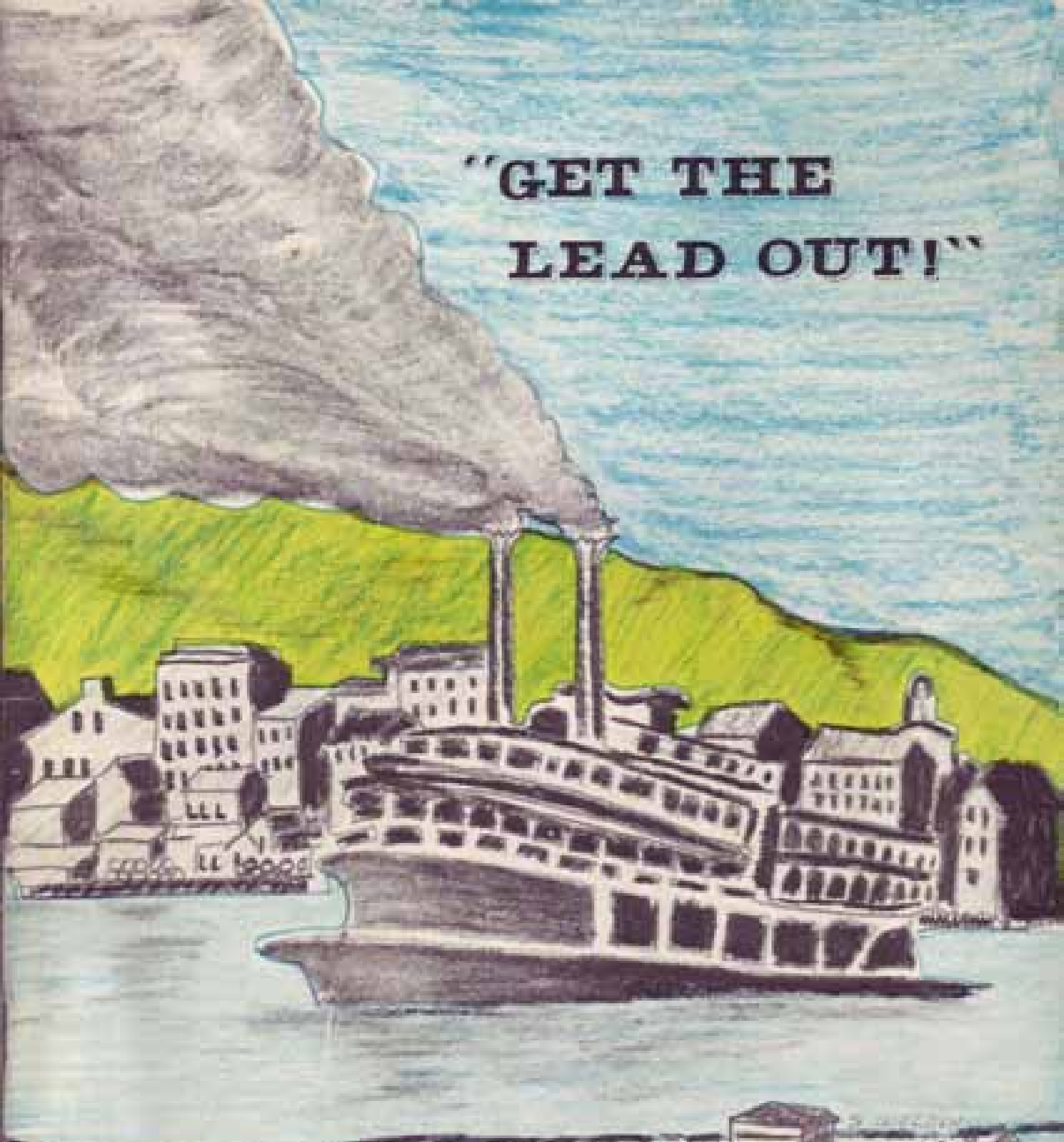
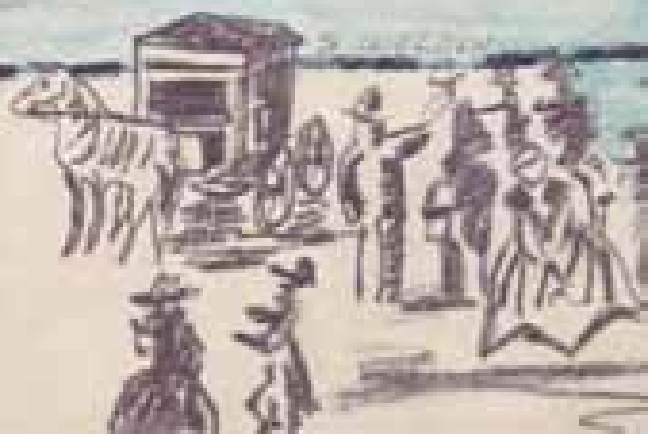


