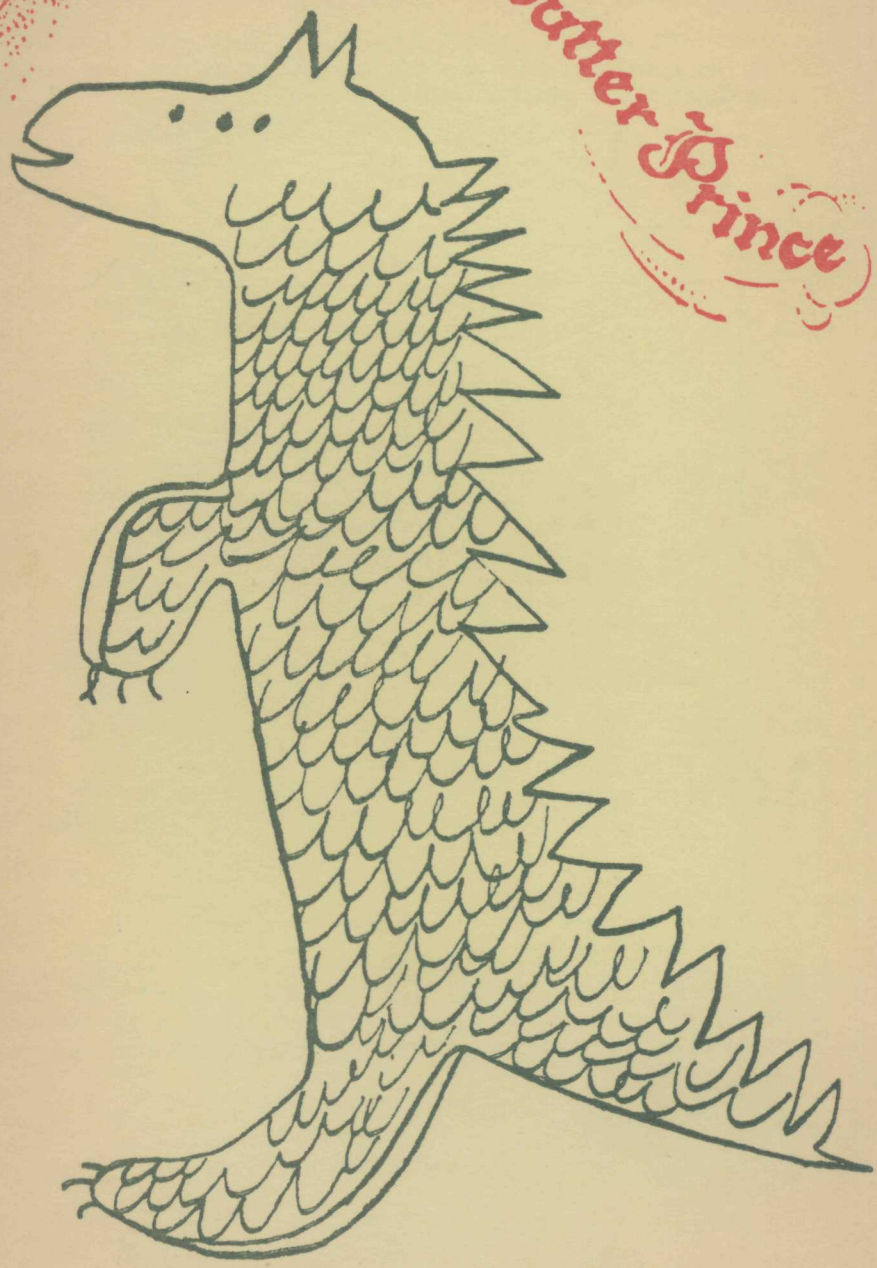
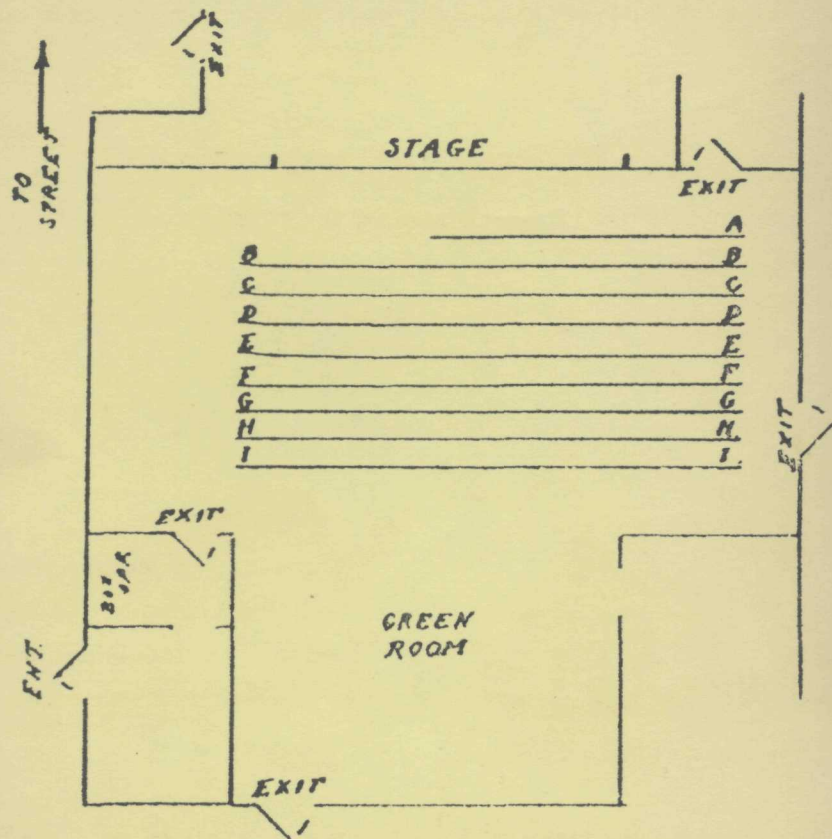


