



1960

## Flickertail Follies, 1960

University of North Dakota

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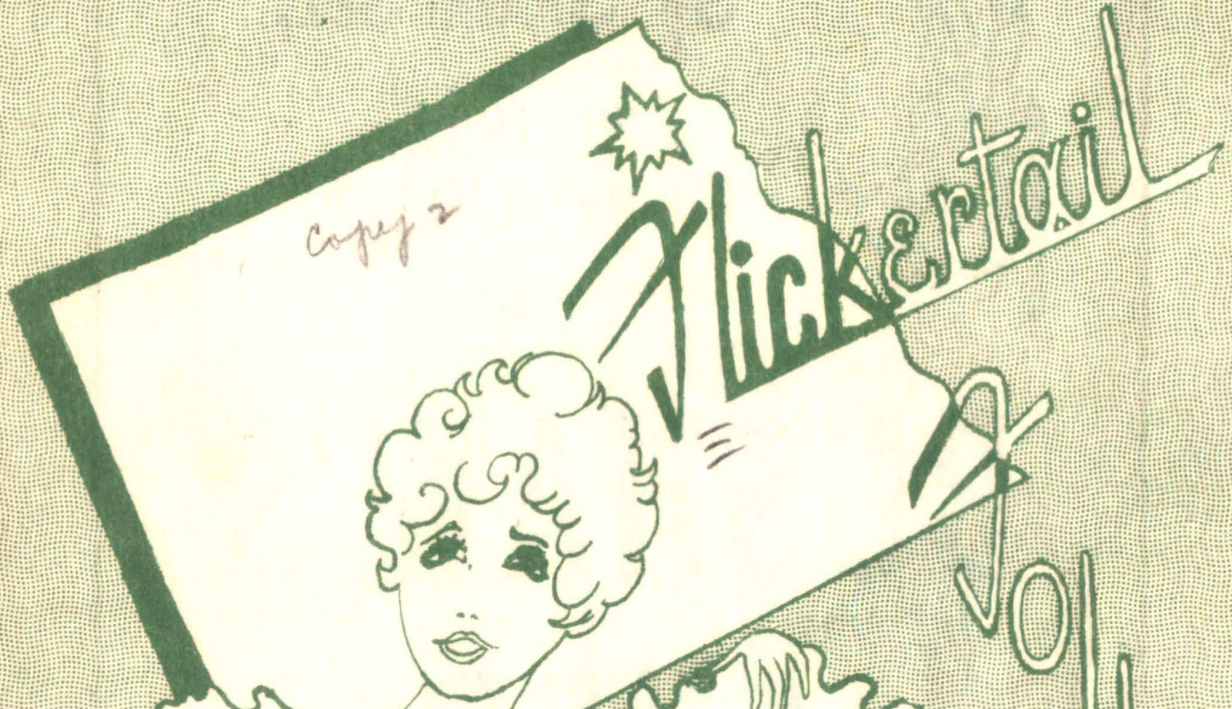
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# **1960 Flickertail Follies**

*Central High School*

*Auditorium*

May 9-10-11,

1960

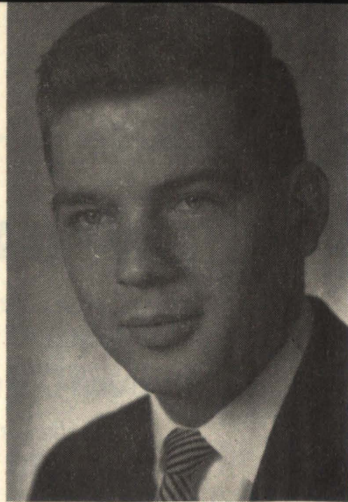
*Grand Forks,*

*North Dakota*

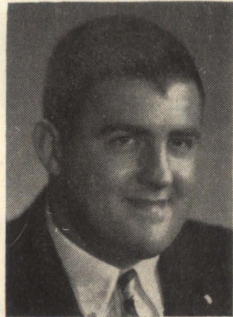
## Thank You...

from Sigma Delta Chi to the many persons and organizations who have assisted in the production of the 1960 Flickertail Follies, especially to the local advertisers whose patronage made possible the free distribution of this program.

**JAMES KERTZ**  
*Student Manager*



**JOHN VON RUEDEN**  
*Master of Ceremonies*



**ALVIN AUSTIN**  
*Faculty Advisor*



**HENRY TOMASEK**  
*Faculty Advisor*



## Presenting the Follies . . . .

FIVE LONG WEEKS OF PRACTICE are now over. The kernels of ideas that were first sown in organizational get-togethers have been developed, sketched, improved, rehearsed, staged, and finally, have grown into a polished production.

