

Fort Smith Little Theatre, Inc.

presents

“Love Rides the Rails”

or

Will The Mail Train Run Tonight?

by Morland Cary

August 15, 16, 17, 18, 19, 1961

Director
Polly Lowrey

Producer
Linnah Henderson

DRAMATIS PERSONAE

MRS. HOPEWELL (an aged, pious widow).....	Imogene Kropp
PRUDENCE HOPEWELL (her demure daughter)	Susan Tennant
SIMON DARKWAY (A Railroad Owner).....	Larry Tennant
TRUMAN PENDENNIS (frank, honest, upright)	Scott Stuart
HAROLD STANFAST (his Friend)	Donald Gill
DIRK SNEATH (a hireling of Darkway)	Bob Pirtzl
CARLOTTA CORTEZ (owner of the Paradise Cafe)	Betty Wilson
FIFI (Carlotta's maid)	Linda Rains
FIF'S FRIEND	Jeanne Marre
FRED WHEELWRIGHT (a railroad engineer)	Burley Johnston
DAN (a bartender)	Paul Sandahl
BEULAH BELLE (a dancehall hostess)	Joy Flynn
OFFICER (of the village Police)	John Woods

During the intermission there will be COMMUNITY SINGING, carefully selected for its purity and MORAL value. (Great care has been exercised to EXPUNGE from the versification any references that might be DISTASTEFUL to ladies and young persons.)

Babies in arms NOT admitted.

SYNOPSIS OF SCENES

The EXHILERATING ACTION of the play is encompassed in SIXTEEN SCENES enfolded within THREE ACTS. Patrons are advised to remain calm during BLACKOUTS as this indicates not power failure, but rather a CHANGE OF SCENE.

Act I

- Scene 1. The home of Mrs. Hopewell at Mountainburg.
- Scene 2. A nearby hilltop.
- Scene 3. Office of Simon Darkway.
- Scene 4. Railroad yards of the Walker Valley, Pine Bush & Pacific R. R.
- Scene 5. Carlotta's chambers at the Paradise Cafe.
- Scene 6. The railroad yards.

Act II

- Scene 1. The home of Mrs. Hopewell.
- Scene 2. A nearby hilltop.
- Scene 3. Carlotta's chambers.
- Scene 4. The railroad yards.
- Scene 5. Bar of the Paradise Cafe.

Act III

- Scene 1. A cell in the jail house.
- Scene 2. The railroad yards.
- Scene 3. In the cut at the head of the valley.
- Scene 4. On the hilltop.
- Scene 5. Cut at head of the valley.

The scintillating and mood-setting musical score is arranged by Mary Jane Whittaker, whose nimble fingers execute these tuneful melodies nightly at the keyboard of the pianoforte graciously lent by Betty Wilson from her own parlor and transported to these premises through the generosity of Johnston Storage Warehouse.

Doug Davenport, Stage Manager, has taken great pains to insure that this drama is presented with the indisputable authenticity which 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 Charlotte Milstead and Julie Mitchell.

The artistry and simplicity of the settings has been achieved by the cooperative efforts of Jim Williams, Ralph Tennant and Clay Johnston. The WONDERFUL CONTRIVANCE which makes its appearance at the climax of the performance was conceived and executed by the combined efforts of Payne Morrow, Ed Drimmel, and Ben Pollock.

The aesthetically modish costumes have been provided through the efficacious endeavor of Sallie Johnston, Mary Tucker, and Phoebe Kropp.

Effulgent cosmetic effects are accomplished by the deft fingers of Carol Woods, Lucy Waddy, and Barbara Walker through the sagacious application of grease-paint, face powder, and lip-rouge.

Heart-stopping sound-effects and realistic lighting have been accomplished entirely by electricity masterfully controlled by Grant Wagner.

To obviate embarrassment to the actors, Linnah Henderson judiciously supplies lost lines, omitted cues and misplaced objects.

Information has been communicated, advertising promulgated, events chronicled by John Woods. Marjorie Johnston prepared this programme which has been set and mechanically reproduced by Calvert-McBride Printing Co.

Mary Elizabeth Sims and Carla Mitchell have exercised control of applications for admission. Seats are allocated on a first-come first-served basis.

Bill Center and his associates are prepared and equipped to maintain order within the theatre. The clientele 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, Ruby Center has arranged for waiters to pass among you during intermissions to minister to your needs for liquid refreshment.

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

1. OH SUSANNA

I came from Alabama
With my banjo on my knee.
I'm 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 ringing.
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's my sweetheart; I'm her beau.
She's my Annie; I'm her Joe.
Soon we'll marry—never to part.
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.