# "GET THE LEAD OUT!"



*a bicentennial presentation*



# theater at fourth and main: a rich and vivid tradition..

Get the Lead Out is more than a unique theatrical endeavor - it revives one of the most venerable traditions of live theater enjoyed by any site west of the Mississippi River.

The spot where you're sitting has nurtured the performing arts since the early 1840s, when a hotel building was constructed at the northwest corner of Fourth and Main Streets.

The City Hotel, as it was called when finished in 1847, contained a ballroom large enough to accommodate "grand fairs" and "New Year's Eve balls," according to newspaper accounts. "... as fine a hall as there is in the city," burred one zealous social reporter.

The hotel was a popular spot for political gatherings in 1849 and 1850, and cotillion parties were held each week in its spacious, gilded salon during the early 1850s.

In 1859, City Hall was redecorated and renamed the Peosta House. Its name was changed twice more - to Peosta Hall, then Our New Hall - before a William G. Stewart purchased and began converting the building into Dubuque's fifth major theater in 1862.

The structure was reopened as the Athenaeum Theater in 1864. Stewart had taken pains to insure that the stage and orchestra seats were tilted toward the gaslights to afford unobstructed views. But the Athenaeum's acoustics were atrocious - a vexation that was



Fire destroyed the Bijou Theatre at Fourth and Main in April 1910. But the owners quickly rebuilt, hiring the Chicago firm of Rapp and Rapp to design the existing theater.

never eliminated, despite substantial investments in baffles and other structural modifications by Stewart and subsequent owners.

The Athenaeum hosted some of America's finest legitimate theater talent in its heyday. World-famous actor Edwin Forrest performed there in 1870. But perhaps its most interesting performer was Kate Claxton, who appeared on its stage in one of its last shows as the Athenaeum in July of 1877.

Claxton was known as a "fire jinx" because several theaters at which she had performed burned down subsequently. Many theater managers were afraid to book her. But the Athenaeum was not - to its misfortune, as we shall discover.

A C. H. Eighmey and a Mr. Waller purchased, refurbished and reopened the Athenaeum as the Duncan-Waller Opera House in late 1877. Until 1893, when it became known as the Main Street Opera House, the Duncan-Waller was a thriving entertainment spot - it had 68 bookings, including 41 legitimate plays and seven minstrels, in its first year alone.

In 1896, Mr. Bartell, a theater owner from Chicago, leased the building and renamed it Bartell's Dramatic and Vaudeville Theatre. Bartell switched its fare from legitimate theater to vaudeville to attract Dubuque's tourist trade, leaving more conventional theater to the larger Grand Theater on Eighth Street, which catered to the city's hometown "carriage" trade.

Bartell's was taken over and renamed Coates Opera House by new management in 1903, then changed hands in rapid succession. In 1904, Jake Rosenthal, a



An Alexander Simplot etching of the Duncan-Waller Opera House, 1877-93. Duncan and Waller, the proprietors, all but rebuilt the Old Athenaeum Theatre and staged scores of legitimate plays featuring America's most famous actors, including Edwin Booth, Joseph Jefferson and Lawrence Barrett. The theater changed hands five more times before it burned down in the spring of 1910.



