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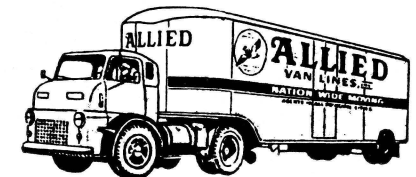
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SCENES AND MUSICAL NUMBERS

ACT I

PROLOGUE: The interior of a theatre and the platform of a railway station in a town in Western Virginia, about 1850.

SCENE 1: The Booth farm, Maryland.
The Book of Mr. Booth Edwin, Asia, Rosalie, Joe
Lettin' My Feet Run Free Edwin, Booth
Booth is Back in Town Asia, Edwin, Rosalie, Joe

SCENE 2: Backstage at the Walnut Street Theatre, Philadelphia.
Booth is Back in Town Edwin, Booth, Actors, Actresses, Philadelphians
Jenny Joanne Jenny Joanne
Round Clear Tones Spears, Page, Mrs. Hill, Edwin, Jenny Joanne, Actors, Actresses

SCENE 3: A riverfront saloon, Philadelphia.
Why Was I Born, Mother, Tell Me Booth, Sailors

SCENE 4: A street.

SCENE 5: A hotel room.
Now at the Farm Edwin

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SCENE 6: The stage of a Mississippi steamboat.
How-de-do Edwin, Spears, Page, Jenny Joanne
The Old Wooden Rocker Mrs. Hill, Edwin, Spears, Page
The American Fireman Edwin, Mrs. Hill, Spears, Page, Jenny Joanne

SCENE 7: The deck of another Mississippi steamboat.
Everybody Knows Edwin, Ben, Josh, Sam, Ethan

SCENE 8: A saloon, New Orleans.
La Lune Est Tombee Frenchwoman
The Southern Fried Edwin, Gentlemen, Floozies

SCENE 9: Backstage at the American Theatre, New Orleans.
Booth is Back in Town (reprise) Actors, Actresses
Gentlemen, Floozies



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ACT II

- SCENE 1: A Mississippi flatboat, a few days later.
The River Song Boatman, Edwin
- SCENE 2: The Booth farm.
Homecoming Edwin, Rosalie, Asia, Joe
- SCENE 3: The Booth farm, three days later.
The Green Lime Tree Asia
I Don't Ask Much Out of Life Mary Ann, Edwin
We'll Never Waltz Again Adelaide
I Don't Ask Much Out of Life (reprise) Mary Ann
- SCENE 4: A California boom town.
Seeing the Elephant Prospectors, Actors, Women
Seeing the Elephant (reprise) Edwin, Actors, Actresses
- SCENE 5: A street in a deserted mining town, Nevada.

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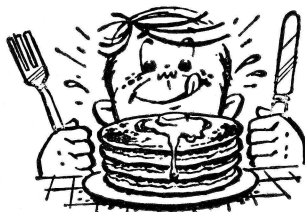
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A NOTE FROM THE AUTHORS



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That the early life of Edwin Booth might lend itself to dramatization was clear to us from the start. There was, in the volatile surroundings of his youth, a web of relationships that seemed to cry out from the printed page of historical document for theatrical expression not at least of all because so many of the people involved were people of the theatre and thus susceptible to the extravagance and vividness of expression that make for exciting characters on the stage. Moreover, there was the time in which Edwin Booth grew up: the pre-Civil War America, whose explosive self-discovering excitement was a beautiful reflection of the excitement peculiar to the people in the story, and whose frontier rootlessness seemed to us inextricably related to the rootlessness these people felt as they moved across its constantly erupting landscape.

It was in this curiously inevitable relationship between the people and the time and place they lived through that the possibilities for dramatization afforded by this story began to develop into possibilities for musical dramatization. We became fascinated with the idea of constructing a whole score around songs quite specifically influenced by the songs of the period, which in the simplicity both of their joy and pain and in the directness with which they expressed a heritage still trying to settle down seemed a tantalizing musical expression for these people. So fascinated did we become, as a matter of fact, that we began to shift our energies from the idea of working out an integrated musical, involving as that does the direct incorporation of plot into the musical numbers, to that of working in the songs as, quite simply, songs — framed as songs these characters would sing at the given moment in their development they sing them and contributing in *this* way to the integration of the show as a whole. The distinction is subtle and allows for some over-lapping, but it is a distinction and we made it in the hope that our characters would benefit from it.