The Peanut Butter Prince



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GOOD EVENING: As you know, March 21st is the first day of Spring. We are happy to start it with a play that is as warm and as light as Spring itself, and hope that this production will help bring the color and brightness of Spring into being before the cheery blossoms bloom. Also, that the "Prince" will be able to dispel some of the cold doldrums of winter still lingering, and replace them with some budding ideas and thoughts of the more pleasant seasons and times ahead.

For some of you who have already seen the play, we sincerely hope that you may have a pleasurable time again. For any who are viewing it for the first time, may I say that if you get half as much enjoyment out of seeing the production as the cast and crew have had in putting it together, we will feel that we have done a worthwhile job.

To those of us who are associated with the "Prince", it seems to have a wee bit of magic in it that was not part of the script. It has been a production of smiles, laughter and general good times. It is sort of difficult to explain, but from the first night that the cast was announced there has been a feeling of "never-never-land", flying brooms and enchanted forests. May some of that rub off on you as you view the performers' efforts.

Now in the words of all fantasies: "ONCE UPON A TIME", IN A FAR OFF LAND, THERE WAS A KING WHO EARLY ONE MORNING, CALLED OUT . . . . well, dear friends, do be patient until the curtain rises!

Respectfully, Art Wilks, President, NFCT



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**WHO'S WHO IN THE CAST**

(In order of appearance)

HAL YOUNG (King) "Uneasy the head that wears a crown". Happily Hal has no problems ruling this kingdom. This is his fifth season with the NFCT. Hal's first role was that of Parker Ballantine in "Critic's Choice", which was followed by the stern minister in "The Crucible", the demanding Fred Petruccio role in "Kiss Me Kate", haunted James in "The Potting Shed", debonair prime minister in "Call Me Madam", mysterious Paul in last year's "There Comes a Time", and the charming wife-throtter, Jules, in "My Three Angels".

Outside the theatre Hal is well known as the designer and builder of many of the most beautiful homes on this end of the island. His design artistry and construction ability have also resulted in some stunning sets for NFCT productions and an appropriately lovely cover for the "She Loves Me" program.