Dubuque's Main Street, looking north from Fourth, circa 1900. Bartell's Dramatic and Vaudeville Theatre, left, was a rousing tourist attraction — just the way the owner and operator, a Mr. Bartell from Chicago, wanted it. Bartell changed the theater's fare from legitimate theater to vaudeville to attract tourists, leaving more conventional plays to the larger Grand Theatre on Eighth Street. Notice the Town Clock in the background.

salty, colorful Dubuque theater entrepreneur, assumed control of the theater and renamed it the Bijou. In 1908, C. H. Eighmey and an H. B. Spensley purchased and renovated the theater and reopened it as the New Bijou in late 1909. And a few months later, the theater was leased to the Western Vaudeville Association of Chicago.

Fire destroyed the 53-year-old structure in April, 1910. But a few months later, the existing theater was designed and built by C. W. and George L. Rapp of Chicago, who would go on to become America's premier theater architects.

The Majestic, as it was called, is of Renaissance Revival style with French and Italian influences. As vaudeville flourished, some of the most famous performers of the period — Al Jolson, Eddie Cantor and others — appeared at the opulent, four-level showhouse.

Vaudeville waned and films waxed in popularity during the 1920s, so the theater was converted to a moviehous and renamed the Spensley Theater in 1929. Four years later, it became part of the RKO film theater circuit and was renamed to RKO Orpheum.

The Orpheum, like much of lower Main Street, gradually lost most of its glitter. By 1969, Rapp and Rapp's Victorian palace was earmarked for demolition as part of Dubuque's 12-block downtown urban renewal program.

## McCoy Goldsmith Shop

281 Main Street

Dubuque, Iowa 52001

*Handwrought Gold and Silver Jewelry*

# Opera House

PROGRAMME

SATURDAY EVENING, MARCH 15, 1879.

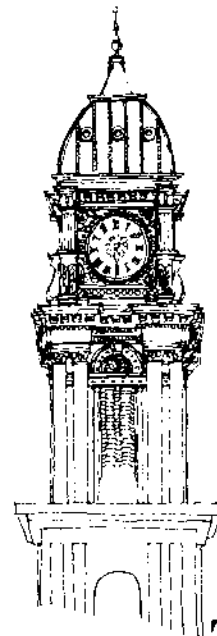
EMMA ABBOTT,

And the Widely Celebrated

HESS GRAND OPERA  
COMPANY.

EMMA ABBOTT will appear in her most admirable representation of "Marguerite" in Gounod's Grand Opera of

**FAUST**



THE  
HERITAGE  
OF DUBUQUE

AN ARCHITECTURAL VIEW

*Copies of the book are on sale in the lobby box office.*

# The AMERICAN TRUST EAGLE

**flying higher  
than ever before**

We aren't going to say we're the best bank in the world. We won't even say we're the best in Dubuque.

This isn't a hard sell story.

64 years ago, American Trust opened in Dubuque. Growing steadily, we survived two World Wars and The Great Depression. Most of the banks in town didn't. Today, we're the 8th largest bank in Iowa and rank among the top 5% in the Nation. We have surpassed one hundred twenty four million dollars in assets.

What's our secret?

People. From the beginning, our goal has been to serve and plan for our customers . . . to provide them with an opportunity to get ahead. Their needs, above all others, have been most important.

In this Bi-Centennial Year, allow us to re-dedicate ourselves to meet your growing and changing needs . . . now and in the future.

So, you can see why we won't say we're the best bank in town.

We don't have to.

