

Fort Smith Little Theatre, Inc.

presents

“Only an Orphan Girl”

A Soul-stirring Drama of Human Trials and Tribulations in Four Acts

By Henning Nelms

Director

Mrs. Preston Lowery

Producer

Tom Oliver

LITTLE THEATRE PLAYHOUSE

August 16, 17, 18, 19, 20, 1960

DRAMATIS PERSONAE

ARTHUR RUTHERFORD (From the city).....	Jack Henry
DICK PERKINS (a clean-cut farm lad).....	Wayne Womack
SWEM PERKINS (his father).....	Ted Fellingner
NELLIE (the orphan girl).....	Nonnie Sanders
ETHEL RUTHERFORD (a fair stranger).....	Martha Bentley
MRS. PERKINS (a mother).....	Bettye Fellingner
WIDOW APPLEBY (a neighbor).....	Mrs. Ernest Mendel
LUCY (a ray of sunshine).....	Anne Dobbs
PIANIST.....	Mrs. L. A. Whittaker

OLIO ACTS

Bette Wilson

Linda Fox

Paul Sandahl

Carolyn Whittaker

During the intermission there will be **COMMUNITY SINGING** and **OLIO-ENTERTAINMENT** carefully selected for its **MORAL** value. (Great care has been taken to **EX-PUNGE** from the **OLIO-ENTERTAINMENT** any items that might be **DISTASTEFUL** to ladies and young persons.)

Babies in ARMS not admitted

SYNOPSIS OF SCENES

Act I. The Farmyard—“Ruined! Ruined!”

Act II. The Barn—“Marry me, and the mortgage shall be yours.”

Act III. (Scene 1.) The Farmhouse—“Don’t despair, Paw, it’s not midnight yet!”
(Scene 2.) The Snowstorm—“This time there is no escape!”

Act IV. The Sawmill—“You have balked me once too often.”



The scintillating and tuneful musical score was arranged by Mrs. L. A. Whittaker, who proficiently executes these mood-setting melodies nightly at the keyboard of the pianoforte that Mrs. Carl Wilson has graciously lent us from her own parlor.

Bill Center, Stage Manager, has taken pains to insure that this drama is presented with the indisputable authenticity that contributed so largely to its tremendous Broadway success.

This triumph of Thespis and Terpsichore is enhanced by the utilization of realistic properties procured through the indefatigable efforts of Carla Mitchell and Mary Ann Thompson.

In accordance with the lavish scale of this majestic production, Mr. G. Byron Dobbs has artistically assembled the resplendent setting against which this drama is enacted.

The aesthetically modish costumes have been provided through the efficacious endeavor of Imogene Kropp and Mrs. E. C. Moulton, Sr.

The effulgent cosmetic effects are achieved by the deft fingers of Lucy Waddy and Carol Woods through the sagacious application of grease paint, face powder, and lip rouge.

The marvelous lighting effects have been accomplished entirely by electricity masterfully controlled by Pepper Daily. Special sound effects were produced and recorded for this production through the gratuitous collaboration of wireless station KFPW.

To obviate embarrassment to the actors, Mary E. Sims and Linnah Henderson judiciously supply lost lines, omitted clues, and misplaced cues.

Information has been communicated, advertising promulgated, events chronicled, and this handbill designed and produced through the acumen of Eugenia Swearingen, Ed Drimmel, and coadjutor Brad Kidder.

Linnah Henderson and Loretta Koch will exercise control of admissions at the ticket window in the ante-room. Seats will be allocated on a first come, first served basis.

Paul Sandahl and his associates are prepared and equipped to maintain order within the theatre. The clientage are requested to conduct themselves with propriety and decorum. Men and women in the audience will kindly refrain from cracking peanuts during the performance. (*Gentlemen and ladies do not need to be thus cautioned.*)

In deference to your comfort and convenience, Mrs. Lee Sims has arranged for waiters to pass among you during intermission to minister to your needs for liquid refreshment.

This drama is produced by special arrangement with Dramatists Play Service, Inc.

This programme has been set and mechanically reproduced by Calvert-McBride Printing Company.

We kindly solicit your indulgence of any inconvenience you may suffer due to architectural improvements being effected for your future comfort and enjoyment.

1. OH SUSANNA

I came from Alabama
With my banjo on my knee.
I'z g'wan to Louisiana
My true love for to see.
It rained all night the day I left.
The weather it was dry.
The sun so hot I froze to death.
Susanna, don't you cry.
Oh, Susanna, oh, don't you cry for me.
I've come from Alabama
Wid my banjo on my knee.

