

1924

Veishea

Presents

YALAMI

A Musicomedy

By



Ruth Elaine Wilson



Homer Huntoon

Direction
LESTER RAINES
Management
GEORGE BEESE

Iowa State Gymnasium
May 17, 1924.

Synopsis of Scenes

ACT I.

The front porch of the Pendleton mansion on their plantation near Richmond, Virginia.

A morning early in May.

ACT. II.

The kitchen of the Pendleton home.

Scene 1—Early evening, the same day.

Scene 2—After dinner, the same evening.

ACT III.

A masquerade in the formal gardens.

Scene 1—The following evening.

Scene 2—The same, after the ballet.

Sets for Acts I. and III. designed by the authors, for Act II. by James D. Graham.

The Foreward

Time was, when Tomorrow for you was a golden place where dreams were the truth and the truth but dreams; where the gardens would be pictures with painted larkspurs and flag-stones ever so red; where cottages were ever white with green blinds and ruffled curtains; where children always smiled, women sang on the door step and men whistled on their homeward way.

But you have reached that place and you have found that it is merely Today. You have learned to love its bright and to tolerate its dim, for that is the art of living. And yet, do not imagine that you hide from us as artists that cherished memory of your vision of Tomorrow, for we are wise. We have laid our ears to your hearts and have heard the recurrent plaintive melody of regret. Ah, do not be shy, dear friends; we recognize the strain for we have heard it in our own hearts and it has served its purpose. It has given us our inspiration.

Put aside the cape of care, therefore, and the hood of dissembling, and walk simply hand in hand, for with love and labor we have wrestled back for you a bit of your vision. Before you lies a strip of the land of Things-As-You-Thought-They-Were. It is yours to enter and enjoy.



THE LEADS

What It's All About

Act I.

Here in an old Virginian garden is a bit of quaint Dresden charm in the form of Granny Pendleton. But Granny is not her usual sunny self. It is not the fact that she is giving a house party to celebrate the return of a favorite grandson that shades her face. Virginia Beauregarde, the sweet girl companion, is a sympathetic audience, and listening with her, we learn of Granny's trouble (for of course you understand that even in the place called Tomorrow, people must be troubled for a time, else they would not be people at all.)

The grandson, Albert, returning within the hour from a two year's captaincy aboard a U. S. ship, causes Granny much apprehension. She fears he will fall victim to a family tradition. We do not entirely understand. Neither does Virginia, so Granny explains:

"Every hundred years in the house of Pendleton a peculiar thing occurs. The youngest of three sons becomes beset by the spirit of wanderlust, deciding at the same time to be called by the name of "Yalami." This name has been his undoing, partly because when spoken by himself, it sounds like "You love me," and partly because, well—it is a family tradition. This poor son in the past has become an outcast and the innocent cause of ghastly crimes."

There is one escape, however. If a girl can be found who will succeed in infatuating him and bringing him to make a proposal of marriage which she refuses, the tradition is fulfilled, and the son resumes his former name and state. Virginia appoints herself, for the love of Granny, to be this girl, to withstand the charms of this luckless son and attempt to avert the disaster. And that is that!

Just here enter Parker Pendleton and Frederick, Granny's two older grandsons, and shortly a motor klaxon sounds and here comes—Albert? No, it is just as we feared. He has changed his name to Yalami.

And now the tradition is active. The guests are introduced to Yalami and his three sailor friends, Tom, Dick and Harry, but despite the undeniable charm of these three young sailors the women have eyes for no one but Yalami. Madame Rouge discovers her until now, perfect though dead, husband never really understood her. Rosabelle Ann, precious little stupid, develops a sudden quite hopeless affairee d' amour, likewise the poised Eleanor, the frothy petite Collette, Mamma, and even Maybelle Pendleton, the very newly-wed, with many backward glances, they leave Yalami's presence, and then Virginia enters. She recognizes him and plays her first card. It is the heart of indifference. Yalami? He isn't used to it of course. He makes the inevitable reaction.

ENTR'ACTE

Let us recall a few strains from a year ago at this hour.

