Theatre**

**November 6, 7, 8, 13, 14, 15, 20, 21, and 22, 1992**

This show is produced by arrangement with, and the music and dialogue material furnished by TAMS-WITMARK MUSIC LIBRARY, INC. 560 Lexington Avenue, New York, N.Y. 10022.

## THE COMPANY

|  |  |
|--|--|
| Professor Marvel/Guardian of the Gate/<br>The Wizard of Oz ..... | Marlon L. Davis  |
| Dorothy Gale .....   | Rebecca Kupka  |
| Aunt Em .....  | Hoda Baron   |
| Uncle Henry .....  | Harold Baron   |
| Glinda .....   | Jodi L. Botelho/<br>Nicole Kempskie  |
| The Scarecrow .....  | Leigh A. Price   |
| The Tinman .....   | Matt Leonard   |
| The Cowardly Lion .....  | Dan Lesho  |
| The Wicked Witch of the West .....                               | Dana Williams  |
| Crows .....  | Heidi Kopp,<br>Stephanie Kraus, Jennifer Miller  |
| Apple Trees .....  | Beth Ford,<br>Jennifer O'Donnell, Kara Schlick   |
| Winkie General .....   | Neal Pandozzi  |
| Winkies .....  | Gwen Gelsinon,<br>Deirdre O'Sullivan, F. Michael Scafati,<br>Kara Schlick  |
| Nikko .....  | Rita Rossi   |
| Cyclone/Citizens of the Emerald City ..                          | Jodi L. Botelho, Beth Ford,<br>Gwen Gelsinon, Nicole Kempskie,<br>Heidi Kopp, Stephanie Kraus,<br>Jennifer Miller, Jennifer O'Donnell,<br>Deirdre O'Sullivan, Neal Pandozzi,<br>Rita Rossi, F. Michael Scafati,<br>Kara Schlick  |
| <i>The Munchkins:</i>  |  |
| Mayor .....  | Beth Ford  |
| Barrister .....  | Gwen Gelsinon  |
| City Trustees .....  | Jennifer Miller, Jennifer O'Donnell  |
| Coroner .....  | F. Michael Scafati   |
| Lullaby League .....   | Amanda Day, Ilana Kahn,<br>Caolan Madden   |
| Lollipop Guild .....   | Michael Dyer, Nora Farrell,<br>Willie Farrell  |
| Citizens of Munchkinland .....                                   | Jodi L. Botelho, Amanda Day,<br>Michael Day, Michael Dyer,<br>Nora Farrell, Willie Farrell,<br>Beth Ford, Gwen Gelsinon,<br>Ilana Kahn, Nicole Kempskie,<br>Heidi Kopp, Stephanie Kraus,<br>Caolan Madden, Rory Madden,<br>Jennifer Miller, Jennifer O'Donnell,<br>Neal Pandozzi, Rita Rossi, Kara Schlick |

# THE MUSICAL NUMBERS

## Act One

|   |  |
|---|--|
| Prologue .....                          | Professor Marvel and The Band            |
| "Over the Rainbow" .....                | Dorothy                                  |
| "The Twister" .....                     | The Company                              |
| "Munchkinland" .....                    | Glinda, Dorothy, and The Munchkins       |
| "Ding, Dong, The Witch is Dead" .....   | The Munchkins                            |
| "Follow The Yellow Brick Road" .....    | The Munchkins                            |
| "You're Off To See The Wizard" .....    | The Munchkins                            |
| "If I Only Had A Brain" .....           | Scarecrow, Dorothy, and Crows            |
| "Off To See The Wizard" (reprise) ..... | Dorothy and Scarecrow                    |
| "If I Only Had A Heart" .....           | Tinman, Dorothy, Scarecrow,<br>and Trees |
| "Off To See The Wizard" (reprise) ..    | Dorothy, Scarecrow, and Tinman           |
| "If I Only Had The Nerve" .....         | Lion, Dorothy, Scarecrow,<br>and Tinman  |
| "Off To See The Wizard" (reprise) ..... | Dorothy, Scarecrow, Tinman,<br>and Lion  |
| "Poppies" .....                         | The Company                              |
| "Optimistic Voices" .....               | Glinda and The Company                   |
| "Off To See The Wizard" .....           | Dorothy, Scarecrow, Tinman,<br>and Lion  |

## Act Two

|   |  |
|---|--|
| Entr' acte .....                              | The Band and The Company                                     |
| "The Merry Old Land Of Oz" .....              | Dorothy, Scarecrow, Tinman,<br>Lion, and Company             |
| "If I Were King Of The Forest" .....          | Lion, Dorothy, Scarecrow,<br>and Tinman                      |
| "Winkies March" .....                         | The Winkies  |
| "Over The Rainbow" (reprise) .....            | Dorothy  |
| "Ding, Dong, The Witch Is Dead" (reprise) ... | The Winkies, Dorothy,<br>Scarecrow, Tinman, and Lion         |
| "Believe in Yourself" .....                   | Glinda, Dorothy, Scarecrow,<br>Tinman, Lion, and The Company |