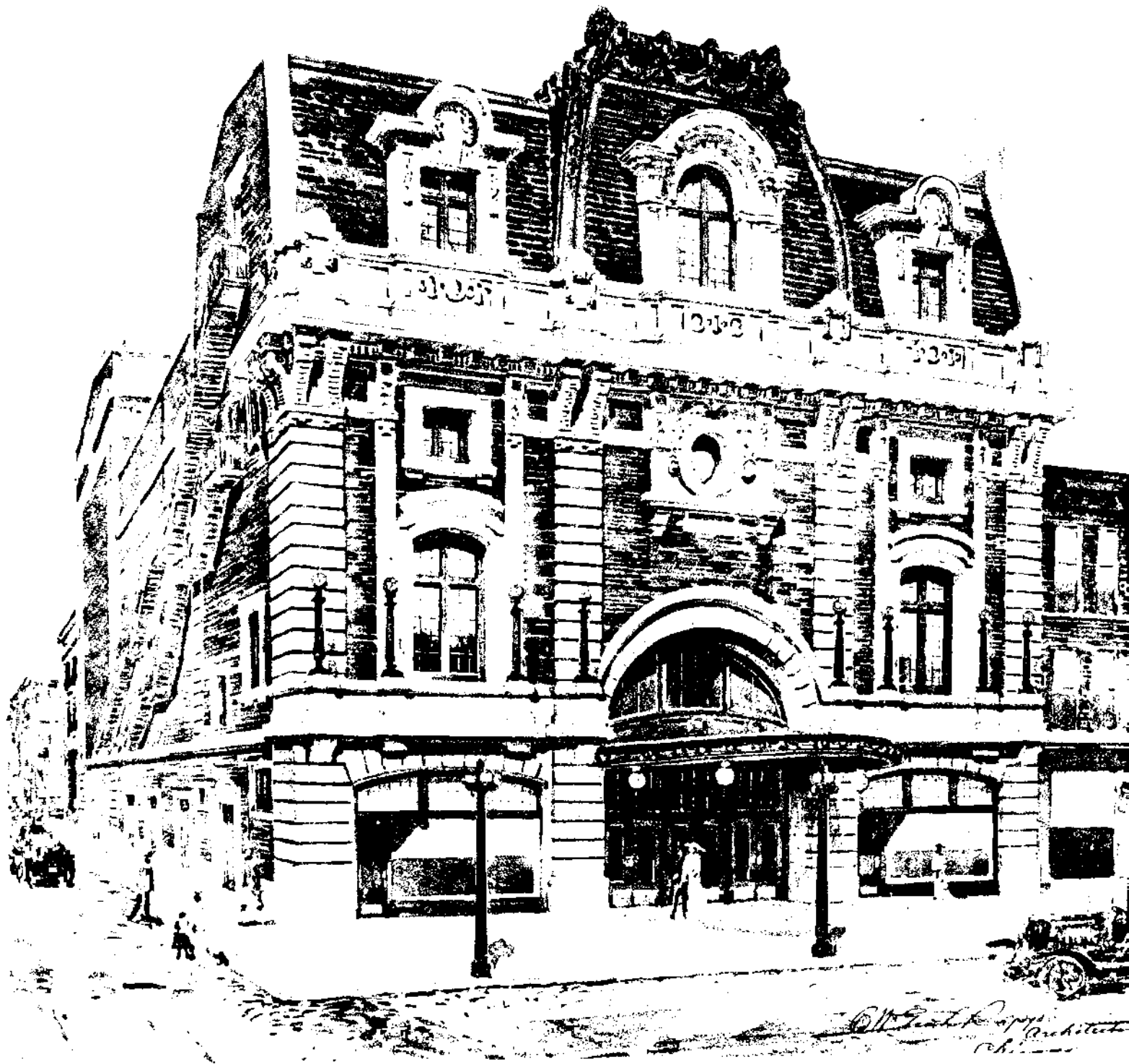


## **American Trust & Savings Bank**

### **The Bank of Opportunity**

FOUR DUBUQUE LOCATIONS: TOWN CLOCK PLAZA/KENNEDY ROAD/KEY WEST/JACKSON AT 32ND

MEMBER: FEDERAL DEPOSIT INSURANCE CORPORATION & FEDERAL RESERVE SYSTEM



## ... reborn in five flags ...

The seeds of the Five Flags Civic Center project were sown in March, 1970, when a group of Dubuquers shocked that the Orpheum was to be torn down - waged a successful 11th-hour battle to save the venerable palace.

Those opposed to its demolition believed that the Orpheum was an irreplaceable treasure, and conceived the notion of obtaining private donations to combine a restored theater with a new exhibition-arts facility for an all-purpose civic center on the block bordered by Fourth, Fifth, Main and Locust Streets.

The early civic center committee obtained funds to retain a prominent Chicago marketing consulting firm to determine the feasibility of a civic center in Dubuque.

In two reports issued in 1970 and 1971, the firm developed a case for a year-round, multi-purpose public assembly facility that could accommodate exhibits, the performing arts, business and sales meetings, conventions, trade shows and a variety of community functions.

The civic center committee dubbed its project Five Flags after the five national flags that have flown over the region since Marquette and Joliet explored the Upper Mississippi in 1673.