Act II.

Scene 1—Behold! the queen of the lower regions, Procrastination who "done cook" for Granny.

The two other black-faced "specialties" are her rejected Ferdelizer, whose ambition is that Procrastination "done cook" for him, and Proximity her mirthful daughter.

Do not let the dumb darling done in blonde confuse you. She isn't assuming that



THE CAST

empty stare. It's natural. She answers to the name of Brilliantena with "O, my!"

Granny enters to relieve the friction in the domestic machinery and receives a shock, partly absorbed by Judge Whazzisnam and Colonel Damfino. Doc Kilzymbol in his official capacity informs her that her house will have to be placed under strict quarantine. He is entirely heartless. In spite of the house party, it must be done. One of the guests is a scarlet fever suspect.

Disaster follows disaster (we will not remark that it never rains but it pours). Procrastination deserts the field after the announcement of the "suspect." It spells but one meaning to her simple mind—"Haunts!" Brilliantena translates in Swedish—"Suspect means burglar" and calls up the Spillville Secret Service.

You can imagine the hunger of the guests—especially the "Three Musketeers," Doctor, Judge and Colonel, and the consternation of Granny at her sorry plight. Virginia proves a double heroine. She saves the starving multitude by preparing a meal, and that under difficulties. The girls, of course, who trail Yalami, who wishes to be alone with Virginia, who—well finish it yourself.

Dishes are being done—even in the place called Tomorrow, there are dishes! and were we all blessed with villainous black moustaches we might declare "The plot thickens." The girls are collective Waterloos for poor Yalami. In vain are his snubs and sarcasm. Moreover, his trusty friends, Tom, Dick and Harry, are misconstruing his intentions. The three hold a council of war. Of course you have noticed that Tom is all for Rosabelle Anne and financial accoutrements. Dick has met his goddess in Eleanor and Harry in Petite Collette. They decide to play him off by concentrating their attentions on Virginia, for Yalami's preference for her is evident to them. Very!

Now comes the onslaught of the Spillville Secret Service. They come for the burglar and are quarantined in with the rest of the party. For once Brilliantena is eloquent in two words, "O, my!"

ENTR'ACTE

Mah Jongg is a favored pastime of the guests, confined by the quarantine.

Act III.

Scene 1—A masquerade carnival to entertain the quests and incidently disguise Yalami to give him freedom from the girls, Granny planned it of course. A ballet has been devised as a form of entertainment.—The Ballet.

Scene 2—After the ballet, the guests enjoy themselves. Yalami has a few hours of release from the attention of the women, but it is of no value since Tom, Dick, and Harry continue to haunt Virginia. She flirts outrageously and Yalami gives up in despair and seeks consolation from Granny. Granny, in her old fashioned wedding gown is very sympathetic. Yalami pours out his woes to her and then—she unmasks. Thrills! It is Virginia, Ya la mi? He does what any mortal man would do under the conditions, he proposes. Virginia keeps her promise. She refuses him and—it wasn't easy.

And what of the tradition? It is fulfilled as tradition must be perforce. Yalami becomes Albert again. The girls become sans and Virginia is free to marry. Yalami? No, of course not, Albert! !

Last Word

Today has been yesterday's Tomorrow
For a fleeting hour or two,
Where people lived and loved and did
Just as you thought they'd do.
Our efforts have been gladly bent
To help our friends forget
And quiet that plaintive melody,
The strain that is called Regret.

R. E. W.



Cast of Characters

(As You Meet Them)

MRS. CYNTHIA PENDLETON, Granny—the old-fashioned kind.....Ida H. Cornforth, '26
 VIRGINIA BEAUREGARDENancy E. Elliott, '25
 BENTON, the butlerAlvin C. Frisk, '25
 PROXIMITY, the cook's daughterOpal F. Milligan, '25
 FERDILIZER, the gardenerThomas H. Peddie, '26

(His father's name was Ferdinand and his mother's name Lizer)

PARKER PENDLETON, a newly-wedKenneth J. Maltas, '24
 FREDERICK PENDLETON, he raised the family tree.....J. Don Howard, '25

