1957

Flickertail Follies, 1957

University of North Dakota

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Sigma Delta Chi

presents the

University of North Dakota's

1957 FLICKERTAIL FOLLIES

PROGRAM

Master of Ceremonies - - - - - Ray Andres

1. "Sing-Sing Swing" - - - - Kappa Alpha Theta-Phi Delta Theta
   (Combined Act)

2. "My Fair Amy" - - - - Sigma Chi
   (Single Act)

3. "The Game of Love" - - - Delta Delta Delta-Sigma Nu
   (Combined Act)

4. "Minstrel Melodies" - - Alpha Tau Omega
   (Single Act)

5. "The Wronged Gong Blues" - - Gamma Phi Beta-Beta Theta Pi
   (Combined Act)

INTERMISSION — 15 MINUTES

6. "Deutschland Dilemma" - - Alpha Phi-Tau Kappa Epsilon
   (Combined Act)

7. "Calypso Capers" - - Kappa Sigma
   (Single Act)

8. "Rebel Rhythm" - - Pi Beta Phi
   (Single Act)

9. "Medieval Madness" - - Delta Gamma-Sigma Alpha Epsilon
   (Combined Act)

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MAY 13-14-15

Grand Forks, North Dakota
Thank You...

from Sigma Delta Chi to the many persons and organizations who have assisted in the production of the 1957 Flickertail Follies, especially to the local advertisers whose patronage made possible the free distribution of this program.

TRYGVE R. LERWICK
Student Manager

Presenting the Follies...

WHAT IS FOLLIES?

You regular Flickertail Follies fans know the answer. But to you who are here for the first time, to you whose freshman son or daughter will appear on stage shortly, a few words of explanation are in order.

Technically Follies is an amateur variety show. But you will be surprised at the professional smoothness that will be evidenced in the acts. You will be more surprised when you realize that these acts are originated, developed and performed by University students who have had little or no experience with productions of this type. The professional quality, the downright excellence of performance of Follies is what brings fans back year after year.

The perennial success of Follies is primarily due to the hard work and cooperation invested in the production by all concerned. Since Armin Rohde, now a Grand Forks businessman, first developed the idea of Follies in 1925, hundreds of University students have spent countless hours planning, designing, practicing, above all practicing, to produce a long succession of enthusiastically received Follies shows.

The primary purpose of all this effort, of course, has been to produce a good audience pleasing show worthy of the University of North Dakota. But it has brought rewards, too—the recognition and encouragement of talent, the close friendships that can only be developed among people working together for a common goal, the improvement of University relations with potential students and the general public. Financial proceeds from the Follies have benefited numerous worthy University causes; scholarships, the Student Union, the University Development Fund, to name a few.

You will learn more about Follies as you watch the show. And perhaps you, too, will experience the feeling of awe that we have felt, we who have watched the show develop from the first rudimentary ideas to the finished production.

—TRYGVE R. LERWICK
Student Manager

NOTE: Anyone in the audience with a flash camera is asked to check it at the box office until after the performance. TAKING OF FLASH PICTURES DURING THE SHOW IS ABSOLUTELY FORBIDDEN. Official pictures of all the acts will be available. THANK YOU—

THE MANAGEMENT OF THE FOLLIES
Congratulations... to the FOLLIES
Get your drug needs and prescriptions at GREENBERG DRUG

Kappa Alpha Theta and Phi Delta Theta present "SING-SING SWING" (Combined Act)

This unique act portrays the change in monotonous male prison life when girls arrive on the scene, the tragic story of a jilted lover inside walls, followed by the entrance of the proverbial lady tramp.


PRISONER'S DREAM COME TRUE (THERE'LL BE SOME CHANGES MADE): Womens' chorus, Ardyth Archer, Ellen Benzinger, Bonnie Beyl, Dorothy Burtness, Joanne Clementson, Patricia Drugan, Susan Eckel, Joan Erickson, Janice Geisler, Nancy Kay Johnson, Virginia Katsuki, Barbara King, Galea Olson, Bonnie Pasbrig, Leilha Russell, Barbara Ruud, Martha Thomson, Donna Wige, Jackie Ryan, Dianne Moore, Sue Evenson, Lola Rognlie.


CHAIN GANG HOP (GIRLS, GIRLS, GIRLS): Ensemble.

THE ANSWER TO A CONVICT'S PRAYER (THE LADY IS A TRAMP): Solo, Judy Arnold.

