



1963

*This Program  
Is Sincerely Dedicated*

TO THE RIVER PEOPLE WHO THROUGH THE YEARS  
MADE POSSIBLE THE CONTINUED GROWTH AND  
DEVELOPMENT OF MINNESOTA . . .

TO THE THEATRE PIONEERS WHO NAVIGATED THE  
MISSISSIPPI RIVER TO BRING CULTURE AND  
ENTERTAINMENT TO THE FRONTIERSMAN AND  
SETTLERS OF MIDWESTERN AMERICA . . .

TO THE SPIRIT OF THE SHOWBOAT WHICH HAS  
BECOME A CHERISHED AND UNFORGETTABLE  
PART OF OUR AMERICAN HERITAGE . . .

TO THE MINNESOTA STATEHOOD CENTENNIAL WHICH  
PROVIDED THE OPPORTUNITY TO KEEP ALIVE  
SHOWBOAT TRADITIONS . . .



# HERE COMES THE SHOWBOAT!

This familiar cry probably first rang out during the fall of 1817 when Noah Ludlow and his company of actors purchased a flat-bottomed boat at Olean on the Allegheny River, christened it appropriately NOAH'S ARK, and set out to entertain settlers on America's frontier rivers. NOAH'S ARK was not a true showboat, however; it served merely as a means of transporting the players from town to town where they performed in public halls.

A highly successful actor, William Chapman, Sr., designed and built the first real showboat at Pittsburgh in 1831. It was an unpretentious affair resembling a barge with a small rectangular house on it. His family steered CHAPMAN'S FLOATING THEATER down the Ohio and Mississippi Rivers, stopping in one place as long as sufficient audiences attended and paid their admissions of vegetables, meat, fruit, fresh milk and, in rare instances, cash.

Within five years Chapman had amassed enough wealth to purchase a river steamer. His new showboat became a common sight on midwestern rivers, and thus an institution was born as America took the showboat concept to its heart.

In the ensuing years, many other showboats followed in the wake of CHAPMAN'S FLOATING THEATER. During the "golden age" of showboating after the Civil War, showboats of all kinds and sizes brought Broadway plays, minstrel shows, circuses,

and light operas to riverside citizens from Pittsburgh to St. Louis, from New Orleans to St. Paul.

As the tempo of American life began to increase, one by one the showboats disappeared. People had no time for such a leisurely pastime, and by 1910 only 26 boats were left on the rivers. In 1938, only five remained; showboating was nearly reduced to a few pictures in some books and the fond memories of its followers.

Fortunately, the memories do remain. The names of the great riverboats can still produce a romantic and gentle twinge of nostalgia—WATER QUEEN, SUNNY SOUTH, NEW SENSATIONS, DIXIANA, RIVER MAID, DELTA QUEEN, MAJESTIC, and THE COTTON BLOSSOM (immortalized in Edna Ferber's novel *Showboat*).

Last year THE GOLDENROD, moored in St. Louis, was almost totally destroyed by fire; the old MAJESTIC, now the property of Indiana University, still operates on the Ohio; West Virginia, inspired by Minnesota's example, is remodeling an old boat in celebration of its 1963 Centennial. The steamer SPRAGUE, big sister of THE GENERAL JOHN NEWTON, is permanently moored in Vicksburg and features performances of melodrama during each March. The MINNESOTA CENTENNIAL SHOWBOAT completes the list of river boats now beginning to revive the colorful tradition of showboating.

# THE GENERAL JOHN NEWTON



THE GENERAL JOHN NEWTON had a varied and interesting career during her fifty-eight years of service from 1899 to 1957. She functioned as a patrol boat and as a freight, mail, and passenger packet. Her decks accommodated many Congressional committeemen and three presidents of the United States—Herbert Hoover, Harry S Truman, and Dwight D. Eisenhower.

In 1956, when plans were budding for Minnesota's Centennial commemoration, a diligent effort was made to secure an old sternwheel river packet for use as a traveling theatre to play Minnesota river towns during the Centennial year. Letters and telegrams were dispatched to all states where a river boat might be available. All replies were unfavorable.