## MUSICIANS

|                       |                 |
|-----------------------|-----------------|
| Bass .....            | Kevin Zahm      |
| Drums .....           | William Dennis  |
| Percussion .....      | Gary Heaslip    |
| Piano .....           | James Ascoli    |
| Rehearsal Piano ..... | Julie Konwerski |

## PRODUCTION STAFF

|                                    |  |
|------------------------------------|--|
| Managing Director .....            | David Costa-Cabral   |
| Technical Director .....           | Nancy J. Pontius   |
| Assistant Technical Director ..... | Vincent Sansalone  |
| Stage Manager .....                | William B. Hendee  |
| Assistant Stage Manager .....      | Rebekah Reid   |
| Company Voice Work .....           | R.B. Haller, O.P.  |
| Lighting Board Operator .....      | Abigail Arban  |
| Sound Operator .....               | Sean McDonald  |
| Properties Master .....            | Kathy Parrella   |
| Property Crew .....                | Elizabeth Chisholm,<br>Missie McCoombs   |
| Scenery Running Crew .....         | Kathleen Murphy, Tim Ridge   |
| Special Effects Crew:              |  |
| Pyro Technician .....              | Theresa Brophy, Jennifer Degnan  |
| Fog Technician .....               | Kristen Dykeman  |
| Hair .....                         | Rebekah Reid   |
| Production Assistant .....         | Dwayne Sheppard  |
| Costume Running Crew .....         | Felicia Gieske,<br>John Riggle   |
| Costume Shop Supervisor .....      | Doreen Cabral  |
| Costume Shop Crew .....            | Evelyn Cabral,<br>Stephen Cabral, Lisa Clarke,<br>Amy Flynn, Phyllis Giarrusso,<br>Heather Herman, Kristen Johnson,<br>Vincent Lupino, Kerri Murray,<br>Rebekah Reid   |
| Scene Shop Crew .....              | Abigail Arban,<br>Chris Bonworth, Andrea Borchetta,<br>Jodi Botelho, Jennifer Degnan,<br>William B. Hendee, Kristen Hedlund,<br>Nicole Kempeskie, Daniel Lesho, Ryan Novak,<br>Jason Plante, Jayson Pooler, Dylan Randall,<br>Maureen Ross |
| Photography .....                  | Nancy J. Pontius   |
| Research Assistant .....           | Gwen Gelsinon  |
| Graphics Artist .....              | Pete Mitchell III  |
| Publicity .....                    | Brian T. Clark, Derek Coyne,<br>Christopher Ford, Liz Gibbons,<br>Kathy Parrella   |
| Box Office Manager .....           | Dana Williams  |
| Box Office Assistants .....        | Andrea Gerardi,<br>Christopher Ford, Dwayne Sheppard   |
| House Manager .....                | Brian T. Clark   |
| Ushers .....                       | P.C. Friars Club   |
| Concessions .....                  | Blackfriars Associates   |

## BIOGRAPHIES

**M. G. FARRELL (Director):** Ms. Farrell is an Associate Professor of Theatre and head of the acting program here at Providence College. Her most recent directoral work at the Blackfriars include Steven Sondheim's *Into the Woods* in the Fall of '90 and *Romeo and Juliet* in April of '91. Two seasons ago, Ms. Farrell played the role of Amanda in P.C.'s production of *The Glass Menagerie*.

**JAMES ASCOLI (Musical Director):** Mr. Ascoli has been doing musical theatre throughout the state for the past 18 years, beginning with *A Funny Thing Happened on the Way to the Forum* here at PC. He has also been Drama Director at Middletown High School since 1973. His musical credits include *The Fantastics*, *Camelot*, *Sunday in the Park With George*, and many others.

**DAVID COSTA-CABRAL (Costume Designer):** Mr. Costa-Cabral serves the double duty as Managing Director of the Blackfriars Theatre as well as the Resident Costume Designer. His most recent works during the summer of 1992 were two productions for The Cumberland Company for the Performing Arts — *The Pirates of Penzance* and *Twelfth Night*.

**NANCY J. PONTIUS (Scenic Designer/ Technical Director):** Ms. Pontius comes to Providence College from Dallas, Texas, where she was the Assistant Scenic Designer and Technical Director of the Dallas Opera. She received her M.F.A. from Southern Methodist University and her B.F.A. from Miami University of Ohio. Nancy is starting her 4th season with the Blackfriars theatre. Her Blackfriars credits include *Our Country's Good*, *Ring Round the Moon*, *Metamorphosis*, *The Glass Menagerie*, and *Into the Woods*.