JIM.....	}	Parker's friends.....	{	Myrle J. Sinnard, '26
STEVE.....				Herbert P. Sindt, '24
ROBERT.....				Herbert R. Sinnard, '26

ALBERT PENDLETON (Yalami)Ralph B. Urmy, Jr., '24

TOM.....	}	Sailor friends of Albert—of as- sorted sizes and shapes.....	{	Raymond J. Pollock, '25
DICK.....				Charles T. Cownie, '26
HARRY.....				Chester W. Martin, '24

MAYBELLE, Parker's wife—(By request!)Adeline Wurdeman, '25

PETITE COLLETTE, from FranceAnne Hopkins, '24

(She does not "savez" M'sieu Harrie)

ELEANOR, Dick likes 'em blondeLennadore Berg
 ROSABELLE ANNE, awfully simpleRuth Shaw, '24
 COLONEL DARNFINO, his battles are for Granny.....Hubert Garrecht, '25
 JUDGE WHAZZISNAM, same here.....Loren F. Kahle, '24
 DOCTOR KILZMAL, same here.....J. Kenneth Kent, '25
 MAMMA, Rosabelle's mother.....Dorothy M. Cass, '24
 MADAME ROUGE, simply awful.....Margaret W. Sloss, '23
 PROCRASTINATION, the cookMona Thompson, '25
 BRILLIANTENA, the Swedish scullery maid.....Geverna A. Erickson, '25

(She looks dumb. She is, by Gum!)

JEANBarbara Dewell, '26
 HELENMary Hammarstrom, '24
 THE SERGEANTH. Warren Dennison, '24
 (Doesn't use rubber mats under his spittoon cause he never makes mistakes!)

THE SPILLVILLE SECRET SERVICE.....	{	John D. McKahin, '25
		Herbert K. Woodland, '26
And other guests at the house party.		Fred A. Lyman, '25
		Sherman Held, '26