The search had been abandoned when word came that one of the few remaining sternwheel boats had been retired from active service and relegated to an ignoble, useless old age. The U. S. Corps of Engineers had decreed that the vessel was to be given to an educational, religious, or chari-

table institution if the institution would but move her from New Orleans to a place designated by the new owner. After much persuasion, the boat was finally awarded to the University of Minnesota, and on April 3, 1958, the GENERAL JOHN NEWTON came to rest in Twin Cities waters.

Upon arrival at the University's dock, the boat was subjected to a rigorous face-lifting. The central portion of the boat was stripped away and the present beautiful little theatre constructed. Funds for the remodeling came from two primary sources: University Theatre box office receipts and the Centennial Commission. With the help of labor, enthusiasm and talent contributed by hundreds of individuals, a dream became a reality: the formal opening took place on June 24, 1958, with a successful production of *Under the Gaslight*. Since that evening, there has seldom been an empty seat for a performance. The old river packet has performed well in her job of reinstating and continuing one of the most picturesque forms of American theatre—showboating.



# UNDER THE GASLIGHT

There are many reasons why *Under the Gaslight* was chosen as the first play to be given a second season on the Showboat. The most obvious was that literally hundreds of people who saw the 1958 production have asked us to repeat it. It can also be played by the same company that plays *Camille*—not such an easy achievement as many suppose. But the major reason for our choice is inherent in the old melodrama itself. *Gaslight* is a superb example of the genre which willingly sacrificed literary values for the sake of theatrical excitement and entertainment. While we may laugh at the unbelievable blend of excitement, sentiment, adventure, romance, and theatricality, we cannot help but admire the showmanship of its author, Augustin Daly, who superbly fits the pieces together.

An immediate hit in New York when first produced in 1867, the play soon swept the nation. Minnesota got its first glimpse of this "masterpiece" with its thrilling railroad scene in 1869 when it was presented by Mr. James A. Oates at the St. Paul Opera House. According to the ecstatic critic of the St. Paul Pioneer Press:

"To say that the play was a success

would be small talk. It was a most emphatic and brilliant triumph, calling down thunders of applause . . . The train scene at Shrewsbury Bend was literally immense . . . "

Present day critics were almost as enthusiastic when the show opened on the new Centennial Showboat in 1958; for example, John Harvey said that it

"grips the observer from beginning to end, sends chills up his spine and threatens to open the floodgates of the eyes of even the hardest gentlemen."

Perhaps the greatest compliment of all was that paid by the citizens of Winona on July 14, 1958. Not knowing the reason for the late arrival of the Showboat, they lined the river banks in anticipation for over two hours, helped the cast and crew to hastily assemble the show, then laughed and applauded with undampened spirits until well after midnight. Such enthusiasm must have brought joy to the ghost of Augustin Daly and a nod of satisfaction from the spirit of Dionysus.



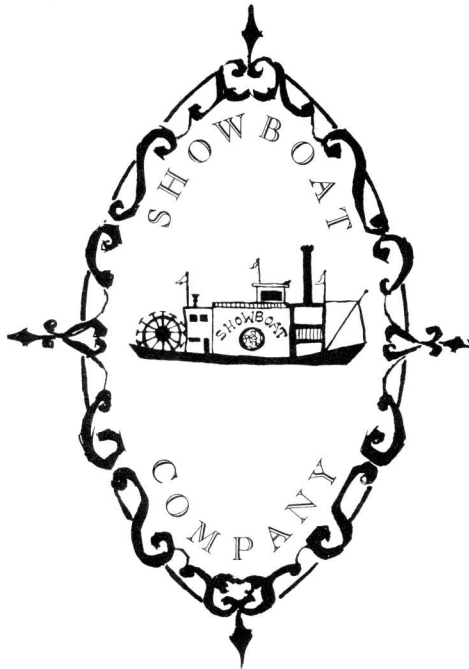
#### **JAN ELLEN ANDERSON**

Jan is a senior majoring in music at the University. A Minneapolis resident, she has appeared most recently in the University Theatre Studio production of *La Belle Helene* and in the Opera Workshop production of *Così Fan Tutti*. Last summer she was seen in Bloomington Civic Theatre's highly successful *West Side Story*.