They are the Fleur de Lis of France (1673-1763), the Royal Flag of Spain (1763-1803), the Union Jack of England (1780, during a brief interruption of Spanish rule), the French Republic Flag of Napoleon (1803) and America's Stars and Stripes (1803-present).

The committee officially launched a fund drive in December, 1971, to renovate the Orpheum and build an adjoining arts arcade and exhibition hall. Architects were hired in July, 1972, to design the facility. And in November, 1972, the Orpheum was placed on the National Register of Historic Places.

But by the time the architects unveiled a \$1.9-million plan in July, 1973, the fund drive had stalled temporarily at about \$760,000. Hope for major federal funding was extinguished in early 1974 when Five Flags lost out in competition for up to \$1 million to build Iowa's bicentennial "meetinghouse."

In March, 1974, the Five Flags committee and the Dubuque Recreation Commission joined forces to promote the concept of combining the civic center plan with an indoor ice rink proposal.

The architects devised a new \$3.5-million plan that called for combining \$2.5 million in city-sponsored bonds with nearly \$1 million in private donations to complete the civic center and build an ice rink on Town Clock Plaza north of Fifth Street.

A contract was let in early 1974 to install a new roof and to restore the exterior of the theater, and a bond issue referendum was scheduled for September, 1974.

The bond issue was defeated at the polls. Undaunted, the Five Flags committee proceeded in 1975 with two more contracts to complete the theater's exterior renovation and to restore its interior.

Some 150 laborers with 26 firms spent months painstakingly refurbishing the Orpheum.

New electrical wiring, fire sprinklers, stage lighting and rigging systems and a moveable stage extension were installed. Decorative plaster moldings were restored, painted a rich beige and highlighted with yards of expensive gold leaf. Lush burgundy carpets and seat covers were installed and five crystal chandeliers were imported from Germany to hang in the lobbies.

The restored Orpheum, renamed the Five Flags Theater, officially reopened last March 13 and 14 with vaudeville shows before packed houses of more than 700. Practically every event held in the theater since has drawn capacity or near capacity crowds.

As the restoration project proceeded, architects devised a new plan that replaced the arts-exhibition hall and ice rink with a multi-purpose arena along the north side of the Fourth-Fifth-Main-Locust block that would include

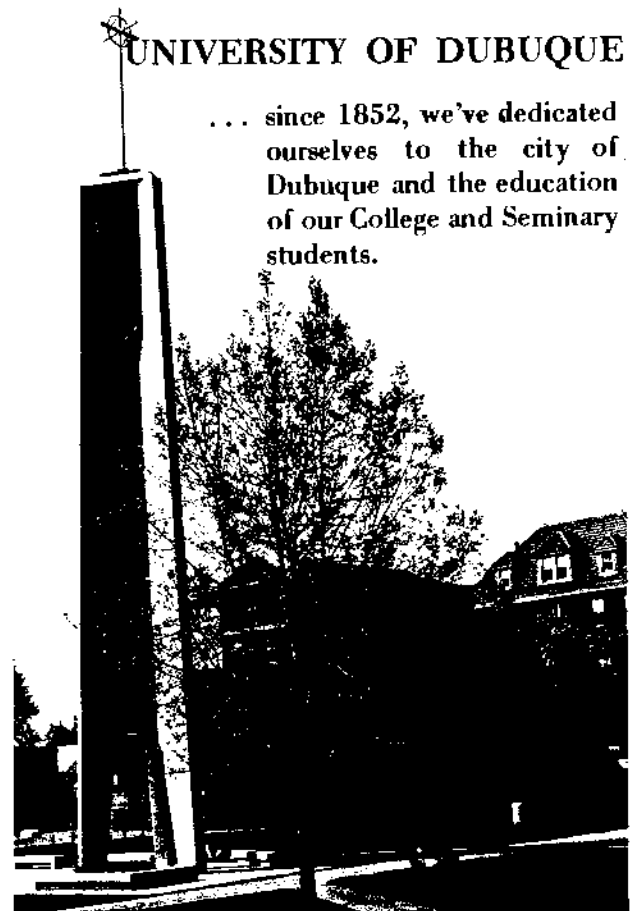
facilities for a year-round ice rink and space for indoor sports, trade shows, conventions, circuses and so forth.