Those Who Dance and Sing

- HI-HORSE CHORUS:** Nita Knowles, Helene A. Black, Dorothy H. Smith, Miriam L. Buettell, Mary Wasser, Ruby E. Faul, Dorothy McCarroll, Eathel Lee. Direction—Dorothy McCarroll, Helen Kinney, accompanist.
- SAILOR CHORUS:** James D. Graham, David Ainsworth; leads—Lynne M. Correll, William B. Bishop, Horace E. Greenwood, Leo Henry, G. Gerald Parkin, Elmer J. Rosenberger, Clark B. Proctor, Wayne W. Lacock, Robert H. Ingalls, Donald F. Seaton, Russell B. Johnson, Carl G. Helming, Clarence C. Armstrong, Chas. T. Cline, Kathryn McCarney, accompanist.
- FAMILY TREE CHORUS:** J. D. Howard, F. M. Eder, C. A. Meyers, Harold Pas, Ed. Welch.
- SOCIETY CHORUS:** Mary Hammarstrom, Herbert R. Sinnard, leads.. Jean MacKinnon, Ethel Greenway, Yolandi Prosperi, Helen Hass, Edna M. Carlson, Elizabeth W. Peterson, Alma Kalsem, Mary Concannon, Myrle J. Sinnard, Elmer J. Bonneson, Louis K. Thompson, Wilbur C. Molison, J. Newlin Embree, Miles M. Miller, Chas. H. Greef, Herman L. Rietvelt.
- QUARTETTE:** John L. Wells, Marvin H. Walters, Leonard M. Barker, Albert M. Baker. Direction of Prof. Tolbert MacRae.
- GARDENERS:** Thos. H. Peddie, lead. Floyd R. Nutt, Clifford G. Fick, Cletus S. Reilly, J. Henry Pfautz, William D. Eaton, Brice A. Gamble, Raymond T. Larson, Belford A. Anderson. Direction of Alice Bowie, Katherine McCarney, accompanist.
- VEGETABLE CHORUS:** Tomato—Bernice Kirkham, Worm—Joseph F. Keefner, Cabbage—Charles T. Cline, Butterfly—Viola Jammar, Beetle—J. Donald Pearson, Carrott—Dryden Quist, mosquito—Richard D. McMullen.
- OH MY! CHORUS:** Esther Stewart, Marie Plath, Edith Wright, M. Evelyn Sanders. Geverna Erickson. Direction of Mary Ellen Hartley.
- QUARTETTED QUARTETTE:** **Sopranos**—Isabelle Ames, Ruth Webster, Lyra Price, Eleanor Mears.
Altos—Ruby Wolfe, Phyliss Faye Caul, Marie Rayness, Pauline Sarset.
Tenors—John L. Wells, Marion H. Walters, Belford A. Anderson, Henry P. Kuehl.
Baritones—Melburn D. Johnson, Albert M. Baker.
Bassos—Warner W. Griesse, Leonard M. Barker.
 Arranged and directed by Miss Rosalind Cook.
- MAH JONGG CHORUS:** Kid Jongg David Ainsworth
 Mah Jongg Laura Buhlitz
 Pah Jongg Chester J. McMurrin
- Players:** Charles T. Cline, Lynne M. Correll.
- Dancers:** Irma Sindt, Gladys Green, Gerald G. Parkin, William B. Bishop.
- Bamboo Kids:** James D. Graham, Leo Henry, Russell B. Johnson, Horace E. Greenwood, Clark B. Proctor, Elmer J. Rosenberger, Clarence C. Armstrong, Carl G. Helming, Donald F. Seaton, Joseph L. Trecker.
- Girls:** Beulah Hough, Margherita Tarr, Viola Reynolds, Marjorie Leinard, Dorothy Van Dyke, Marjorie Jay, Clela J. Garrett, Florence Pond, Nelle Craven, Francis Van Slyke.
- Dance arranged by Miss Ruth B. King. Set designed by David Ainsworth. Kathryn McCarney, accompanist. Costumes designed by Miss Florence Faust and Miss Pearl Apland.
- EMPIRE CHORUS:** Lennadore Berg, lead. Louis K. Thompson, Hazel Hilton, Barbara Dewell, Kathryn McWhinney, Ira S. Steffenson, Laurence M. Curtiss, Hess P. Jasper. Dance arranged by Nils Berglund. Ruth Landers, accompanist.
- NEEDLE CHORUS:** Ethel Butcher, Grace Heidebreder, leads. Ruth Ingham, Sarah Manhardt, Florence Goddard, Dryden Quist, Kresse Chase, Dorothy Kauffman, Gladys Penquite, Sarah Dolan, Naomi Gray, Dorothy Olsen, Clara Elliott, Alma Snyder, Beth Johnson.
- THREAD CHORUS:**
 Hazel Fullreide, Aleta Laughlin, Clarinda McCarroll, Cora Dobbs, Gladys McVey, Edna Carlson, Virginia Buck, Beulah Swihart, Viola Jammer, Florence Eckel, Fern Campbell, Edith Long, Mary E. Gabrielson, Ruth Hitzhusen, Ruth D. Ginger, Mildred S. Krebs, Julia L. Hurd, Gladys Nelson, Bernice Kirkham, Orvetta M. Berggren, Margaret M. Mueller, Gladys Wilke, Florence Wilson, Rose F. Johnson, Muriel Body, Lillian Lewis, Dora Wertz, Joy Lewis, Madge Banks, Marion V. Curless, Helen J. Newton, Mary O'Connell.
- ORCHESTRA:** Directed by the composer. George Keef, Kendrick Ball, Leonard Lorenz, L. C. Heckert. Richard Le Buhn, Leslie Rink, Grover D. Gilbert, Robert B. Byrum.

Musical Program

Lyrics by Ruth Elaine Wilson. Music by Homer Huntoon. Orchestrations by Homer Huntoon and Leonard C. Lorenz. Quartette arrangements by Miss Rosalind Cook.

Act I.