(Continued on Page 6)



## WHO'S WHO IN THE CAST

(Continued from Page 5)

**ART WILKS (Bronny)** Yes, it's him again. He is in another play. Well, what could we do? He did try out, he does fall down rather well, he knew the lines, and after all, he is the President. He is going to take leave of the stage for the next play ("Bell, Book and Candle") and do the lights, something he has wanted to do for quite a while.

Art is one of our character actors, (sometimes that is called type-casting) and Bronny is his favorite character. He feels that Bronny is the type of person who is close to being just what he always wanted to be when he was a kid. (Now you know why he tried out). Bronny is the kid who never quite grew up, or the adult who hasn't become spoiled by the rest of the adults in the world. He is first and foremost sincere, dependable, a worry wart but a friend to the end. (Gulp) This is the second time that Art has been Bronny, (or maybe it is Bronny that has been Art). Art feels that very few parts offer an entrance as good as this one. Let's hope he doesn't end up in your lap.

(Continued on Page 9)

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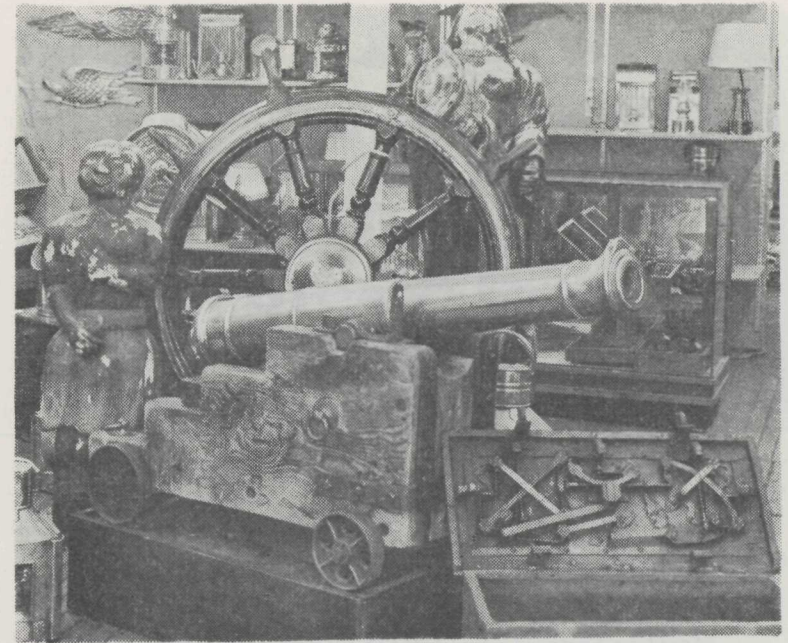
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**WHO'S WHO IN THE CAST**

(Continued from Page 6)

BARBARA JAZOMBЕК (Queen) This is a repeat performance for Barbara. A lifelong resident of Mattituck, now an elementary school teacher, she is very active and interested in community work. Music and singing are her hobbies, not only for her own amusement but also for the enjoyment of her friends.

She sang in "Green Grow The Spuds" and "South Peconic" for the Mothers' Club of the Sacred Heart School, Cutchogue and appeared as soloist in recent PTA shows. For the North Fork Community Theatre Barbara did costumes for "Blithe Spirit", sang in the chorus of "Kiss Me Kate", sang and played Sally Adams, the "hostess with the mostest" in "Call Me Madam", played and sang the part of Helen Wrightson in "There Comes A Time" and was Chairman for Properties for "She Loves Me".

(Continued on Page 10)



## WHO'S WHO IN THE CAST

(Continued from Page 9)

RALPH A. WILLIAMS (Prince) is a resident of Hampton Bays, is married, has one child, Sean, four years old. He served four years with the U. S. Air Force in Germany after finishing high school. He graduated from Kutztown, (Penna.) State College with a B. S. in Art Education. While in college he played Ivan in "Chekov's Marriage Proposal", Warwick in "The Lark", Mr. Manningham in "Angel Street" and Marryin Sam in "Little Abner".