**KATHLEEN GIEBLER (Lighting Designer):** *The Wizard of Oz* is Ms. Giebler's 8th production as lighting designer for the Blackfriars Theatre. She has also lit several shows for the URI theatre department, including *The Miracle Worker*, and the recent production of *On the Verge*. Ms. Giebler is in her 2nd season as resident lighting designer for the Newgate Theatre, where *Dracula* was the latest offering. She has designed lighting for several Off and Off-Off Broadway productions in New York.

**WENDY OLIVER (Choreographer):** Ms. Oliver (MFA, Temple University) has been Assistant Professor of Dance in the Theatre Department at Providence College since 1985, where she has choreographed the musicals *Once Upon A Mattress*, *Evita*, *King of Hearts*, and *Quilters*, and has also served as Director of the Providence College Dance Company. From 1976-81 Ms. Oliver danced professionally with the Minneapolis-based Contactworks, a dance company dedicated to the performance of contact improvisation and choreographed works on contact. She has taught and performed contact extensively in the U.S., and has received choreographic awards from the Minnesota State Arts Board and the National Endowment for the Arts.



## The Beginning of Oz

When L. Frank Baum published **The Wonderful Wizard of Oz** in 1900, the author was not aware that he had written a modern children's classic. It was one of five juvenile titles he produced that year. He modestly admitted to his brother while the work was in press, 'Then there is the other book, the best thing I ever have written, they tell me, **The Wonderful Wizard of Oz . . .** (W.W.) Denslow has made profuse illustrations for it and it will glow with bright colors . . . the publisher . . . expects a sale of at least a quarter of a million copies . . . But the queer, unreliable Public has not yet spoken.' Despite the publisher's optimistic sales prediction, the lavish production of this American fairy tale was so risky that the author and his illustrator had to pay a substantial portion of the printing costs.

But Baum knew that he had written something special. Drawing on the magic and romance of the traditional fairy tales he had so enjoyed in his own childhood, he intended through **The Wonderful Wizard of Oz** to introduce 'a series of newer "wonder tales" in which the stereotyped genie, dwarf and fairy are eliminated, together with all the horrible and blood-curling incident devised by their authors to point a fearsome moral to each tale.' Baum's book was not written to teach but 'solely to pleasure the children of today.' He created a 'modernised fairy tale,' woven out of the commonplace materials of contemporary American life. His story did not open in the Black Forest or off in some mythological country but on a dirt farm in Kansas. His little heroine was not a fairy princess but a regular little girl named Dorothy who travels to a strange land not by fairy wand or rabbit hole but by a prairie cyclone. Her companions through his new fairy land were neither genie, dwarf nor fairy, but rather a scarecrow stuffed with straw, a woodman made entirely out of tin, and a cowardly lion. And the ruler of the wonderful Emerald City proved to be no more than a humbug wizard, a former circus magician from Omaha, Nebraska. The narrative developed from bedtime stories he told his four sons, so Baum was well aware of what children liked and did not like in their fairy tales. No earlier American juvenile book contained more marvellous sights and adventures than those found in Baum's story. Here were many wild beasts and wicked witches to overcome but still nothing to disturb a child's dreams.

Captivated by Baum's extraordinary story and charmed by Denslow's delightful pictures, the queer, unreliable Public made **The Wonderful Wizard of Oz** the best-selling children's book of its day. Now, at age forty-four, after years of struggling in a variety of professions, everything from job printer to chicken farmer, to axle-grease manufacturer to crockery salesman, Baum had finally found his true calling. He devoted the remainder of his life to the writing of a long line of American wonder tales, many concerning countries other than the Land of Oz. 'Imagination,' Baum explained to his young readers, 'has given us the steam engine, the telephone, the talking machine and the automobile, for these things had to be dreamed of before they became realities. So I believe that dreams — day dreams, you know, with your eyes wide open and your brain machinery whizzing — are likely to lead to the betterment of the world. The imaginative child will

become the imaginative man or woman most apt to create, to invent, and therefore to foster civilization.' And no other American children's books contributed more significantly to the imaginative literature of the twentieth century than did Baum's numerous fairy tales.

In 1939, Metro-Goldwyn-Mayer spared no expense in creating the now classic movie of **The Wizard of Oz**. The producers pulled together a dream cast: Judy Garland as Dorothy, Ray Bolger as the Scarecrow, Jack Haley as the Tin Woodman, Bert Lahr as the Cowardly Lion, and Margaret Hamilton as the Wicked Witch of the West. Yip Harburg and Harold Arlen provided one of the finest original scores for any Hollywood musical, remembered best for the haunting ballad 'Over the Rainbow.' The MGM motion picture became a Hollywood legend. Baum would be happy and proud to know that even now, after ninety-two years, **The Wizard of Oz** continues to please the children of today.