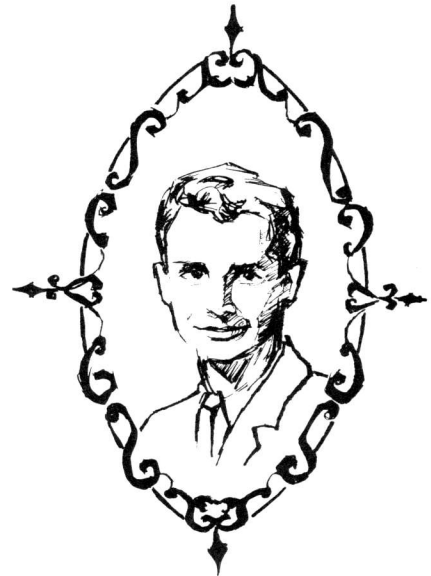
#### **BAIN BOEHLKE**

Bain was in the 1958 Showboat cast of *Under the Gaslight* and was recipient of the 1959 undergraduate acting award. During the 1961-62 season he was with the Berlin International Theatre. A sophomore at the University, he appeared in the Twin City area most recently in the Theatre-On-The-Road production of *Cup of Trembling*.



#### **MICHAEL CARRIER**

Mike is a University senior majoring in music who has been seen on campus in a variety of Opera Workshop productions as well as in the highly regarded *La Belle Helene*. He has also appeared with the St. Paul Light Opera Company in their production of *Iolanthe* and in the summer of 1962 he was a member of the Stagecoach Players.



#### **WAYNE DVORAK**

Wayne has been performing in the Twin Cities area since 1956. Winner of last year's undergraduate acting award for his role in *The Birds*, he also appeared in the 1962 Showboat productions of *Rip Van Winkle* and *The Merry Wives of Windsor*. Most recently he was seen in the University Theatre production of *Henry IV, Part I*.



**GAIL ENGLUND**

Business manager and assistant director of this year's company, Gail is a graduate of Augustana College at Rock Island, Illinois. For the past academic year she has been secretary to Mr. Whiting and a graduate student in theatre. She appeared in numerous productions at Augustana and last summer was with the Black Hills Playhouse.



**JAMES HORSWILL**

Jim, a graduate student from Minneapolis, toured the North Central states in 1958 and 1959 in *Taming of the Shrew* and *The Rivals* and was with the 1960 and 1961 Showboat companies. In addition to playing roles in *Henry IV, Part I*, *Murder in the Cathedral*, and *La Belle Helene* this season he is the narrator of *Your Novel* on KUOM.



**JULIE HUTCHISON**

Now a senior from Minneapolis, Julie transferred from Lawrence College where she played major roles in *The Good Woman of Setzuan* and *Look Homeward, Angel*. Since her arrival at the University she has appeared in *The Private Life of the Master Race* and *The Rose Tattoo*. During the summer of 1962, she performed with the Stagecoach Players.



**STEPHEN LUNDGREN**

Steve hails from Minneapolis. He received his B.A. from Gustavus Adolphus College where he was active in theatre and played a variety of roles. Now a graduate student at the University of Minnesota, he has appeared most recently on Scott Hall stage in productions of *Henry IV, Part I* and *Murder in the Cathedral*.



#### **KATHLEEN McCREERY**

Kathy is a transfer student from Huron College, South Dakota, and a Freshman Scholarship and Masquers Scholarship winner at the University where she has been seen in *The Birds*, *The Private Life of the Master Race*, *The Sheepwell*, and *Love's Labour's Lost*. Last summer she was, *Little Mary Sunshine* at Brainerd's Old Opera House.



#### **YVONNE McELROY**

Evie is a graduate student from Bettendorf, Iowa, who has appeared in summer stock in Illinois and in two off-Broadway plays. She has been Scott Hall stage manager for the past two years and in 1962 was a member of the Showboat Company. She received the Graduate Actress Award in 1962 and 1963. She is a McKnight appointee for the 1964 season.