Because this *is* a story of character, and essentially our work for the past year has been to make it emerge as such. Since the characters involved are volatile and elusive we have often been unable to pin them down ourselves, and it is at this point that we must give thanks to all the people who moved in and began to bring both them and their world alive in production for us — the actors, the designers, the technicians, the stage crew, our musical directors, all under the expertly, exhaustively watchful guidance of Mr. Starnes. It is due to the sensitivity and the excitement with which they carried out their tasks that we have achieved whatever we have. Someday someone must write a book about how truly collaborative a good actor, good designer or a good director can be in an original production, but for now we must settle for a simple and most heartfelt expression of gratitude and indebtedness to all those involved in *Booth is Back in Town!* And as for Mr. Starnes, we can only point out that once all this existed only on paper, and a little confusedly at that. It is in the theatre tonight, and it is simply this, in all its magnitude, that we owe to him.

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THE CAST

RICHARD ADESSA (JOE BOOTH) is the youngest actor in the cast. He has been in productions of the Actors' Workshop at the New Haven YWCA and recently played in the Dramat's last production, *Thieves' Carnival*.

ERNESTO ALVAREZ (SAILOR, GENTLEMAN), a native of El Salvador, has been active in drama groups, both in his native land and in the Hackley School. He has acted in *Grand Tour*, *Sea of Tweed*, and *Thieves' Carnival* for the Dramat, and he is manager of the Saybrook Players.

JOHN M. BADHAM (MR. PAGE) is president emeritus of the Dramat. He has had many roles in the Yale organization; most recently, John was Baron de Charlus in *Camino Real*. He also directed the Freshman one act *Open Your Mouth and Sing Blues* and two productions of the Davenport Players, *The Zoo Story* and *The Sand Box*. John has been active, too, outside the Yale drama scene as Technical Director of the Williamstown Players, as an apprentice in the Pickwick Players, and as a technician in Theatre on the Green.

KAREN BITMAN (ACTRESS) has played several roles at the Jewish Community Center, including Marie in *West Side Story*. This is Karen's first appearance for the Dramat.

BARBARA BOSSERT (ROSALIE BOOTH) has acted in the Dramat's produc-

tion of *Tom Jones* and Branford College's *Babes in Arms*.

ANNE L. CLIMO (ACTRESS) comes to *Booth* after having played Camillo in *Winter's Tale* at the Day School for Girls.

ELIZABETH COHEN (FLOOZY) is making her first appearance for the Dramat. She recently played Mrs. Peters in *Trifles* at Hamden High School.

JULIE DeVECCHIO (FLOOZY) performed as La Madrecita in the Dramat winter production, *Camino Real*. A first-year drama student, Julie comes to Yale from the College of the Pacific where she was seen in *The Time of Your Life*, *This Property is Condemned*, and *Sign of Jonah*. She has also held numerous roles at the Fallon House Summer Theatre and the Stockton Civic Theatre.

JOAN DEVITA (ASIA BOOTH) comes to the Dramat after much experience at Sacred Heart Academy and Notre Dame, where she played the lead roles of Amy and Jane in *Little Women* and *First Impressions*.

RUTH ENGLAND (MYRT) has acted in such diverse roles as Gertrude in *Hamlet* and Mrs. Soames in *Our Town*. At Yale, Ruth was seen in the Drama School's *He Who Must Die*, in the Freshman one-act, *Honor*, and in various college productions.

RITA ESPOSITA (FLOOZY) last acted in the Branford College production of *Babes in Arms* as Terry.

CAST (cont.)

ELEANOR EVANS (MRS. HILL) has accumulated much of her acting experience in Yale productions. She played in *Babes in Arms* and for the Dramat's *Camino Real*, Eleanor appeared as the Gypsy.

FRANK GERACI (THE MANAGER), a very familiar performer to Dramat audiences, last acted as Jacques Casanova in *Camino Real*. Other acting credits include Vladimir in last year's *Waiting for Godot*, the Drama School's *The Runaway* and *Blind Man on the Corner*, and the Freshman one-act *Stranger in These Parts*. Two winters ago he directed the prize-winning *Emerald in the Sunlight*. Frank lately directed the Branford College production of *Babes in Arms*. A member of the Dramat Board, he was the chairman of the 1961 Festival of Undergraduate Drama.