Ralph has been teaching art to 1st to 6th grades in the Westhampton Beach Elementary School for the past six years. We welcome him as a new member of NFCT, as his role as Prince Harry is his first appearance on stage here.

(Continued on Page 13)

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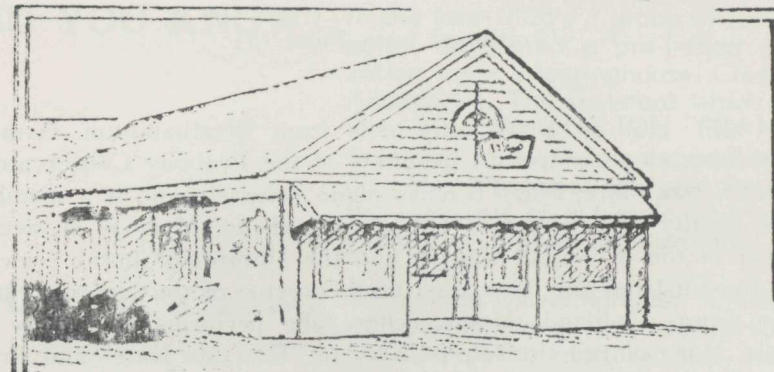
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### WHO'S WHO IN THE CAST

(Continued from Page 10)

JOAN (MRS. CHARLES) SMITH (Hepzi) of Mattituck, is the mother of four children. An art teacher and interior designer, Joan has been a member of NFCT since 1960 and has worked as a Board Member and actress as well as set and cover designer. Her previous experience included engagements in summer stock, educational TV and Community Theatre in Ann Arbor, Michigan. She has two leading-actress awards and one for outstanding service.

Her first role with NFCT was Billie Dawn in "Born Yesterday" and her latest was the maid, Edith, in "Blithe Spirit". She played "Hepzi" in our original production of "The Peanut Butter Prince" to the great delight of the audiences both young and old.

(Continued on Page 14)



## WHO'S WHO IN THE CAST

(Continued from Page 13)

MARY HOLTON (Witch) hails from Westhampton, is married and has two children. A graduate of the Peabody Conservatory of Music, Baltimore, Mary teaches piano privately and is a member of the faculty of St. David's School, Riverhead. Mary is an active member of the Episcopal Church and the Hampton Choral Society. With her husband she is an Assistant Director of the New England Music Camp, Oakland, Maine, where she performs frequently in recitals. Mary played the role of Kate in "Kiss Me Kate" and Princess Maria in "Call Me Madam" with NFCT.

(Continued on Page 17)

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## WHO'S WHO IN THE CAST

(Continued from Page 14)

JAMES McGUYER (Dragon) resides in Jamesport, is married, has one child, a darling baby girl, age two months. An alumnus of the University of Texas, Jim graduated in 1960. He sang leading baritone roles with the university's opera workshop, taught three years choral music in Corsicana, Texas, also elementary music in Riverhead 1963-1965. Performed in Riverhead Theatre Guild's production of "Death of a Salesman" in the role of Howard and "On the Night of January 16th" as the District Attorney.

Jim engaged in extensive church solo work and temple activities in Austin, Texas, New Orleans, New York City and others. Further, he sang in concert at the Riverhead Library, accompanied by Charles Smith in 1965. At present Jim is teaching vocal music at the Riverhead Jr. High School as well as directing the Jamesport Congregational Church choir. We are happy to welcome him as a new member of the NFCT in his first appearance here "on stage".



## THE BIRTH OF THE COVER DRAGON

The dragon on the cover is the work of Albert J. Krupski, age 7, grade 2, son of Mr. and Mrs. Albert J. Krupski of Peconic. Albert is the winner of a contest for young artists that the North Fork Community Theatre recently sponsored at the Cutchogue Elementary School. Mrs. Joan Smith, a member of the theatre group and the art teacher at the school, invited all her students in grades 1 through 4 to participate and submit a drawing of a dragon which would symbolize the theme of the NFCT's current production "The Peanut Butter Prince".