#### **GARY PARKER**

Gary is a University Theatre Scholarship winner and past president of the local chapter of the National Collegiate Players, as well as the recipient of the 1963 Oscar Firkins service award. A member of the 1962 Stagecoach Players, his appearances in University plays include *The Private Life of the Master Race* and *They Saw the Whole Zoo*.



#### **SUSAN PEARSON**

Susie has performed with such groups as the Tulsa Little Theatre, The Moppet Players and The Minneapolis Reportory Theatre. Her roles have included performances in *The Boy Friend* and *I Am A Camera*. Her most recent appearances with the University Theatre have been in *Look Homeward*, *Angel*, *Peter Pan*, and *The Tempest*.



**THE UNIVERSITY OF MINNESOTA THEATRE**  
**OF THE**  
**DEPARTMENT OF SPEECH AND THEATRE ARTS**

presents

**UNDER THE GASLIGHT**

a totally original and picturesque drama of

**LIFE AND LOVE IN THESE TIMES**

in 5 acts

by Augustin Daly

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**CAST AND CHARACTERS IN ORDER OF APPEARANCE**

RAY TRAFFORD (one of the New York "bloods")	Mr. Boehlke
PEARL CORTLAND (pretty, but no heart)	Miss McCreery
MRS. VAN DAM (one of the Voices of Society)	Miss Ullman
SUE EARLY (one of the echoes of the Voice)	Mrs. Pearson
LAURA CORTLAND (the Belle of Society)	Miss Hutchison
MARTIN (Laura's Servant)	Mr. Pepperdine
SNORKEY (A Returned Veteran, established as a Soldier Messenger, but open to anything Else)	Mr. Lundgren
BYKE (whom the Law is always reaching for but never Touches)	Mr. Horswill
LIZZIE LISTON (another echo of the Voice)	Miss Anderson
PEACHBLOSSOM (a Girl who was never "Brought Up")	Miss Wiskerchen
OLD JUDAS (the right Hand of Byke)	Miss McElroy
BERMUDAS (one of the undercrust, a sidewalk merchant Prince, with a "Banjo swarry")	Mr. Prass
SIGNALMAN (at Shrewsbury Bend)	Mr. Dvorak
THE PIANIST (slim, but durable)	Mr. Parker

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**SCENES**

ACT I: Scene 1: Parlor at the Cortlands  
      Scene 2: The Blue Room at Delmonico's

ACT II: Interior of a Basement

ACT III: Foot of Pier 30, North River, afternoon

ACT IV: Scene 1: Parlor at the Cortlands  
      Scene 2: A lonely spot near the road to Shrewsbury  
      Scene 3: Railroad Station at Shrewsbury Bend

ACT V: An elegant boudoir at Cortland's cottage, Long Branch

**STAGED BY:**

Mr. Frank Whiting

**SETTINGS BY:**

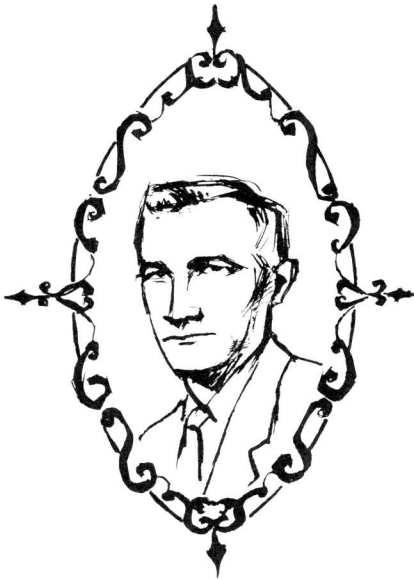
Mr. Wendall Josal

**COSTUMES AND OLIOS BY:**

Mr. Robert Moulton

**DANCE ASSISTANT:**

Miss Sally Roberson



#### **WARREN PEPPERDINE**

From Boise, Idaho, Warren has been seen in numerous productions at the University of Washington, the Portland Civic Theatre and the University Theatre. His adaptation of *La Belle Helene* was presented on the 1962-63 Premiere Production Series, and our current production of *Camille* is his translation. He is a Ph.D. candidate in theatre.