JOANNA GLASS (MARY ANN BOOTH) has had theatrical experience in her home town, Saskatoon, Saskatchewan, and in Calgary, Alberta. A veteran of four years' work in Canadian radio and television as a women's commentator and writer, Joanna has also acted at the Pasadena Playhouse where she won the actresses' Showcase Award as Christina in *The Silver Chord*. Last spring she played Clarissa Seagrim in *Tom Jones*.

ALFRED S. GOLDFIELD (MR. WEMYSS) has appeared in *The Inspector General* and *The Open Window*. Alfie's latest roles included Square in *Tom Jones* and Mr. Gutman in *Camino Real*.

DICK GOODYEAR (MR. SPEARS) comes to Yale from Andover where he played Léandre in *Lé Medecin Malgré Lui*. This winter he played Frank in *So Be Dead* and Dupont-Dufort Sr. in *Thieves' Carnival*.

MARCIA HAGEN (JENNY JOANNE) has had extensive experience at her high school in Wichita, Kansas, and at Northwestern University. To list but a few of her credits, Marcia played the title role in *Electra* at the Northwestern Summer Theatre as well as Laura in *Tea and Sympathy* and Charlotte in *Don Juan*. She also worked on costuming, stage designing, and lighting while at Northwestern. In New Haven, Marcia played Maggie in *Cat on a Hot Tin Roof* at the Jewish Community Center and she played Electra in *Les Mouches* for Berkeley College.

SKIP HINNANT (BEN) has had a wide background in the theatre. After writing and directing a one-act play as his senior project in prep school, Skip has played in *Julius Caesar*, *Waiting for Godot*, *Camino Real*, and *Tom Jones*. Most recently he ap-

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CAST (cont.)

peared as Gus in Branford's *Babes in Arms*. BRICK HOWE (SAILOR) attended the University School in Cleveland where he played Aunt Abby in *Arsenic and Old Lace*. At Yale, he was Publius in *Julius Caesar* and Sancho Panza in *Camino Real*. Brick is the former Publicity Director of the Dramat.

BILL HUMPHERY (FARMER, SAILOR) comes from Pauls Valley, Oklahoma, where he played in *Arsenic and Old Lace* and *Double Doors*. Bill was the Bishop in the Saybrook College production of *Salad Days*.

MALCOLM S. KAMIN (SAILOR) is appearing in his first Yale Dramat production after acquiring experience at Evanston Township High School.

LILY KELLER (FRENCHWOMAN), a French indigene, is accumulating a local repertoire that should rival her Parisian theatrical experience. In addition to working with the YWCA Actors' Workshop, Lily performed recently as Olympe in *Camino Real*.

ROGER KENNA (ACTOR, SAILOR) has come to Yale from Edinburgh, Scotland, where he acted in *Taming of the Shrew*, and in *The Lark*, where Roger both assistant-directed and performed.

TOM LIGON (ACTOR, SAILOR, GENTLEMAN) has acted in all three major productions of the Yale Dramat this year: first, Tom acted the lead as Kilroy in *Camino Real*; in the winter production of *Thieves' Carnival*, he was the Harlequin, and he appears now in *Booth is Back in Town!* Also with the Dramat, Tom appeared in *The Inspector General*, *Grand Tour*, and *Julius Caesar*. Tom is a member of the Dramat Board.

HENRY LYMAN (GAUTIER, SAILOR), writer of the winning Freshman one-act play of 1960, returns to the Dramat stage after his role as Lord Edgard in *Thieves' Carnival* last winter. While at Yale, Henry has played Don Quixote in *Camino Real*, and has appeared in *Tom Jones* and *Emerald in the Sunlight*.

GASTON C. MAURIN (JOSH) is making his initial appearance with the Dramat. He recently played in the Branford production, *Babes in Arms*. Gaston also is director of the Bachelors, a Yale singing group.

VIRGINIA MEADOW (CHARLOTTE) is well-known to Dramat audiences as Mrs. Western in *Tom Jones*. As a resident of New Haven, Virginia has been a regular supporter of Yale community theater. First performing for the Dramat in *Grand Tour*, she has most recently acted the role of Mommy in the Davenport College Production of *The Sandbox*. In addition, Virginia

has authored two musicals for the New Haven Jewish Center, *Inn-side Story* and *Bibi Beware*.

DANIEL AMBROSE NEARY (GENTLEMAN) has appeared in several Dramat productions. Recently in *Thieves' Carnival*, Dan also has held roles in *Tom Jones*, *Sleep of Prisoners*, and *Julius Caesar*. Last summer Dan played Bobby in the Williamstown Summer Theatre's *Good News*.

