

**THE BROWNING
VERSION**

**BY
TERENCE RATTIGAN**

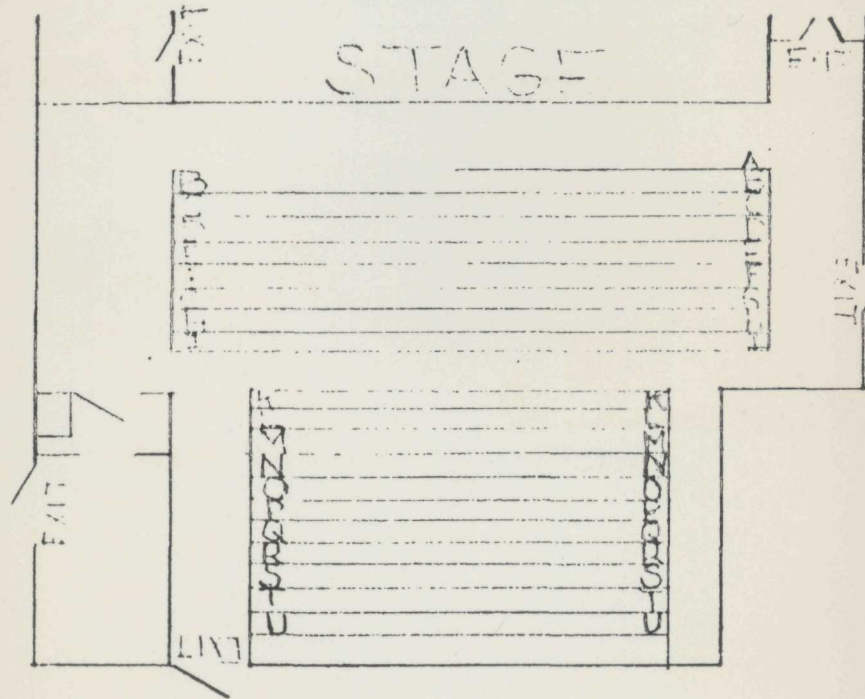
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AT FOREST LAWN**

**BY
LOREES YERBY**

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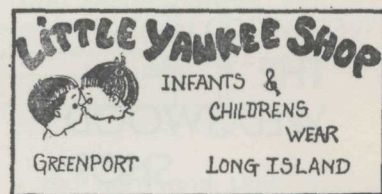
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THE BIRTH OF A MUSICAL

"Which came first, the chicken or the egg?" I can remember so well the frustration I felt as a child when my namesake Dr. Stokes asked me that question. I've been reminded of the incident so often since I wrote THE PEANUT BUTTER PRINCE because people have been asking me, "Which do you write first — the words, the music, or the play?" And the answer is rather like the chicken and the egg — sometimes one, sometimes another, sometimes all at the same time.

When I decided to write THERE COMES A TIME, I had three pieces to start with: a story idea, a few melodies I had jotted down in a notebook, and two complete songs. This story would be for adults, not children — no witches or dragons this time. I knew that the characters in the musicals I had seen who were most real and most interesting were older. In GUYS AND DOLLS Adelaide has Sarah beat by miles, I'll take Meg instead of Lola any day in DAMN YANKEES, and Eliza may be MY FAIR LADY, but I think Higgins steals the show.

I had about a dozen melodies, but I knew that if I wanted a show with twenty songs I'd have to write thirty more to get the right twenty. The two songs I had could probably be used. And from these three pieces came THERE COMES A TIME.

It was fun to watch it grow — each of the pieces giving birth to other pieces until there was a complete show. One of the songs I already had was about a man who had never really been in love — a kind of man's torch song. That gave me the main character — the older bachelor who is the ultimate challenge to every woman, but who has never been caught. Who might catch a man like that? I myself am very attracted by the women who have never married and who seem to be so warm and loving and kind and beautiful that I wonder how they could possibly have been passed by. Perhaps they loved once and were too hurt to ever love again. From this idea came Helen Wrightson and a haunting ballad, "I Found Him in the Summertime."