#### **DAVID PRASS**

David is a familiar figure in Twin Cities theatre, having appeared with the Minneapolis Repertory Theatre, the Bloomington Civic Theatre and the St. Louis Park Civic Theatre. A student at the Michael Chekov Studio from 1957 to 1959, he has been seen in *The Private Life of the Master Race*, *Henry IV, Part I*, and *The Rose Tattoo*.



#### **SALLY ROBERSON**

After graduating from the University of Arizona, Sally went to Berlin, Germany, where she studied modern dance and was active in the Berlin International Theatre. A graduate student at Minnesota, she has performed in *The Rose Tattoo* and *Love's Labour's Lost*. She is assistant choreographer as well as an actress for the 1963 Showboat Company.



#### **PAMELA ULLMAN**

Pam is a sophomore from Kinney, Minnesota, and a Freshman Scholarship and Michael Swifka Award winner. Her roles with the University Theatre have included performances in *The Rose Tattoo*, *The Sheepwell*, and *Murder in the Cathedral*. She was a member of the 1962 Stagecoach Players. She received the Young People's Theatre acting award for 1963.



#### **ELIZABETH WISKERCHEN**

Betty was a member of the 1958 Centennial Company who performed then, as now, in the role of Peachblossom in *Under the Gaslight*. Since that time she has appeared in the University Theatre production of *The Rivals*. While a student at River Falls College, she was seen in a variety of roles, including Juliet and Lady Macbeth.

# CAMILLE

For several years the ghost of *Camille* has haunted the Showboat, begging to be heard. We finally gave in to her plea for life because the play, like the famous courtesan herself, is a thing more sinned against than sinning. Scorned at first as immoral, *Camille* was next dismissed by the realists as romantic sentimentality. It continued to live, however, because audiences and great actresses (Bernhardt, Barrymore, Garbo, and so many others) were enchanted by it. Finally in our own shattered and disillusioned age even the critics are beginning to find surprising and lasting merit in the old piece. Henry James, as usual ahead of his time, realized this when he wrote:

"Written at twenty-five, *La Dame aux Camélias* remains in its combination of freshness and form, of the feeling of the springtime of life and the sense of the conditions of

the theatre, a singular, an astonishing production. . . . It has . . . a charm that nothing can vulgarize. it is all champagne and tears—fresh perversity, fresh credulity, fresh passion, fresh pain."

In a world where man seems less important than rockets, technology, or the bombs that may be destined to destroy him, the love and romantic sorrow of *Camille* may seem as old-fashioned as a country road in a world of super freeways. And yet, is there a man in all his loneliness who does not think of love and wish the world were more than concrete and tall buildings? Maybe that's what theatre is for: to create a corner to remind us of beauty, to regret its frailty, and speak of love. In doing this, theatre proclaims man more important than buildings, machines, and bombs. Buildings can't laugh, machines have no tears for crying, and bombs don't love.

**THE UNIVERSITY OF MINNESOTA THEATRE**  
**OF THE**  
**DEPARTMENT OF SPEECH AND THEATRE ARTS**

presents

**CAMILLE**

by Alexander Dumas, *filis*

*Translated and Adapted by Warren Pepperdine*

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**CAST**

Baron de Varville, Armand's rival.....	Warren Pepperdine
Nanine, Marguerite's housekeeper.....	Yvonne McElroy
Michette, Gustave's fiancée.....	Kathleen McCreery
Marguerite Gautier, a courtesan.....	Elizabeth Wiskerchen
Olympe, Saint-Gaudens' mistress.....	Pamela Ullman
Saint-Gaudens, a roué.....	Stephen Lundgren
Prudence, a milliner.....	Sally Roberson
Gaston, a playboy.....	Wayne Dvorak
Armand Duval, Marguerite's lover.....	David Prass
Count de Giray, Marguerite's friend.....	Bain Boehlke
A coachman.....	Michael Carrier
Gustave, another friend.....	Gary Parker
Duval, Sr., Armand's father.....	James Horswill
Arthur.....	Bain Boehlke
A messenger.....	Michael Carrier
Doctor.....	Michael Carrier
Anais, guest at Olympe's party.....	Jan Ellen Anderson
Esther, guest at Olympe's party.....	Susan Pearson
A lady, guest at Olympe's party.....	Julie Hutchison
Fifi.....	Gail Englund