BARBARA PALUMBO (ACTRESS, SUNDAY SCHOOL TEACHER, FLOOZY) is working in her third Yale Dramat production. Previously she has had parts in *Camino Real* and *Thieves' Carnival*, and, with the YWCA Actors' Workshop, Barbara performed in *A Month in the Country*.

PHILIP G. PROCTOR (EDWIN BOOTH) plays the lead role for the second consecutive Dramat musical production. Last spring Phil acted the title role in *Tom Jones*. His acting experience ranges from several Drama School 30 shows to many Dramat productions. Last summer at the Ross-Common Playhouse in Pennsylvania, where he also did sound work, Phil held major parts in *Picnic*, *Kiss Me Kate*, *The Boy Friend*, and *Suddenly Last Summer*. For the Dramat, Phil acted in *Camino Real*, *Julius Caesar*, *Inspector General*, and *The Sleep of Prisoners*.

MICHAEL REED (SAILOR, GENTLEMAN), previous to *Booth is Back in Town*, has played in *Camino Real* and *Thieves' Carnival*.

PENNELL ROCK (SAILOR, GENTLEMAN), though a seasoned actor, is in his first Dramat production. During the Pasadena Playhouse Summer Festival of 1960, Pennell had large roles in *Midsummer Night's Dream*, *Girl of the Golden West*, *Italian Straw Hat*, and *Lysistrata*.

PETER SACCIO (MR. BAXTER), recently elected Secretary of the Yale Dramat, boasts a varied repertoire on the Yale pro-



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CAST (cont.)

scenium. Peter's most recent performance was in Branford College's *Babes in Arms*. Dramat audiences will remember him as Blifil in *Tom Jones*. Peter played in *Camino Real* and *Julius Caesar* too. His proudest dramatic accomplishment occurred last winter when he directed, produced, and managed a Shakespearean tour of New England high schools.

ELLA SMITH (FLOOZY), a Drama School acting major, last appeared before Dramat audiences as Rosita in *Camino Real*. For the Drama School, Ella acted in *Thy People* and *He Who Must Die*. She has also been in the off-Broadway showing of *John Brown's Body*.

ROGER E. SWAYBILL (RICHARD, BARTENDER), a Yale freshman, has played in *Thieves' Carnival* for the Dramat. In and around New York City, Roger held roles in the summer-stock productions of *Finian's Rainbow*, *Girls in 509*, and *Green Pastures*.

THEODORE L. TARSON (JUNIUS BRUTUS BOOTH), a Yale Law student, acted in *The Duchess of Malfi* while at the University College in London. Later he appeared in the Masque and Lyre Light Opera Company's *H.M.S. Pinafore*. For the Yale Dramat, Ted has played in *Danton's Death* as Robespierre and in *Julius Caesar* he held the title role.

TOBY TOMPKINS (ETHAN) is also a freshman with summer stock experience. While at Andover, Toby acted in such plays as *Hamlet*, *Coriolanus* and *Murder in the Cathedral*. Here at Yale Toby appeared in *Thieves' Carnival*.

CHARLES TRUMBULL (MAN ON THE STREET, SAILOR, GENTLEMAN), besides acting in several high school shows, has worked in two productions of New Mexico Highlands University, *A Midsummer Night's Dream* and *Utopia Ltd.* This is Charles' Dramat debut.

IVES WALDO (SAM) gained experience at New Trier High School acting in *Lady in the Dark*. A freshman, Ives is in his initial Dramat production.

MARY JANE WILSON (ADELAIDE), a third-year acting major in the Yale Drama School, returns to the Dramat stage for her third time. Initially in *Grand Tour*, Mary Jane played Sophia in last year's musical hit, *Tom Jones*. This year with the Drama School, she acted the roles of Lady Macduff in *Macbeth* and Lydia Languish in *The Rivals*. Among her summer stock credits, Mary Jane acted as Madge in *Picnic* and Maman in *The Happy Time* with Priscilla Beach Theatre in Massachusetts, and she was the Susan of *Susan Slept Here* for the Little Lake Theatre in Pittsburgh.