### **Oz Goes On . . .** **The making of a classic**

There are all kinds of stories about the making of the famous MGM film, how it almost wasn't Judy Garland at all, how the most famous song, 'Over the Rainbow,' almost got dropped — but there are many others, some quite hair-raising.

The Munchkins — not children in the film but midgets — were a lively crowd and stories abound of their antics. Whether these are true or not, Yip Harburg remembered them as 'a pretty noisy bunch' and it is on record that 'one Munchkin did bite the leg of an MGM policeman who was barring his way . . .'

Buddy Ebsen was the first choice for the Tinman and endured many weeks of costume fittings and make-up tests to get the difficult costume right. He ended up with a rubber nose and chin, painted all over with clown white and covered with aluminium dust all over his face and head. It looked wonderful, but two weeks later Ebsen found himself in the hospital with serious breathing difficulties due, it was thought, to having inhaled the aluminium dust, which had coated his lungs. He never went back to the set and his replacement, Jack Haley, was never told of the incident . . .

The next accident almost removed the Wicked Witch of the West from the film altogether. Mis-timing in the scene where she disappears in fire and smoke set her hat and broom alight, leaving Margaret Hamilton with serious burns to her face and hands. The green witch make-up that covered her face had to be removed with alcohol and, in some pain, Margaret went home bandaged like a mummy. The studio rang the following day to see when she would be back to the set . . .

Shortly after this, her stunt double, Betty Danko, was blown off her broomstick in an explosion that left her hat at the top of the stage. She was in the hospital for 11 days . . . Even the dog playing Toto had problems: trodden on in a crowd scene, she was off for a couple of weeks with a sprained foot . . .

There were other happier stories, though — one of which sounds so much like a studio publicity stunt that is rarely believed, although MGM swore it was true: 'For Professor Marvel's coat they wanted grandeur gone to seed. A nice-looking coat but very tattered. So the Wardrobe Department went down to an old second-hand store on Main Street and bought a whole rack of coats. And Frank Morgan and the wardrobe man and Victor Fleming got together and chose one. It was kind of a Prince Albert coat. It was black broadcloth and it had a velvet collar, but the nap was all worn off the velvet . . . The coat fitted Morgan and had the right look of shabby gentility, and one hot afternoon Frank Morgan turned out the pocket. Inside was the name 'L. Frank Baum.' We wired the tailor in Chicago and sent pictures. And the tailor sent back a notarized letter saying that the coat had been made for Frank Baum.'

It wasn't only the hit song that MGM thought expendable — two of the most exciting dance routines were also cut at the last minute. One of these was the Scarecrow's dance, some ten minutes of brilliant choreography filmed with Ray Bolger on wires, appearing to be blown up into the air by wind. The other was the Jitterbug sequence, where Dorothy and her companions are attacked by these flying insects on their way to the Witch's castle. It took five weeks to film the sequence, and cost \$80,000, but it was cut after the first preview on the grounds that the film was too long and that 'Jitterbug' might be confused with the popular dance of the day.

The ruby slippers worn by Judy Garland in the film were unearthed in 1970, wrapped in a towel and pushed into a bin in the basement of the MGM Wardrobe Department. Covered in dust and cobwebs, many of the sequins missing, they were sent to be restored. In an auction a couple of months later, the slippers fetched \$15,000 — more than any other costume. The man who found them said he felt he had been looking at the 'single most important piece of clothing in the whole world.'

## Oz Interpreted

People have seen Baum's book in many different ways. Henry Littlefield wrote in *American Quarterly* (1964) that *The Wizard of Oz* was a political allegory 'in which the Tin Woodman is seen as the eastern industrial worker (he is discovered by Dorothy in the eastern land of the Munchkins), the Scarecrow as the farmer, and the Lion as the politician (William Jennings Bryan) who, as a group approach the Wizard (McKinley) to ask for relief from their sufferings. Dorothy's magical silver shoes (the proposed silver standard) are lost forever in the deadly desert when she returns to Kansas (when Bryan lost the election)' . . .

## True or False

L. Frank Baum's son maintains that the name 'Oz' came to his father on the spur of the moment and was inspired by the label on the drawer of a filling cabinet which stores papers alphabetically 'O-Z.'

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Trinity Repertory Company  
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Don Madden  
Miami University Theatre



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## PROGRAM NOTES

Smoking is prohibited in the Blackfriars Theatre.

The use of cameras during the performance is strictly prohibited.