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Time: 1848

**SYNOPSIS OF SCENES:**

- ACT I: Scene 1: Marguerite's Drawing Room; Paris  
Scene 2: The same, two days later
- ACT II: Scene 1: The country cottage at Auteuil  
Scene 2: Olympe's apartment; Paris  
Scene 3: Marguerite's Bedroom; Paris, six months later

STAGED BY:

Frank Whiting

TECHNICAL DIRECTION BY:

Lee Adey

SETTINGS BY:

Dahl Delu

COSTUMES BY:

Beverly Warner



# UNIVERSITY THEATRE STAFF



## FRANK M WHITING

Mr. Whiting received his M.A. from Utah and his Ph.D. from Minnesota. Technical Director of the University Theatre from 1937-43, he became Director in 1943 and Captain of the Showboat in 1958. He has served as president of the North Central Theatre Association, and of the American Educational Theatre Association, and has participated on the board of directors of the National Theatre Conference and the American National Theatre and Academy. His *AN INTRODUCTION TO THE THEATRE* is a popular text throughout the country. Active in bringing the Tyrone Guthrie Theatre to Minneapolis, Mr. Whiting is a member of its Board of Directors. He received AETA's 1961-62 Eaves Award for outstanding contribution to educational theatre.



## LEE ADEY

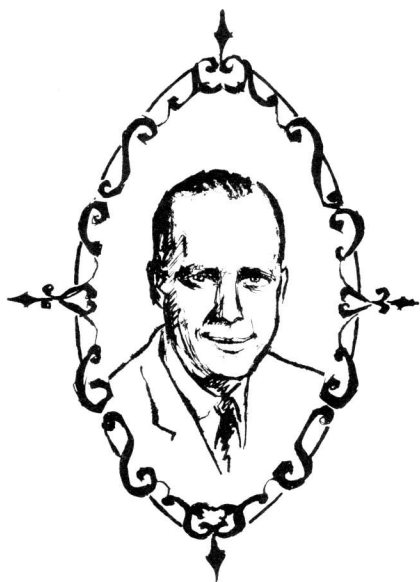
After receiving his B.A. from Allegheny College, Mr. Adey earned his M.A. at Minnesota. An instructor in theatre at Cornell University in 1956-57, he became Director-General Manager of the Paul Bunyan Playhouse in 1957. Presently Technical Director for the University Theatre, he directed *The Rose Tattoo* during the 1962-63 season.



## ARTHUR H. BALLETT

B.S., M.A. and Ph.D. graduate of Minnesota, Mr. Ballet was Producer-Director of the Virginia Museum Theatre in 1957 and in 1958 he held an appointment with the Ford Foundation. His University Theatre production of *The Matchmaker* toured NE Command for USO and AETA in 1961. He is executive secretary of a Rockefeller developmental project for advanced drama research.

# UNIVERSITY THEATRE STAFF



**KENNETH L. GRAHAM**

Mr. Graham received his B.A. from Iowa, his M.A. from Northwestern and his Ph.D. from Utah. A member of the Board of Directors of the American National Theatre, he is also Vice-President of AETA. In 1960 he received a Ford Foundation grant and a Director-Observership from the New Dramatists Committee. He directed *The Fantasticks* this past season.



**WENDELL JOSAL**

Mr. Josal received his B.A. from Jamestown College and his M.A. and Ph.D. from Northwestern. Technical Director-Designer since 1953, he became Scenic Designer in 1959. He has designed most major productions since 1953 and has directed *The Glass Menagerie* and *The Importance of Being Earnest*. He is managing director of the Stagecoach Players.



**MERLE W. LOPPNOW**

Mr. Loppnow is a graduate of Minnesota. He became Stage Manager in 1949 and Business Manager in 1954. He directed over 40 productions for the St. Paul Penthouse Players and from 1940-43 was publisher of "Centre Aisle." He has directed in the Studio and Arena Theatres and has also been the director of many Young People's University Theatre Productions.