THE SHY LITTLE GIRL on the third floor of the big sorority house has developed into a graceful dancer; the heavy-set pledge who lives downtown has found he has a voice like Billy Daniels; the electrical engineer who has kept his nose in a book for two years has contributed some original ideas in choreography. That stuck-up fellow nobody liked has turned out to be a swell "joe" when you get to know him, and the quiet red-haired girl is a tireless worker who somehow gets every troublesome task done to perfection.

THESE PEOPLE, and many others from all walks of campus life, have spent the last five weeks creating and developing the ideas which are being presented here this evening. The job hasn't been easy. At times everyone has been tired of the whole darn thing. But nothing that is worthwhile is easily obtained.

MORE THAN 500 STUDENTS have combined their energy and talent to bring to you, their audience, the best show they can produce. The preparations are now over; it's time to begin. The show's a good one, enjoy yourself.

**James Kertz**  
*Follies 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**

## The Program . . .

1. "Big Checked Apron Ball" - - - - - Delta Gamma-Sigma Alpha Epsilon  
(Combined Act)
2. "Beyond the Sea" - - - - - Delta Zeta  
(Single Act)
3. "Come to the Fair" - - - - Pi Beta Phi-Lambda Chi Alpha  
(Combined Act)
4. "The New Orleans Beat" - - Kappa Alpha Theta-Sigma Chi  
(Combined Act)

INTERMISSION — 15 MINUTES

5. "Bamboo Beat" - - - - - Gamma Phi Beta-Phi Delta Theta  
(Combined Act)
6. "Have Rope—Will Swing" - - - - - Tau Kappa Epsilon  
(Single Act)
7. "Enchantment" - - - - - Delta Delta Delta-Beta Theta Pi  
(Combined Act)
8. "Triumph of the Toilers" - - - Alpha Phi-Alpha Tau Omega  
(Combined Act)

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## Delta Gamma-Sigma Alpha Epsilon

present

### "THE BIG CHECKED APRON BALL"

Many interesting things can happen at a barn dance in a small midwestern community. When the festivities are just well underway, we find our heroine, Celia, making it plain that she is out to catch a husband. Her old beau, a one-time local boy, returns from the city, accuses Celia of being unfaithful, and tells her that for him it's "All Er Nothing." The two are reconciled soon after his ultimatum and the finale finds the rural folk gaily announcing the wedding plans.

"ROLL UP YOUR STOCKINGS": Girls' and Boys' Chorus—Linda Jordan, Mara Aton, Janet Lucas, Jean Fitzsimonds, Sharon Conyne, Terry Tvedten, Mary Beth Dinusson, Jo Ann Prouty, Susan Robbins, Sally Hartung, Karen Wentzel, Jo Anne Knoll, Sandy Menge, Barbara Peterson, Carol Tosset, Bonnie Schoenig, Ransy Boyd-Snee, Jane Williamson, and Marnie Billstein. Jack Muus, Oscar Sorlie, Bob Stout, Sam Hunter, Larry Rova, Nace Haugen, Bill Lince, Bob Huber, Joe Bouvette, Bob Holte, Jerry Stenstadvold, Roger Johnson, Jim Burbidge, Wes Robb, Roy Christiansen, Jim Lium, Marv Meier, Bob Honkola, and Bob Hedger.

"LOLLY TOO DUM DEY": Girls' Chorus. Girls' chorus line—Sharon Conyne, Jane Williamson, Bonnie Schoenig, Marnie Billstein, Ransy Boyd-Snee, and Joanne Knoll. Soloist—Diane Indridson (Celia).

"HOWDY FRIENDS AND NEIGHBORS": Ensemble. Soloist—Norman Alfredson (City Slicker); Boys' Quartet—Bob Stout, Jerry Stenstadvold, Marv Meier, Larry Rova; Girls' Quartet—JoAnne Knoll, Linda Jordan, Sandy Menge, Barbara Peterson.

"ALL ER NOTHING": Ensemble. Duet—Diane Indridson and Norm Alfredson.

"AT THE BIG CHECK APRON BALL": Ensemble.

"WHOOPI-TI-AYE": Ensemble. Square Dancers—Jane Williamson, Ransy Boyd-Snee, Bonnie Schoenig, Marnie Billstein, Bob Hedger, Wes Robb, Roy Christiansen, Jim Burbidge.