"HI-HORSE" Polo Chorus
"IT ALL DEPENDS ON GRANNY" Parker, Freddie and guests
"SHIP AHOY! SOME BOY!" Sailor Chorus
Feature dance arranged by C. E. Daubert
"WE'RE ALL OFF THE FAMILY TREE" Freddie, Albert and Parker
"YALAMI MEANS YOU LOVE ME" Albert and Chorus
"WALTZ FASCINATION" Yalami and Virginia

ENTR'ACTE

(From last year's show, "Melody Magic")

"I'D RATHER BE IN LOVE" }
"THE DREAM GIRL" } Male Quartette

Directed by Tolbert MacRae

Act II.

"THE GARDENERS" Fertilizer, Gardeners and Vegetable Chorus
Dance arranged by Alice Bowie
"J'EET? NO, J'EW?" Judge and the Colonel
"TOO MANY" Eleanor and Harry and Society Chorus
"THE GIRLS ARE ALL FOLLOWING ME" Yalami
"OUI, HARRIE!" Harry
"OH MY! BRILLIANTENA!" The Spillville Secret Service and Oh My Chorus

ENTR'ACTE

"WALTZ FASCINATION" }
"YALAMI" } The Quartetted-Quartette

Music arranged by Miss Rosalind Cook

Act III.

"MAH JONGG - PAH JONGG" Kid Jongg and Chinese Chorus
Arranged by Miss Ruth M. King
LE BALLET—"A ROMANCE OF THANIS" Corps de ballet
Created and directed by Miss Jessie Shannon
"OLD GIRL OF MINE" Eleanor and Empire Chorus
Dance arranged by Nils Berglund
"YALAMI MEANS YOU LUB ME" Fertilizer and Procrastination
"FINALE" Ensemble



It All Depends on Granny

When Granny was a maiden,
 She was prim as prim could be.
 She kept her eyes upon the ground
 And all she drank was tea.
 She wore a lot of cork-screw curls
 And a cap upon her head
 And always said a long, hard prayer
 Before she went to bed.

CHORUS

Granny, Granny, Granny,
 It all depends on Granny.
 She goes to church on Sunday
 Then entertains on Monday.
 For fun and frolic, our Granny is game;
 The family fortune is banked in her
 name

Granny, Granny, Granny,
 It all depends on you.

When Granny was a maiden
 Why she never saw a Ford.
 She worked a worsted sampler
 And played the harpsichord.
 She danced the old cotillion
 And she flirted cautiously.
 The gentlemen all fell for her,
 She was a "hit" you see.



The Gardeners

3. We rise at ten in the morning;
 We have our breakfast in bed;
 We hunt the robin and the snake
 Until we think our backs will
 break.

It's a shame.

We're over-worked, that's plain!

CHORUS

O we're the Gardeners,
 The Gardeners.
 Take off your hats to us.
 O we're the Gardeners,
 Yes Gardeners,
 Digging away
 For little pay.
 Gardeners,
 The Gardeners,
 Watch and you'll see our dust.
 If you should hear our boss cuss
 Say a little prayer for us!

Too Many

You'll find too many
 When you want to be alone.
 You'll find too many
 Where you're on the telephone.
 And when you're walking
 Out in the park,
 There's a million or two
 Playing peek-a-boo
 At you.
 You'll find too many
 On a Sunday afternoon.
 You'll find too many
 Morning, night and noon.
 In the porch swing,
 Or when you're dancing,
 That's just what you'll find
 There are always too many,
 When you want to be alone.



Hi-Horse

Gid ap! my bran' new Hi Horse!
 Now, Gee Horse!
 Now, Haw Horse!
 I'm nervous as I can be!
 Oh, don't run away with me,
 Whoa!
 Oh, see the nice green pastures
 With the signs "Please keep off the
 grass."
 Don't kick up your heels;
 You don't know how it feels.
 Now act like a nice horse, do!
 While I am able,
 Back to the stable,
 Giddap my Hi-Horse, do!

Oui Harrie?