EVERYBODY'S HAPPY (IT'S HIGH TIME): Ensemble.

Original words — Joanne Mason
Orchestration score — Ernest Myerchin
ACCOMPANIST—Sally Stewart

MANAGERS—Jack Baukol, Dick Niclai, Sally Stewart, Polly Serumgard
STAGE MANAGER—Kenneth Nelson

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FARGO GRAND FORKS VALLEY CITY

Sigma Chi presents "MY FAIR AMY" (Single Act)

A young English gentleman is smitten by love and doesn't know what to do about it. Another English gentleman, who has just proposed to his girl, gives him the true picture of what should be.

SCENE: An English pub at the turn of the century.

I'VE GROWN ACCUSTOMED TO HER FACE: Solo, Clark Penas.

WHY CAN'T A WOMAN BE MORE LIKE A MAN: Solos, Roland Flint and Dick Morgan.

ONCE IN LOVE WITH AMY: Solo, Tom Wold.

THERE IS NOTHIN' LIKE A DAME: Ensemble.


ACCOMPANIST—Gail Baden
MANAGER—Brian Nelson

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Delta Delta Delta and Sigma Nu present

“THE GAME OF LOVE”
(Combined Act)

The guys and dolls use a surrealistic staging of a penthouse gambling room to tell you in abstract terms all about the “Game of Love.”


THE GAMBLER (MOONLIGHT GAMBLER): John Burke.

A GAMBLER’S DEVICE (ACE IN THE HOLE): Solo dancer, Mary Simmet; Male escorts; Robert Dory, Randy Rime, Richard Wenger, Denis Russell, Rod Burwell, Jim Schmith, Dick Fenske.

THE GAL (THE GAME OF LOVE): Solo, Lynn Nelson; Pantomimists; Mary Vennesland and Randy Rime (This is an original composition by Miss Nelson).


THE LUCKY LOSERS (WHO WANTS TO BE A MILLIONAIRE): Pedar Wold and Jan Robinson.


Original Music—Lynn Nelson
Orchestration score—Ed Christenson
ACCOMPANIST—Sandra Engen
MANAGERS—Lynn Nelson and Pedar Wold
STAGE MANAGERS—Lenore Harvey and Robert Dory
COSTUMES—Shirley Peightal
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Grand Forks, N. D.

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**Alpha Tau Omega**

**presents**

**“MINSTREL MELODIES”**

*(Single Act)*

The old minstrel show has long been absent from the stage world. But tonight we revive it with all its color and vivacity. So come back with us to the good old days of burnt cork and white gloves.

**HELLO MY BABY:** Solo, Craig Millar; Wilbur Smith, Dennis Larsen, Ron Ilvedson, Vern Mueller, Rod Hagen, John Holmes, Jim Thorsen, Ward Mahowald, Dick Moe, Reed Keller, Al Flaten, Leo Goodrie.

**PEORIA:** Robert Olson.

**HONEYMOON:** Ensemble.

**OLD DAN TUCKER:** Leo Goodrie, Jim Thorsen, Jack Gifford.

**CAROLINE:** Jay Garske.

**GOODBYE, MY LADY LOVE:** Wilbur Smith, Dennis Larsen, Ron Ilvedson, Vern Mueller, Rod Hagen, John Holmes, Jim Thorsen, Ward Mahowald, Dick Moe, Reed Keller, Al Flaten, Leo Goodrie.

**CHORUS:** Hayden Thompson, John Glessner, Robert Olson, Jay Garske, Jay Schultz, Bob Melby, Gary Swenson, Rich Glasser, Rich Hicks, Paul Flaten, Dave Strand, Rod Hagen, Merle Quam, Steve Laxdal, Bob Sorbo, Wayne Ballantine, Malcolm Murdoch, Tom Koehnelein, John Sargent, Ned Carlough, Dave Soderberg, Howard Johnson, George Bodmer, Ralph Mahowald.

**MR. INTERLOCUTOR:** Paul Simons.

**MR. TAMBO & MR. BONES:** Leo Goodrie and Wilbur Smith.

**ACCOMPANIST — Marie Solberg**

**MANAGERS:** Robert Olson, Jay Garske, Leo Goodrie.

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**Gamma Phi Beta and Beta Theta Pi**

**present**

**“THE WRONGED GONG BLUES”**

*(Combined Act)*

This is the story of a very unfortunate coolie, named Ling Ting Tong, who for no reason kicks Buddha's sacred gong. Everyone turns against him, but his pleading and the love bug's bite finally brings forgiveness.