The second place winner is Darlene Bajek, grade 3, daughter of Mr. and Mrs. John Bajek of Cutchogue, whose drawing has been used on an advertising brochure distributed in local libraries and stores. Mrs. Smith mentioned that many drawings were excellently done and that those deserving honorable mention are Grade 1: Carolee Brush, Geraldine Brush, Cheryl Case and Merri Alice Finkel; Grade 2: Lori Bokina and Frank Stepnoski; Grade 3: Tom Bliss, Grade 4: Frank Bush, Kathy Doroski and Elliot Winter.

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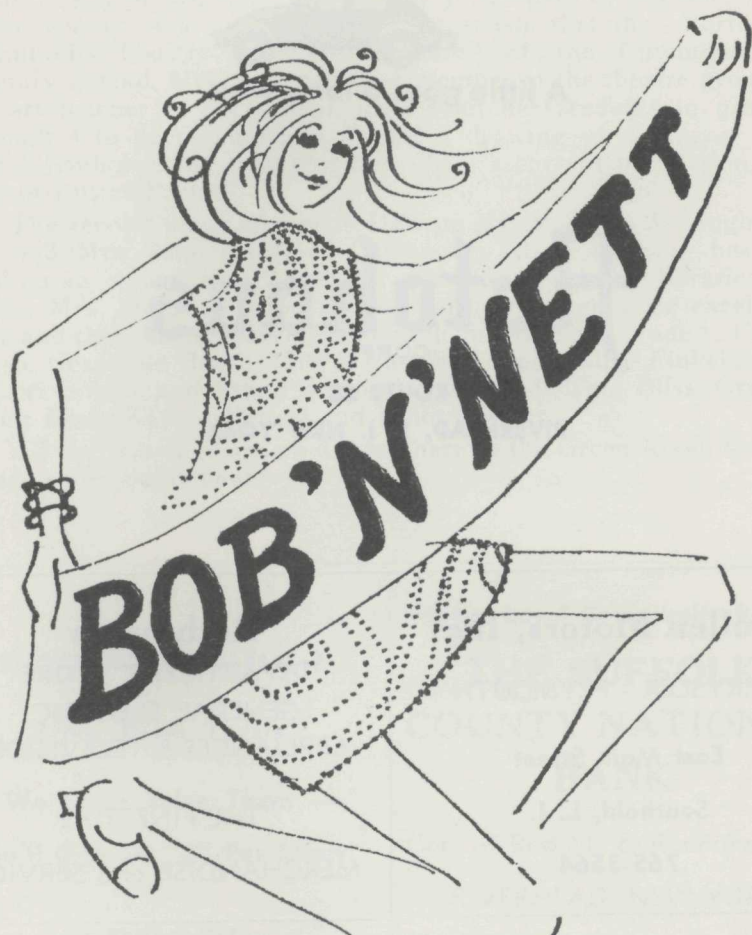
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## SCENES

### ACT I

Scene 1. Palace Dining Room

Scene 2. The Forest

Scene 3. Witch's House

Scene 4. The Forest

Scene 5. The Dragon's Glen

Scene 6. Palace Garden

### ACT II

Scene 1. Outside The Witch's House

Scene 2. The Forest

Scene 3. The Forest

Scene 4: Witch's House

Scene 5. The Forest

Scene 6. Palace Throne Room



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(In Order of Appearance)

KING ..... Hal Young  
BRONNY ..... Art Wilks  
QUEEN ..... Barbara Jazombek  
PRINCE ..... Ralph Williams  
HEPZI ..... Joan Smith  
WITCH ..... Mary Holton  
DRAGON ..... James McGuyer

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### ACT I

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SMILE .....	Queen
HAPPY HEART .....	Prince
JUNIOR WITCH .....	Hepzi
IZZY, DIZZY, MIZZY, COO .....	Hepzi
WITCH'S BREW .....	Witch
HERE COMES TROUBLE .....	Bronny
MISCHIEF .....	Hepzi & Bronny
MOST FANTASTIC DRAGON .....	Dragon
ADRIFT AT SEA .....	Prince
HAPPY HOOLIGAN .....	Prince
LONELY MAN .....	King
DON'T GET DISCOURAGED .....	Queen