One catchy piece of melody suggested the words "no one ever married me", and I thought how funny it is to watch the gals who chase the boys so furiously that they scare them away — and wouldn't it be fun to watch one chase a very shy and proper young man. Thus Charlotte and Freddy, and with some adjustments in the lyrics, "I Am Ready Now."

But where would a group like this ever meet? I remember the weekend Maureen and I went skiing in the Poconos — and remember that funny bell boy at Split Rock Lodge? And remember that funny story about Mrs. Zeese's nephew who worked at a summer resort and had to be available for the unattached ladies? I could have a song about —

I still don't know which came first — the chicken or the egg — or the words, the music, or the play. But I had a lot of fun watching THERE COMES A TIME come to be, and I hope that you enjoy watching it in February.

Jack Moffat

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ABOUT THE DIRECTORS

MAUREEN MOFFAT (The Browning Version) and JACK MOFFAT (Save Me a Place at Forest Lawn) have their first opportunity to demonstrate their ability as directors on the same evening. NFCT audiences will remember Maureen as Cockney Maid in "Night Must Fall," the ooh, la la, French maid in "The Happy Time," one of the singing, dancing, baseball widows in "Damn Yankee's" and from that torrid "Steam Heat" number in "Pajama Game". She appeared opposite her husband in the Summer production of "Separate Tables" and as his ghostly wife in the comedy hit "Blithe Spirit". In last season's production of "The Potting Shed" she directed while husband, Jack, played the role of Dr. Kreuzer on stage. The Moffats are the parents of five lovely children.

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GERTRUDE REYNOLDS—and her talented family came to us from the Nutley (N. J.) Little Theatre where she was seen in "Cuckoos on the Hearth", "Berkeley Square" and "Letters to Lucerne". A resident of Mattituck, she has played leading roles for the NFCT in "Blithe Spirit", "The Potting Shed" and "Mary, Mary". Her daughter, Honor, has appeared for the NFCT in "The Crucible" and "Call Me Madam". Her mother, Agnes Mothersele is presently appearing in this production of "Save Me a Place at Forest Lawn". When not on stage Gert has helped out with props for "The Peanut Butter Prince" and was in charge of lighting for "Call Me Madam".

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PRESENTS

The Browning Version

A Drama In One Act
By Terence Rattigan

Directed for the NFCT by Maureen Moffat
By special arrangement with Samuel French, Inc.

CAST (In order of appearance)

John Taplow Clayton Young
Frank Hunter Art Wilks
Millie Crocker-Harris Clacia Young
Andrew Crocker-Harris Jack Moffat
Dr. Frobisher Allan Dawe
Peter Gilbert John Miesner
Mrs. Gilbert Maureen Burns

THE SCENE

The action passes in the sitting-room of the Crocker-Harris's
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Save Me A Place At Forest Lawn

A Comedy in One Act
By Lorees Yerby

Directed for the NFCT by Jack Moffat
By special arrangement with Dramatists Play Service

CAST (in order of appearance)

Clara (an elderly lady) Agnes Mothersele
Gertrude (another elderly lady) Peggy Fellowes

THE SCENE

The interior of a cafeteria
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**ABOUT THE CAST
OF
THE BROWNING VERSION**

(In order of appearance)

CLAYTON YOUNG (John Taplow)—follows in the footsteps of his parents, Hal and Clacia Young in his love for the theatre. His only other appearance was in the role of a page boy in "Kiss Me Kate". This is his first speaking role.

ART WILKS (Frank Hunter)—a science teacher at Southold High School, Art joined the North Fork Community Theatre in time to fill the need for an athletic looking young man who could sing and act in the difficult role of young Joe Hardy in "Damn Yankees". Major roles in "Petticoat Fever", "Pajama Game" and "The Crucible" were followed by chores as stage manager for "The Mousetrap" and "Blithe Spirit". In his last two appearances on the NFCT stage he managed the tour de force of playing one of the gangsters in "Kiss Me Kate", where his rendition of "Brush Up Your Shakespeare" had the sellout audience howling in the aisles with laughter, and the pitiful alcoholic priest in "The Potting Shed". This year Art was honored by being elected president of the NFCT.