**LING TING TONG:** Ensemble.

**HONG KONG BLUES:** Solo, Gordon Norman; Temple girls, Carol Afseth, Carolyn Berkeland, Bette Brocopp, Sharon Lee, Carolyn Sheets, Marilyn Waldon.

**WE'RE MAD AT YOU (FLIGHT TO HONG KONG):** Ensemble.

**GOMEN-NASAI (FORGIVE ME):** Soloist, Priestess, Doreen Jundt, and Coolie, David Morken.

**THE LOVE BUG WILL BITE YOU:** Soloists, JoeAnn Johnson and John Hardy.

**LITTLE MAN IN CHINATOWN:** Men's ensemble.

**CHINATOWN, MY CHINATOWN:** Ensemble, Arlene Koenig, Kay Roberts, Rochelle Stolte, Barbara Helgerson, Dorothy Isaak, Jacqueline Brown, Judy Duncan, Alethe Olsen, Sylvia Hage, Karen Sather, Sharon DeLaPoint, Karen Moe, Nell Henley, Joanne Brager, Jean Peterson, Rebecca Olson, Jean Erickson, Patricia Bettschen, Ann Thriffield, Ruth Ann Olson, Robert Taus, Dan Albers, Michael Valleley, Richard Shannon, Garfield Beckstead, Richard Helbling, Fred Ophus, Eric Lunde, Paul Woutat, John Black, Willis Schmichael, Roger Otterson, Jan Beiers, Tom Stolling, Donald Weaver, Dennis Lanz, Richard Freis, Rod Thorpe, Matt Lanz, Jerry Nehring.

**ACCOMPANIST — Delores Doerr**

**ORCHESTRATION SCORE — Jerry Yahna**

**MANAGERS — Gwen Sette, David Morken**

**CHOREOGRAPHY — Bette Brocopp, Barbara Helgerson**

**COSTUMES — Judy Stoffel, Marlys Chally**

**PROPERTIES — Matt Lanz**
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present

"DEUTSCHLAND DILEMMA"
(Combined Act)

This is what might happen if an American Broadway producer were to stage a show in Germany with the story of “boy has girl; boy gets lured away; boy repents; boy wins girl back.”


Groom—Gordon Jacoby; Bride—Sally Pasch.


LOLA: Solo: Darlene Doherty.

I'M NOT AT ALL IN LOVE: Solo: Sally Pasch.

HI LILY, HI LO: Solo—Gordon Jacoby.

WITH A LITTLE BIT OF LUCK: Solo: Henry Booth; Chorus line—Barbara Jansen, Darlene Doherty, Gayle Bruhjell, Sonje Christenson, Joan Smith, Rae Peterson.

A MAN DOESN'T KNOW: Duet: Sally Pasch and Gordon Jacoby.

FINALE: Ensemble.

Vocal Arrangements — Marilyn Hoven.
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Kappa Sigma

presents

“CALYPSO CAPERS”
(Single Act)

A lonesome lover sets the scene as the Jamaican natives drop
their work and join him in song and dance. The act progresses to a
festive mood as the natives make plans for the future.

COME BACK LIZA: Solo, James Munn; Chorus, Gerald Brickner, Helge
Buen, Dick Charrier, Gary Clark, Leo Considine, William Crow, Hugh
Embertson, Richard Glanzman, Melvin Hove, Charles Ingwalson, Cur-
tess Hjeldnes, Gerald Johnson, John Kenny, Jerome Kwako, Ronald
Lindquist, James Munn, Paul Novacek, Roman Novak, Eugene Ourad
nik, Loren Overbo, Fred Renville, Don Robertson, Del Smith, Jerome

WILL HIS LOVE BE LIKE HIS RUM: Dick Charrier, Melvin Hove, Jerome
Kwako, Paul Novacek, Roman Novak, Don Robertson, Gerald Wigness,
and entire chorus.

HOSANNA: Ensemble.

JUMP DOWN SPIN AROUND: Singers, Dick Charrier, Paul Novacek,
Roman Novak, Gerald Wigness; Dancers, Hugh Embertson, Don Rob-
ertson, Ronald Soiseth, Jerome Weber.