### ACT II

HEPZI'S BREW .....	Hepzi
LITTLE GIRL LOST .....	Princess
IN THE TWILIGHT .....	Princess
SAY THAT I AM FOOLISH .....	Queen
HEPZI, DEAR .....	Hepzi
WITCH'S CODE .....	Witch
COME ALONG WITH ME .....	Bronny
ONE MORE DRAGON .....	Prince
MIDDLE AGE .....	King
PEANUT BUTTER AND JELLY .....	Prince

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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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There Comes A Time — Write Me A Murder  
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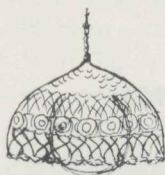
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**THE AUTHOR TELLS HOW IT HAPPENED**

The Peanut Butter Prince was great fun to write because I had no idea what I was doing. I knew what a finished musical should be, but other than some long-forgotten essays about what professionals do and a year of piano lessons, I didn't know where to begin.

It seemed that writing for children would make inventing the story easier (I am not inventive), and so when I sat down to write some tunes, I had in mind that they would be tunes for children's stories characters — a king, a queen, a prince, a princess, and probably a witch. The first tune was "In the Twilight", an imitation of the simple waltz melody Snow White sang. "The Witch's Brew" grew out of an improvisation of a piano exercise in my son's second grade piano book. Before I started the story, I had about fifteen tunes, some of which by their sound suggested first lines — first lines that one of the characters might be expected to say.

Then came the story. How to begin? I remembered the funny bit in *Critic's Choice* about how authors use servants to explain their stories. And so the King opens the play talking with a servant. What should they talk about? Maureen was very busy with the VISTA Sponsoring Committee that summer — part of the poverty program — hence *QUISA* and servants who could be "a little more equal than we used to be."

(Continued on Page 32)

## THE AUTHOR TELLS HOW IT HAPPENED

(Continued from Page 31)

What kind of characters? People have been telling me for years that I take things too seriously. So why not have a worried king and let the prince be the epitome of the opposite, and toss in a bit of good Christian "lilies of the field" philosophy too?

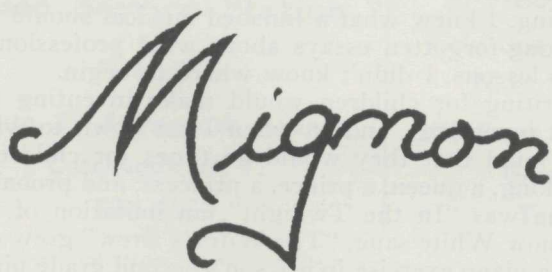
The queen? You can imagine what Maureen must have to be to live with "too serious" me. Where did Hepzi come from? I loved Joan Smith as Billie Dawn in **Born Yesterday** and her bit of "Anything Goes." You will notice that Hepzi sounds a lot more like Billie Dawn at the beginning of the story. Hepzi grew into another person, but I didn't rewrite her earlier scenes. Now you know where the prince got his name.

The story was such fun because it seemed to tell itself. I couldn't wait to see what happened. When I got half way through the dragon scene, however, (Cyril Richard as Captain Hook) I realized the story was almost over, and I was having too much fun to stop. Besides I had all those tunes that seemed too good to throw away. A slight complication of plot and there was a second act.

(Continued on Page 35)

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## THE AUTHOR TELLS HOW IT HAPPENED

(Continued from Page 32)

The biggest problem of the finished story was that Bronny was not a complete character. One of his songs called "Leapin Lizards" didn't particularly please anybody, but it did explain his character. The song was replaced, and a little rewriting keeping the old song in mind brought Bronny into focus.

The title and the final song happened just the way anyone would imagine. I had tried to have a variety of tempos and rhythms, and just before lunch I had jotted down the melody line for a march. It's obvious what happened. My first reaction was similar to the way one reacts to a parody — isn't this silly. It certainly was. But serious me knew it was a part of what I was trying to say too — that magic is available to everybody — all you have to have is a happy heart.