2. DAISY BELL

Daisy, Daisy, give me your answer, do.
I'm half crazy, all for the love of you.
It won't be a stylish marriage;
I can't afford a carriage
But you'll look sweet upon the seat
Of a bicycle built for two.

3. AND THE BAND PLAYED ON

Casey would waltz with a strawberry blonde,
And the band played on.
He'd glide 'cross the floor
With the girl he adored;
And the band played on.
But his brain was so loaded
It nearly exploded.
The poor girl would shake with alarm.
He'd ne'er leave the girl with the strawberry curl,
And the band played on.

4. IN THE EV'NING BY THE MOONLIGHT

In the ev'ning by the moonlight
You could hear those darkies singing.
In the ev'ning by the moonlight
You could hear them banjos ringin'.
How the old folks would enjoy it;
They would sit all night and listen
As we sang in the ev'ning by the moonlight.

5. AFTER THE BALL IS OVER

After the ball is over,
After the break of morn,
After the dancer's leaving,
After the stars are gone,
Many a heart is aching,
If you could read them all;
Many the hopes that have vanish'd
After the ball.

6. JINGLE BELLS

Dashing through the snow
In a one horse open sleigh
O'er the fields we go
Laughing all the way.
Bells on bob-tail ring
Making spirits bright.
Oh, what fun to laugh and sing
A sleighing song tonight.
Jingle bells, jingle bells,
Jingle all the way.
Oh, what fun it is to ride
In a one horse open sleigh.

7. I WANT A GIRL

I want a girl just like the girl
That married dear old Dad.
She was a pearl and the only girl
That Daddy ever had.
Good old fashioned girl,
With heart so true,
One who'll love nobody else but you,
I want a girl just like the girl
That married dear old Dad.

8. WHEN YOU WORE A TULIP

When you wore a tulip
A sweet yellow tulip,
And I wore a big red rose,
When you caressed me
'Twas then heaven blessed me;
What a blessing no one knows.
You made life cheery
When you called me dearie;
'Twas down where the bluegrass grows.
Your lips were sweeter than julep
When you wore that tulip
And I wore a big red rose.

9. LITTLE ANNIE ROONEY
She soon will be
Little Annie Rooney
Is the world's sweetheart

10. THE OLD GRAY MARE

The old gray mare
She ain't what she used to be,
Ain't what she used to be,
Ain't what she used to be,
The old gray mare
She ain't what she used to be
Many long years ago.

11. IN THE GOOD OLD SUMMER TIME

In the good old summer time,
In the good old summer time,
Strolling down the shady lane
With your baby mine.
You hold her hand and she holds yours,
And that's a very good sign
That she's your tootsie-wootsie
In the good old summer time.

12. SCHOOL DAYS

School days, school days,
Dear old golden-rule days,
Readin' and writin' and 'rithmetic
Taught to the tune of a hick'ry stick—
You were my queen in calico;
I was your bashful, barefoot beau.
You wrote on my slate, "I love you, Joe,"
When we were a couple of kids.

13. SWEET ROSIE O'GRADY

Sweet Rosie O'Grady,
My dear little Rose,
She's my steady lady
Most ev'ryone knows.
And when we are married
How happy we'll be.
I love Sweet Rosie O'Grady
And Rosie O'Grady loves me.

14. IN THE SHADE OF THE OLD APPLE TREE

In the shade of the old apple tree
Where the love in your eyes I could see
And the voice that I heard
Like the song of a bird
Seemed to whisper sweet music to me.
I could hear the dull buzz of the bee
In the blossom that you gave to me.
With a heart that is true
I'll be waiting for you
In the shade of the old apple tree.

15. SWEET ADELINE

Sweet Adeline, my Adeline,
At night, dear heart,
For you I pine.
In all my dreams
Your fair face beams;
You are the flower of my heart,
Sweet Adeline.

16. DOWN BY THE OLD MILL STREAM

Down by the old mill stream
Where I first met you
With your eyes so blue,
Dressed in gingham, too.
It was there I knew
That I loved you true.
You were sixteen,
My village queen,
Down by the old mill stream.

17. THERE IS A TAVERN IN THE TOWN

There is a tavern in the town, in the town;
And there my true love sits him down
And drinks his wine 'mid laughter free
And never never thinks of me.
Fare-thee-well for I must leave thee.
Do not let the parting grieve thee
And remember that the best of friends must part,
must part.
Adieu, adieu, kind friends, adieu.
I can no longer stay with you.
I'll hang my harp on a weeping willow tree
And may the world go well with thee.