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THE AUTHORS

AUSTIN PENDLETON (BOOK) has had a most versatile career with the Dramat. Beginning with the Freshman one-act *Stranger in These Parts*, he starred in nine Dramat productions, including *Cyrano*, *Grand Tour*, *Julius Caesar*, *The Inspector General*, *Waiting for Godot*, *Camino Real* and most recently, *Thieves' Carnival*, in which he played Dupont-Dufort Jr. In addition, Austin has played opposite Mildred Dunnock in *The Skin of Our Teeth* and has acted as Sylvester in *Good News* for the Williamstown Summer Theatre. Besides his extensive acting background, Austin wrote the book for *Tom Jones* and directed the Freshman one-act, *Open Window*. *Booth is Back in Town!* is Austin's Scholar of the House project.

JIM MASSENGALE (COMPOSER), an honors major in music, had his first musical

production with a tv show done at the University of Missouri in 1957. At Yale he was first represented by his incidental score for the Drama School's 140 production of *Volpone*. For the Dramat he provided the background score for the prize-winning one-act *Emerald in the Sunlight* and the winter show *Waiting for Godot*.

PETER BERGMAN (LYRICIST) is familiar to those who saw last spring's Dramat production of *Tom Jones*, for which he also wrote the lyrics. Peter was Managing Editor of the Yale Record, is presently a Scholar of the House in Berkeley College, and is the Class Poet. Next year he will be a Carnegie Teaching Fellow leading undergraduate discussions in Labor History and Labor Economics. He has also been chosen a Woodrow Wilson Fellow for the academic year of 1962-63.

THE STAFF

JOHN CONKLIN (DESIGNER), a graduate member of the Dramat, is well known to our audiences. He has designed sets for *A View from the Bridge*, *The Lady's not for Burning*, *The Crucible*, *La Ronde*, *The Skin of Our Teeth*, *Cyrano*, *Danton's Death*, *The Inspector General*, *Grand Tour*, *Tom Jones*, *Camino Real*, and *Thieves' Carnival*. He has designed for the Williamstown Summer Theatre, The American Opera Society and Columbia University. His most recent show was the Off-Broadway musical *Decameron*.

JAMES E. CUNNINGHAM (MUSICAL DIRECTOR) is a graduate student in music theory at the Yale School of Music. He has conducted singing groups of various kinds in Cleveland, Ohio, and Washington, D. C. He is the assistant conductor of the New Haven Chorale and music director at the United Church on the Green in New Haven, for the coming year. He was a student at the Salzburg Summer Institute in 1960.

GORDON EMERSON (ORCHESTRATOR) is a composition student of Quincy Porter in the Yale School of Music. A graduate of the University of New Hampshire, he received his Masters degree from Amherst where he studied with Alvin Ettlter. He has served as the music supervisor of the Hadley, Mass., Public Schools. His choral arrangements have been published recently by the Plymouth Music Company.

KATHERINE PRESCOTT GANZER (COSTUME DESIGNER) designed the costumes for the winter's *Thieves' Carnival*.

She received her D.F.A. from the Goodman Theatre and has designed costumes for Texas Western College, Mount Holyoke College and Harvard's Hasty Pudding. She has been at the Brunswick Summer Playhouse and spent two years doing costumes off-Broadway.

PETER HUNT (LIGHTING DESIGNER) has designed lights for the Dramat productions of *The Skin of Our Teeth*, *The Inspector General*, *Grand Tour*, *Julius Caesar*, *Tom Jones*, and *Camino Real*. He has done lights for numerous productions at the Williamstown Summer Theatre. His acting experience includes Peterbono in *Thieves' Carnival* and Pozzo in *Waiting for Godot*. This fall he directed the prize-winning one-act, *The Wheel*.

GEOFFREY WADDELL (CHOREOGRAPHER) has served in this capacity for the Dramat's past three musicals, *Cyrano*, *Grand Tour* and *Tom Jones*, as well as creating the dances for this year's *Camino Real*, *Thieves' Carnival*, and the prize Freshman one-act, *The Wheel*. He has also been for the past two seasons a featured performer with the Connecticut Ballet. His Dramat acting appearances have included *Cyrano*, *Danton's Death*, *Grand Tour*, Octavius in *Julius Caesar*, and Hector in *Thieves' Carnival*. He has done summer work with the American Shakespeare Festival, the White Barn Theatre, and this past summer he choreographed and played the lead role in *Good News* at the Williamstown Summer Theatre.



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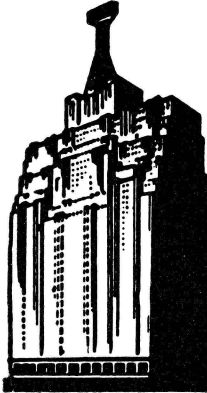
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