**ROBERT MOULTON**

Mr. Moulton, Ph.D., Minnesota, is Costumer and Choreographer for the University Theatre. He has staged musical numbers for Showboat productions, is a director of the Dance Repertory Company, has performed widely as a concert dancer, and is artistic director of the Stagecoach Players. After spending last season abroad, he directed *Love's Labour's Lost* in the 1962-63 season.

# THE UNIVERSITY THEATRE

The Freshman class staged the first theatrical entertainment at the University of Minnesota in 1881. Their humble production of *The Last Loaf* generated interest which finally developed the University Dramatics Club in 1891.

Theatrical production was not a simple matter in those early days. Theatres on campus were either unavailable or non-existent and funds were meager. But the students' desire would not be denied. Theatre groups sprang up wherever there was space available for a stage. Although they were amateurs, they were amateurs with spirit and energy.

As student theatre activity flourished on and off campus, the Extension Division toured student companies as a means of popularizing the University in the northern states. Soon the administration instituted courses in playwriting and dramatic criticism, although productions were still sponsored and financed by student organizations.

When World War I ended, large numbers of veterans enrolled at the University and activities increased. More theatre courses were added for academic credit, and in 1919 Mrs. Ariel McNaughton Dingwall was employed as full time theatre director. Scott Hall became theatre headquarters in 1921. In 1925, Lester Raines incorpo-

ated most of the organizations into Minnesota Masquers which, in 1928, Edward Staadt organized into the University Workshop Theatre, controlling productions and financing of all plays on campus. A. Dale Riley and Professor F. M. Rarig transformed the Workshop into today's University Theatre.

Although it was a mere infant when it faced the devastating depression of the Thirties, the Theatre expanded and flourished during those frugal years. The number and complexity of productions steadily increased; a technical director, an assistant director, a business manager, and a costumer were added to the staff to meet growing demands.

Expansion continued under the guidance of C. Lowell Lees from 1937 to 1943 when Frank M Whiting was named director. Under Dr. Whiting's leadership, the University Theatre has experienced a "Golden Age," thriving on its home ground and winning a national and international reputation through tours in France, Germany, Brazil, Korea, Okinawa, Iceland, Greenland, Newfoundland, and Laborador. One of its crowning achievements has been the acquisition and operation of the Minnesota Centennial Showboat. A fine relationship with professional theatre in Minneapolis has been made possible by McKnight Foundation Fellowships which allow selected students to participate in the work of the Tyrone Guthrie Theatre.

# HATS OFF ! !

Showboat '63 and the University Theatre salute one of the outstanding theatrical events of our century, the establishment, in our own state, of a great professional theatre, the Tyrone Guthrie Theatre. This is a theatre of striking significance in the long awaited decentralization of Broadway. Its architectural design emphasizes the play and the players while its non-profit foundation declares a dedication to high achievement in art and entertainment rather than to the basic gambling instinct of showbusiness. Minnesota has become the home of a theatre of stability and permanence, a lasting addition to the lives of everyone in our area who enjoys fine things.

But in addition to this, we have special reasons for being grateful to Sir Tyrone and his associates. Through McKnight Foundation Fellowships, twelve of our students have already moved into the company. They have been treated with pro-

fessional respect and consideration, a professional respect common to beginners (interns) in medicine, but a revolutionary contrast to the humiliation and despair that most theatre graduates face when attempting to crash Broadway. The Guthrie Theatre has also made it possible for the University to offer an exciting theatre symposium this summer, featuring such names as Douglas Campbell, Hume Cronyn, Rita Gam, George Grizzard, Sir Tyrone Guthrie, Herbert Heffner, Robert Lewis, Arthur Miller, Tanya Moiseiwitsch, Oliver Rea, Jessica Tandy, Gerald Weales, and Peter Zeisler. But above all, the Guthrie Theatre has given us a standard of theatrical excellence, a goal of achievement, and a new dedication to one of the oldest arts known to man. The University Theatre wishes to extend its thanks to the Tyrone Guthrie Theatre and to all those who contributed in some way to make such an achievement possible.