Harrie, oui, monsieur Harrie
 Oh oui, monsieur Harrie,
 Oui je sais que vous m'aimez.
 Si vous me faites la cour
 Je vous aimerai toujours
 Oh dites-moi encore, je vous adore!
 Harrie, oui, monsieur Harrie,
 Vous me plaisez cheri
 Vous etes mon amour
 Je vous enseignerai
 Pur sur Harrie
 Mon cher ami!

Ship Ahoy! Some Boy!

1. A sailor lad
 Ain't never bad
 Nor broke—
 Some joke!
 He packs his junk
 In a brass-bound trunk.
 Ship ahoy!
 Some boy.
 When the seas run high
 And the fog horns blow
 He leaves the deck
 And he goes below.
 There's a deck down there
 He can shuffle cold!
 Ship ahoy!
 Some boy!

2. A sailor boy
 Leads a life of joy.
 That's true,
 We're tellin' you.
 He spends his time
 In a foreign clime.
 No bluff,
 Real stuff!
 When the whistles blow
 And the gang plank lifts,
 He leans on the rail
 And he blows a kiss
 To a Hula maid
 Or a Chinee miss,
 Ship ahoy!
 Some boy!

3. The sailor's life
 Is free from strife.
 Take a tip,
 He's it!
 He gives the sack
 To the income tax.
 Oh boy,
 That's joy!
 When he passes the posts on the
 three-mile line
 He opens a case of fancy wine,
 And his wife ain't there
 To draw the line!
 Ship ahoy!
 Some boy!

4. When the sailor man
 Starts home again,
 O, man,
 It's grand!
 With a full month's pay
 And a holiday
 I'll say
 He's gay.
 When the ship steams into his native
 land,
 Dear Old Miss Liberty waves her
 hand.
 He's met at the quay by a whole brass
 band
 Ship ahoy!
 Some boy!



PAH JONGG.

MAH JONGG

Mah Jongg—Pah Jongg

See me, Chinese mandarin,
Just arrive from old Pekin.
Havee fine voice,
Velly much sing
Boute Chinkie ting,
Melican man
He shootee crap,
Makee money all day long.
Chinee man he fool too
He just play Mah Jongg.

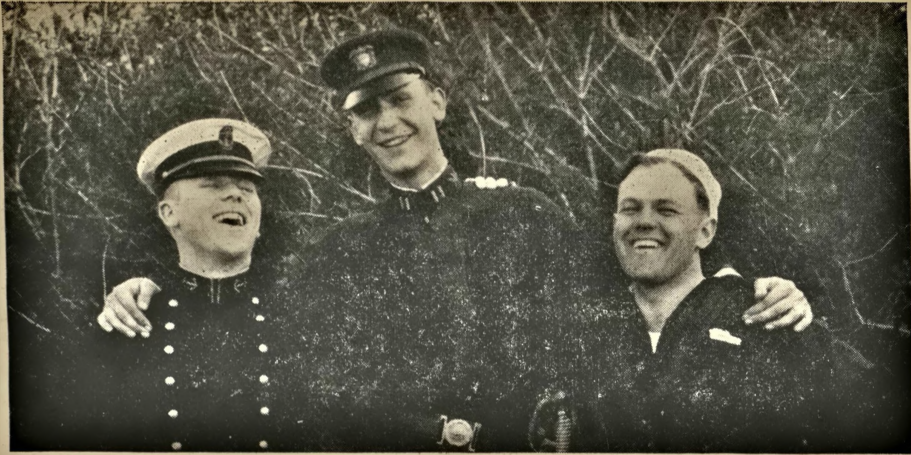
CHORUS

Sing a Lan Soo—
That's Mah Jongg;
Ching a Chan Liu—
That's Pah Jongg.
Chinee folk,
Ah see them;
Mah Jongg, Pah Jongg,
Allee little Jongg-Jonggs,
Bird Bamboo,
You see he Chinee too.
We name them—
Mah Jongg, Pah Jongg,
Chinee gambling game.

Buildee tile into-ee wall,
Watch-um, catch-um when he fall.
If you East wind
That your name
Helpee winee game.
When he try he Melican man,
He get mad say Damn!
Chinee-boy he swear too
"Pung!", "Chow!" when he can.