CALYPSO BAND—Helge Buen, Leo Considine, Ronald Lindquist, Fred
Renville.

ACCOMPANIST—Russell Shablow

MANAGER—Leo G. Novacek

ASSISTANT MANAGERS—Hugh Embertson, Charles Ingwalson, Ronald
Lindquist, Eugene Ouradnik, Russell Shablow, Gerald Wigness.

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Pi Beta Phi

presents

“REBEL RHYTHM”
(Single Act)

Magnolia blossoms, sprawling plantations, beautiful belles, and
an undying spirit characterize the South. Pi Beta Phi presents its
own version of the Civil War Confederates in the land of cotton.

DIXIE: Anne Shafer, Renee Caprano, Margaret Gowan, Georgia Tim-
merueck, Marilyn Bates, Jo Lobb, Joyce Torgerson, Mary Helen Hill-
man, Shirley Ebel, Kay Kirsch, Pat Swantson, Dorothea Prete, Marilyn
Rauk, Maureen Sullivan, Kathleen Poole, Susan Taylor, Barbara Hol-
brook, Karen Dahlen, Jane McGuiness, Carol McGuiness, Carol Berk-
lund, Rita Boknecht, Karen Mund.

IS IT TRUE WHAT THEY SAY ABOUT DIXIE?: Yankee trio, Swanhild
Houghtl, Joyce Ann Garves, Margie Costello.


HARDHEARTED HANNAH: Narrator, Mary Helen Hillman; Hannah,
Margo Galloway.

YES, WE’RE FROM DIXIE: Ensemble.

WHEN IT’S SLEEPY TIME DOWN SOUTH: Solo, Joanne Downey; South-
ern belles, Carol Vraa, Sharon Sware, Kay Coulter.

SWANEE: Ensemble.

ACCOMPANIST—Roberta Dinsdale

MANAGERS—Joyce Ann Garves, Margo Galloway.

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present

"MEDIEVAL MADNESS"
(Combined Act)

A fat, jolly king calls his court together after which strange things happen: a knight woos a lady-in-waiting, a witch and her dancing dragon casts an evil spell and a jester restores happiness and gaiety.

MARCH OF THE CARDS: Cards, Sally Stefanson, Mary Jane Harroun, Jackie Frisch, Barbara Wangenstein, Mary Lou Metzger.
Chorus Line: Mary Ann Larsen, Mary Burke, Sharon Dorr, Nancy Parkinson, Linda Jordan, Pat Johnston, Delbert Delabarre, Jim Dillard, Tom Shafer, Dave Monson, Noel Watson, Dale Meyer; Knights, Norman Alfredson, Dennis Huber, Tom Shoar, Don Overbo, Oliver Trageton, Bruce Thorfinson, Mike Rooney, Bruce Nelson, Gene Oak; Gentlemen-of-Fashion, Dave Gordon, Bruce Amundson, Bob Harti, Aaron Anderson, Ladies-in-Waiting, Sonia Land, Barbara Lenci, Karen Stevens, Mary Ellen Tossett, Caryl Vaselenko, Barbara Bosh, Kay Corbett, Margot Johnson, Carole McPherson, Dorothy Savre, Gloria Moser, Mary Hanson, Liz Mark; King, Reg Morally.

HE'S LATE: Jester, Don Froelich; Ladies-in-Waiting, Knights, Gentlemen-of-Fashion.

THOU SWELL: Knight, Norman Alfredson; Lady, Sonia Land; Ladies-in-Waiting, Knights, Gentlemen-of-Fashion.

BIBBIDI BOBBIDI BOO (Minor Key): Witch, Polly Bjornson; Dragon, Steve Myhra, Jim Wigum, Jerry Sailer.

WILLow, WILLOW, WALEY: Jester, Don Froelich; Dancers, Mary Ann Larsen, Mary Burke, Sharon Dorr, Nancy Parkinson, Pat Johnston, Linda Jordan; Ladies-in-Waiting, Knights, Gentlemen-of-Fashion.

BIBBIDI BOBBIDI BOO (Major Key); Ensemble.

ACCOMPANIST—Bobby Munro
MANAGERS—Ken Johannson, Judy Sullivan, Janice Meisner.
CHOREOGRAPHY—Gale Alfson.
COSTUMES—Marlene Huber
ORCHESTRATION SCORE—Ernest Myerchin

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