With so many borrowed (stolen?) bits and pieces, it is no wonder that I have never felt like a creative artist about **The Prince**. I am just very, very fond of the characters I met during the summer of 1965. And I get a tremendous pleasure from knowing that so many people like my friends.



## THE AUTHOR'S WIFE TELLS ABOUT LIFE WITH A PRINCE

Once upon a summertime in Southold by the Sound, a certain gentleman said to his wife, "I think I'll write a musical for the NFCT." Then he sat down at the piano for three-quarters of an hour and composed eleven songs.

It sounds like a fairy tale, but it's true. The tunes fairly tumbled out, some to be discarded, some to be polished, and some were just right as they were.

Each night the children willingly deserted television to hear more about the Happy Prince who became the Unaccomplished Prince who turned out to be the Peanut Butter Prince. They talked about it, gave helpful hints, asked a thousand questions. Their glee listening to "Mischief" and their squirms over "Witch's Brew" egged their father on.

Now and then there was a slight snag or two. Several people suffered terribly upon being faced with the question, "What rhymes with tiger?" Ogden Nash solved the problem by mispronouncing Niger, but a more perfect rhyme has yet to be found, so the dragon who was going to be "fierce as a tiger" became "fierce and ferocious."

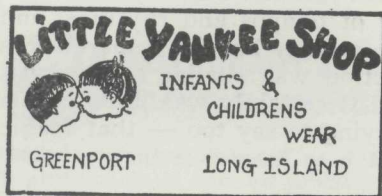
(Continued on Page 39)

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## AUTHOR'S WIFE

(Continued from Page 36)

After a while, friends who had heard bits of the music, a few lyrics and some snatches of the story were, by being wined and dined (I cooked for THE PEANUT BUTTER PRINCE!), conned into taking parts and reading the drafts aloud. Their responses and suggestions were weighed by the author and his excessively vocal spouse. One of the things which continually amused me was the way we all talked about the characters as though we were discussing real people. We became positively fierce defending a favorite character. Somehow Jack managed to satisfy everyone's feelings.

I became thoroughly engrossed in the lovely warm world Jack made live. The characters became so real to me. The lovely, slightly goofy, very gallant Queen who succumbed only, and momentarily, to tired feet is very dear. My friend the King is more truly a man because he knows his limitations. I sympathize with his desire to relax and enjoy life, and I admire his dedication to his job even though it drives him to be nearly as hard on those he loves as he is on himself. The Witch (I secretly named her Prudence), Hepzi, and Bronny are so satisfactory to all my rowdy instincts. They're harmless safety valves, precious and necessary. The Prince soothes me

(Continued on Page 40)

## AUTHOR'S WIFE

(Continued from Page 39)

and fortifies my faith and trust. The sweet, troubled Princess wrings my heart with her tears, and I rejoice in her good fortune. Then there's my darling Dragon, all menace and shout but tipped over into affection by so frivolous a thing as a dance. Conquered so gently, he is a symbol of my worst nightmares miraculously turned into guardian angels.

As Jack wrote The Prince, I was continually thrilled by the joy it gave him. He still seems unable to believe he did it. He said once that it came so easily he thought some spirit had dictated it to him. I think not.

The most marvelous thing of all is something I call "the PBP Effect," a lovely warm glow of enthusiasm which shines from everyone connected with the show. The facial muscles of crew and cast will be very sore by closing night—they all come in smiling, work smiling, and leave smiling. It's wonderful.

If I sound like Happy Prince Harry, blame it on Jack. His work gives me wings, and I'm overjoyed to be a part of it. I'm just the tiniest bit prejudiced, but I think he's GREAT.



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Bud Leimsidor, drums  
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SPECIAL THANKS TO: — Jack and Maureen Moffat for a most happy and delightful production and Ted Reynolds and staff for the excellent results obtained in acquiring substantial increase in program advertising patronage. Also our thanks and appreciation to our many subscribers, advertisers, and other friends for their generous assistance and courtesies in providing costumes, furniture, material and other incidental "props" so essential toward presenting a successful production.



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