CLACIA YOUNG (Millie Crocker-Harris)—one of the hardest working members of the NFCT. Offstage, Clacia has run the gamut from prop girl for "Pajama Game" to director of the 1964-65 season hit comedy "Blithe Spirit" and last season's hilarious production of Jean Kerr's "Mary, Mary". On stage she received critical acclaim for her interpretation of the difficult role of Mrs. Carswell in "The Mousetrap" and Mrs. Potter in last season's drama "The Potting Shed".

(Continued in Page 14)

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**ABOUT THE CAST
OF
The Browning Version (Continued)**

(In order of appearance)

JACK MOFFAT (Andrew Crocker-Harris)—a native of Southold, Jack needs no introduction. But we must say that no one in the group has appeared in such a variety of roles, each one stamped with his professionalism and individuality. To mention a few at random he was Danny, the murderer in "Night Must Fall", Bat Masterson, the gambler in the musical, "Guys and Dolls", the unhappy Major Pollock in "Separate Tables" and the beleaguered husband of two wives in "Blithe Spirit". When not on stage, Jack has been active in every phase of the theatre. An accomplished singer and pianist, he has directed all NFCT musical productions. His summer vacations have been spent in writing original words and music for last season's tremendous hit musical play for children, "The Peanut Butter Prince" and for this season's forthcoming musical comedy, "There Comes A Time"

ALLEN DAWE (Dr. Frobisher)—a newcomer to NFCT audiences is a summer resident of Laurel. A retired executive sales manager of Midland-Ross Corp. of Cleveland, Mr. Dawe has played roles in "Oklahoma" and "South Pacific" for the East Brunswick Community Players of New Jersey.

JOHN MEISNER (Peter Gilbert)—an English teacher at Mattituck High School appeared last season in the male chorus of "Call Me Madam" and was on the production staff of "Mary, Mary".

MAUREEN BURNS (Mrs. Gilbert)—was first introduced to NFCT audiences as a chorus girl in "Kiss Me Kate" where her lovely smile and delightful voice helped make that musical production such a tremendous success more than a year ago. In the interim she has not been idle. Maureen and her husband, Rev. Ben Burns, minister of the Southold Methodist Church, have been delighting audiences throughout the East End with their rendition of Giam Carl Menotti's hilarious one act operetta "The Telephone".

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**ABOUT THE CAST
OF**

Save Me A Place At Forest Lawn

PEGGY FELLOWES (Gertrude)—any appearance by Peggy in a NFCT production is eagerly anticipated by theatre goers of the North Fork. One of the founders of the NFCT, Peggy played the roles of Mrs. Dexter in "The Man Who Came To Dinner" and Reba in "Visit to a Small Planet". As the murder victim in "Night Must Fall", the comical neighbor of the fabulous Joe Hardy in "Damn Yankees" and mother roles in both "Separate Tables" and "The Potting Shed" Peggy proved her versatility to North Fork audiences.

AGNES MOTHERSELE (Clara)—a life member and past president of the Nutley Little Theatre of New Jersey., Agnes has been active in the Amateur Theatre since 1935. She played major roles in such diverse productions as "Arms and the Man", "Outward Bound" and "Lady Windermere's Fan" and directed for the Nutley Little Theatre productions of "Cradle Snatchers", "Trial of Mary Dugan", "Cuckoos on the Hearth" and "George Washington Slept Here". She also played character roles in three productions for The Summerfield Theatre of New Jersey and with the Studio Players at Montclair, N. J. played the Queen in "The Queen's Husband" in 1946. A talented artist, Agnes designed and executed the costumes for last season's original North Fork Community Theatre production of "The Peanut Butter Prince".

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1961-62—Glass Menagerie — Guys and Dolls — The Happy Time

1962-63—The Hasty Heart — Damn Yankees — Petticoat Fever

1963-64—Critics Choice — Pajama Game —The Mousetrap —
Separate Tables

1964-65—The Crucible — Kiss Me Kate — Blithe Spirit

1965-66—The Potting Shed — Peanut Butter Prince —
Call Me Madam — Mary, Mary

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SET CONSTRUCTION Nick Kinsch, Larry Seeger,
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