KID JONGG



TOM, DICK AND HARRY

Le Ballet—"A Romance of Thanis"

In a land of Nowhere and at a time that never will be dwells a King and his beautiful Queen. Her long yellow hair is his pride and joy. His court is a scene of tranquil happiness. Upon this joy and laughter comes the brother of the King, a crafty trickster who lives to make others unhappy. His offering to the queen vanishes in air at her touch. The King, enraged, orders the evil one's lips sewed together. The rogue accepts his punishment but plots revenge, and after the king and his men depart for their daily tasks, he steals back and he cuts the queen's golden locks. Her attendants discover the loss and the court is soon wrapped in deepest gloom. The King, returning, summons his warriors and departs in search of the thief, who is soon found and forced to restore the stolen tresses. As the culprit is borne away the couriers rejoice in the happiness of their sovereigns.

THE KINGLoren F. Kahle
 THE QUEENHelen Herr
 DISCORDCarroll L. Shartle
 THE TAILORDavid Ainsworth
 THE WARRIORS—Herbert P. Sindt, Horace M. Chope, Kenneth J. Maltas, R. Chester Walling, Joseph M. Chope, Peter Ainsworth, Eugene H. Whitney, Russell E. Meyer, Irving P. Axelson, Kenneth Watt, Clifford D. Sadler, Robert L. Luck, John J. Lovett, Edwin S. Ketchum, Jr.
 THE MAIDENS—Dorothy McCarroll, Mary Allen, Mildred Jones, Hulda Zimmerman, Dorothy Cooley, Marian Buettell, Dorothy Osborne, Barbara Dewell, Nita Knowles, Agnes Noble, Dorothy Olson, Cleve Welch, Joyce Archer, Alma Kalsem.
 THE PAGES—Ruby Faul, Robert H. Ingalls, Mary Wasser, Wayne W. Lacock, Kathryn Lepley.
 THE SLAVESFloyd R. Nutt, Clifford A. Fick

Dance arranged and directed by Miss Jessie Shannon. Helen Kinney rehearsal accompanist. Musical score by Homer Huntoon. Helmets by Miss Lillis Knappenberger. Girls costumes by permission of Miss Winifred Tilden. Make-up by courtesy of Miss Jane Edgerton of Denishawn.

YALAMI PRODUCTION STAFF

Director Lester Raines
 Assistants to the director..... Arthur G. Lennox, John Winslow
 Manager George Beese
 Assistant manager Frank A. Brown
 Stage Manager Verne W. Uker
 Master of rehearsals..... R. B. Pendry
 Property manager Robert C. Kallenberg
 Stage carpenter Arthur Cobbledick
 Promptress Miss Mildred I. Throne
 Choreography
 Miss Jessie Shannon, Mr. C. E. Daubert, Miss Ruth B. King, Nils Berglund,
 Alice Bowie.
 Costume director Miss Olive Settles
 Costume committee..... Miss Florence Faust, Miss Pearl Aplan, Miss Ann Sattler
 General advisory committee
 Miss Dora G. Tompkins, Diction; Mrs. D. A. Arville, French; Miss Ethel Bouf-
 fleur and Mr. George White, Sets.
 Cosmetics
 Miss Helene E. Wilson, Miss Mildred L. Throne and the classes in play produc-
 tion.

THE AUTHORS AND DIRECTOR WISH TO EXPRESS THEIR GRATITUDE
TO ALL THOSE WHO HAVE SO HEARTILY CO-OPERATED IN SO MANY WAYS
TO THIS PRODUCTION OF "YALAMI". SPACE FORBIDS THEIR NAMES HERE.

Song Hits on Sale During Intermission.



BUY TONIGHT

"WALTZ FASCINATION" and "YALAMI"—The Hit—From the ushers.

SEAT SALE—SENIOR CLASS PLAY

JUNE 7, 1924

Mail order from Geo. Beese after May 19

"THE DREAM GIRL"—From last year's show is now on sale at the bookstores.

Ames wishes you a most prosperous year and expects to meet you at the
1925 VEISHEA

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