Accompanist: Mitzi Compton.

Stage Manager: Daryl Anderson.

Choreographers: Ransy Boyd-Snee, Jane Williamson, Warren Hubbard, Bob Hedger.

Act Managers: Diane Stenehjem and Harry Franta.

### "GREETINGS to the FLICKERTAIL FOLLIES"

## TREPANIER PHARMACY

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Delta Zeta

presents

"BEYOND THE SEA"

The island maidens gather by the sea to offer a sacrificial worship dance to the pagan gods for the safe return of their men who are sailing away to battle. Lurking in the shadows the Goddess of Betrayal casts a spell over one of the dancers who helps her to persuade them to betray their men. Alerted by this the Goddess of Faithfulness appears to defeat evil in the conflict that ensues and to restore hope. The maidens rejoice as they have been saved and happiness is regained by the sign of a good omen prophesying victory.

"RED SAILS IN THE SUNSET": Island Maidens—Vivian Anderson, Jeanine, Beri, Judy Carr, Daphne Fossum, Ruth Ann Halverson, Judy Harwood, Kathy Hohn, Vernetta King, Lola Mae Larson, Peggy Merideth, Leila Palmer, Mary Ellen Reetz, Beverly Rockwood, Alice Rudolph, Linda Skroms, Jeraldine Tupa, Susan Wentzel.

"RITUALISTIC FIRE DANCE": Solo voice—Karen Erickson.

"TEMPTATION": Solo voice—Linda Skroms; Solo Dance—Inta Markus.

"SABRE DANCE": Goddess of Faithfulness—Susan Felber, Goddess of Betrayal—Inta Markus.

"BEYOND THE SEA": Ensemble.

"WAKE UP AND LOVE": Ensemble.

Accompanist: Merle Hanson.

Choreographers: Inta Markus, Susan Felber, John Lundy.

Act Manager: Verlee Mohr.

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"COME TO THE FAIR"

Once upon a time there lived a group of young people who thought it would be fun to go to a fair. So they went. And more kept coming all the time. Everything at this fair was wonderful and everyone had a happy time. Until it happened! A barker moved onto the fairgrounds and offered as his attraction a simply terrible girl known only as Flamin' Mamie. Now this barker tried to convince the men that they should forget about their blushing, innocent girls and pursue something more adult. He didn't get very far by himself, but when he introduced Flamin' Mamie herself, those men just left their girls and flew. Well I can tell you, females just don't take kindly to things like that, and they decided right then and there that they weren't at all in love. When the infatuation for Flamin' Mamie wore off, these men decided that they'd just as rather have their own girls back. They even made promises that they'd marry them and take them away. Lucky for them, the girls gave them another chance. And everything was once again wonderful. And every one once again had a happy time. And they all lived happily ever after.

"HEIGH-HO, COME TO THE FAIR": Ensemble—Tom Anderson, Wes Christianson, George Hallenbeck, Jack Marcil, Wally Martz, Tom Moga, Ed Odland, Tom Olson, Curt Pulcrabek, Larry Sausker, Bill Sausker, Gale Stead, Kathleen Christianson, Bonnie Johnson, Helene Glimsdahl, Jan Richards, Carol Wenstrom, Ruth Green, Carol Tait, Sharon Sorenson, Carol Sanders, Kay Kenville, Sharlie Miller, Joanne Undlin.

"TELL US WHERE THE GOOD TIMES ARE": Ensemble and Dance Group—Marc Fiechtner, Diane Grimstead, Ron Cameron, Dawn Tweten, Darryl Erickson, Peggy Rosenau, Jerry Brunsoman, Carol Kanwischer.

"THE SADDER BUT WISER GIRL FOR ME": Solo—Dennis Marcussen.

"FLAMIN' MAMIE": Solo—Sandy Showman.

"I'M NOT AT ALL IN LOVE": Ensemble.

"LET THE REST OF THE WORLD GO BY": Solo—Jack Barden, Ensemble.

"IN THE GOOD OLD SUMMER TIME": Ensemble.

Accompanist: Dan LeClerc.

Act Managers: Judy Paus, Jack Barden.

Choreographers: Margie Costello, Judy Paus, Carol Kanwischer.

## Kappa Alpha Theta-Sigma Chi

*present*

### "THE NEW ORLEANS BEAT"

In a typical street scene of New Orleans, the moods of the natives of this colorful city are exemplified in the different "beats" in their music. The scene opens at daybreak with an echoing cry of a characteristic street peddler, moving into the "blues" of Basin Street. The group then describes a debonair but sad personality of the street which he illustrates in his "Blues in the Night." A medley of numbers builds up towards the finale, illustrating the general "beat" of the interests of the New Orleans musicale. Combining varied interests of the New Orleans street people together to the strains of a trumpet player ends the day with the people of New Orleans brought together through their one love—music.

"STRAWBERRIES": Soloist—Zaundra Kleven.

"BASIN STREET BLUES": Soloist—Marlys Beiers; Girls' Chorus—Claire Cooper, Lorraine Hanson, Zaundra Kleven, Bonnie Pasbrig, Sandra Trent, Mary Shields, Nancy Ramsland, Cynthia Stearns, Mary Ellen Okerstrom, Ellen Benzinger, Sharon Engbrecht, Avis Albright, Mary Kay Eddie, Charlene Gauslow, Raeanne Sullivan, Vicki Spangelo, Sandi Jensen, Ruth Bestland. Men's Chorus—Scott Anderson, George Benner, Paul Bry, Gordon Christianson, James Cole, John Eggman, Robert Hanson, Lowell Johnson, George Gratton, Bill Korn, Ray Lamb, David Loken, Robert Nelson, Bill Ryden, Walter Will, Warren Winess, Ken Weber, James Williams, and David Sanford.

"MACK THE KNIFE": Ensemble.

"BLUES IN THE NIGHT": Soloist—James Kack, Ensemble.

"BOURBON STREET BEAT": Ensemble.

"LASSUS TROMBONE": Ensemble.

"BLOW, GABRIEL, BLOW": Dance Solo—Larry Bergerud, Ensemble.

"SAINTS GO MARCHIN' IN": Ensemble.

Accompanist: Diane Retzloff.

Act Managers: Jan Mary Burdick and Larry Bergerud.

Stage Manager: John Jarrett.

## INTERMISSION

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*present*

### "BAMBOO BEAT"

It is early evening in a Latin American village. The people have finished their day's work and are looking for a bit of relaxation. As they mill in the streets they are intrigued by the entertainment offered them by the House of Bamboo (Number 54). Because they have been excited by the entertainment supplied by the House of Bamboo the people join in the festivities and put off their cares and work until Manana (tomorrow). As the day is drawing to an end the people say, Adios, until another day.

"PEANUT VENDOR": Solo Voice—Gene Keller; Bongo Player—Sharon Ohm; Maracas—Tom Owens; Ensemble—Jerry Ann Davis, Ron King, Pru Moeller, Jack McDonald, Shelia English, Bob Peters, Mary Ann Morrison, John Hovey, Jeanie Erickson, Dan Storsteen, Carol Lovegren, Earl Hanson, Gail Waldon, Bill Leifur, Sue Bohlig, Dale Bodine, Charlene Trovatten, Jon Norem, Pat Bettschen, Boyd Smith. Back people—Joan Crouse, Bob King, Marlene Peterson, Terry O'Keefe, Brenda Oland, Dick Berg, Zetta Pedas, Don Lindbo, Gayle Kelly, Ralph Sobolik, Peggy Jo Herberger, Andy Pekovitch, Gladys Stannard, Stewart Whitehead.

"CUANTO LA GUSTA": Ensemble.

"SIBONEY": Female Soloist—Gayle Sheard.

"BAMBOO TAMBOO": Solo Dancers—Judy Lees, Gene Keller, Jim Webb; Sticks—Joan Crouse, Bob King, Marlene Peterson, Terry O'Keefe, Brenda Oland, Dick Berg, Zetta Pedas, Don Lindbo, Gayle Kelly, Ralph Sobolik, Peggy Jo Herberger, Andy Pekovich, Gladys Stannard, Stewart Whitehead.

"HOUSE OF BAMBOO": Ensemble.

"MANANA": Ensemble. Boys' Chorus Line—Ron King, Dan Storsteen, Jon Norem, Bill Leifur, Bob Peters.

"ADIOS": Ensemble. Original words by Steve Piasecki.

Accompanist: Kay Bergan.

Act Managers: Gladys Stannard, Gene Keller.

Choreographers: Judy Lees, Sheila English.

Stage Managers: Darrel Urban, Lloyd Richmond.

**Tau Kappa Epsilon**

*presents*

**"HAVE ROPE — WILL SWING"**

A cow, a playful gun-slinger, the roughest toughest sheriff ever, and a group of 'fun-lovin' cowhands parody the west in its true form—television was never like this . . . . !

"EVERY ONCE IN A WHILE": "Vollie" the cow—Laurence Grant, Milton Olson; Dancers—Barry Wooledge, Curtis Bradford, Lee Christianson, Byron Olien; Gyp Watson—Barry Jorve.

"BALLAD OF THE GUN": Ensemble.

"ARE YOU READY?": Ensemble featuring Gyp Watson. Monologue—Warren Wick.

"HOOP DE DINGLE": Sheriff's Solo—Loren Smeby.

"BIG D": Duet—Sheriff and Gyp Watson.

"HOOP DE DINGLE": (Reprise)—Ensemble. Chorus—Warren Wick, Ray Johnston, Sam Cox, Wayne Westlund, Loren Lundberg, John Ormiston, Bill Ketter, Burke Haldorson, John Dahl, Jere Paddack, Ron Mayer, Paul Peterson.

Accompanist: Elisabeth Conner

Manager: Ted Thorson.

Stage Manager: David Myers.

Sets: David Bishop.

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*present*

**"ENCHANTMENT"**

Everyone's falling in love except one poor girl who has no lover. All try to cheer her up, until, finally her man comes along. The act progresses to a final enchanted mood and conclusion that "Once You Have Found Love Never Let It Go."

"LOVE IS SWEEPING THE COUNTRY": Ensemble—JoAnn Bailey, Eldora Burns, Carol Cozier, Beckey Chapek, Nancy Erickson, Kathy Gregor, Carol Helm, Lija Kuplis, Annmarie Kyle, Mardette Lohse, Karen Lundberg, Sharon Peterson, Diane Ramstad, Marlys Schumacher, Janice Soltis, Marlene Diedrich, Irv Russel, Richard Lunde, Jaryl Hanson, Wayne Toscas, Roger Truax, Blaine Johner, Ralph Sollom, Ron Olson, Dave Rude, John Struthers, Ken Merbach, Neil Hensrud, Dave Brenna, Peter Berg, Charles Kelsch, John Trapp, Jim Pester.

"THE MAN I LOVE": Solo—Doris Lunde.

"GET HAPPY": Ensemble and Dancers—Sharon Peterson, Becky Chapek.

"A FELLOW NEEDS A GIRL": Solo—Ralph Sollom.

"SOME ENCHANTED EVENING": Ensemble.

Accompanist: Nancy Stone.

Act Managers: Eldora Burns, Karen Lundberg, Donald Weaver.

Choreographers: Eldora Burns, Kathy Gregor.



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"SEVENTY-SIX TROMBONES": Solo—Kenneth Olson, Local Labor Leader.

"WINTERGREEN FOR PRESIDENT": Ensemble.

"MANAGEMENT'S UNFAIR": Solo—Kenneth Olson; Girls Chorus—Barbara Benner, Barbara Dougherty, Mary Beth Dunn, Audrey Garden, Jackie Lindsey, Mari Hanson, Susan Hanson, Pat Hefte, Betty Jurtt, Jan Johner, Kathy Meier, Marlys Mosolf, Jo Peschel, Judy Rupp, Bev Rychart, Nancy Sovka, Sharon Tomlin, Jeri Wartner, Ann Wentz, Barbara Wood.

"SEVEN-AND-A-HALF-CENTS": Soloists—Kathy Meyer, Kenneth Olson, Ensemble.

"THE COUNTRY'S IN THE VERY BEST OF HANDS": Duet—Donn Erickson, Curt Magnason, Ensemble.

"HAPPY DAYS ARE HERE AGAIN": Ensemble. Boys' Chorus—Jim Brown, Bill Brown, Lowell Meier, Jerry Van Eeckhout, Wes Argue, Don Erickson, Curt Magnuson, Ken Olson, Art Winter, John Smith, Wayne Beeks, Peter Lewis, Dick Johnson, John Carlisle, Jerry Debuque, Charles Swenson, Ronald Peterson, Donald Ford, Mike Spaeth, John Quam.


Accompanist: Gwen Hamilton.

Stage Manager: Russ Anderson.

Choreographers: Kathy Meyer, John Holmes, Lowell Meier.

Act Managers: Kathy Meyer, John Holmes, Lowell Meier.

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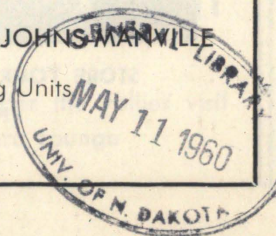
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Printing of Follies Programs	University Press



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