Besides the arena, which would cover 27,000 square feet of floor space and seat up to 6,000, the new plan calls for badly-needed theater support rooms, as well as locker rooms, storage space and administrative offices. The complex would be connected to and designed to complement the restored theater.

The City Council has unanimously endorsed the \$3.7-million plan and has scheduled a bond issue referendum on the proposal for Tuesday, August 17 - two days after **Get the Lead Out** completes its scheduled run.

To date, the Five Flags committee has spent about \$860,000 on the civic center project. Contributions have totaled about \$850,000, and additional income has been earned from interest and other sources.

If the new plan is approved by the voters, the dream of the handful of men and women who spared one of America's most magnificent theaters from demolition will have come to fruition at last.



## UNIVERSITY OF DUBUQUE

... since 1852, we've dedicated ourselves to the city of Dubuque and the education of our College and Seminary students.

Compliments of

# ST REGIS

PAPER COMPANY 2150 Kerper Blvd., Dubuque, Iowa 52001

# ... and in an original musical by, for and about dubuquers

One evening in 1960, Charles Geroux, then a member of the Clarke College drama faculty, had dinner with a friend and colleague, Dr. Edmund Demers, at a restaurant in Galena, Illinois.

After dinner, Geroux and Demers toured the city, musing how Galena's historical scenery would make a delightful backdrop for a play, a musical.

The pair speculated on probable plot outlines en route back to Dubuque. A Romeo and Juliet theme seemed plausible — the daughter of a German blacksmith at one end of town, the son of an Irish blacksmith at the other.

Just before crossing the Julien Dubuque Bridge, Demers suggested a title for the imaginary show: **Get the Lead Out**. The friends parted, amused at their excursion into fantasy, unaware how prophetic their game would become.

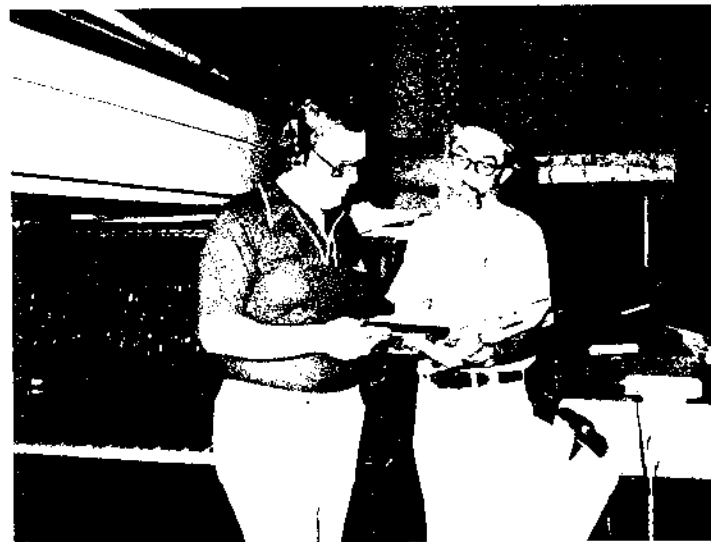
In 1966 — the year Geroux left Dubuque to begin graduate work at Wayne State University in Detroit — Paul Hemmer, a Dubuque musician, band leader and radio personality, began writing a musical play about Dubuque's history with a co-worker at radio station WDBQ. Financial backing had been lined up for the musical, called **Child of the River**, and plans tentatively were made to stage the show in August, 1967.

But in early 1967, Hemmer's cohort left town, taking the unfinished script and leaving Hemmer with several musical selections and no story. Hemmer made numerous attempts to write a book on his own, without luck, and finally shelved the project in 1972.

Geroux finished his course work for his doctorate at Wayne State in 1969, then accepted a post at Cranbrook Schools in Bloomfield Hills, Michigan in 1970. But he still faced the redoubtable task of writing a doctoral dissertation.

After mulling his options, Geroux settled on a study of theater in 19th-Century Dubuque as his dissertation topic. The subject would fulfill a requisite that dissertations be done on fresh or incomplete areas of study, and would help complete a theater history of the Mississippi Valley begun by other doctoral candidates who had done studies on theater in Minneapolis-St. Paul, LaCrosse, St. Louis and other river cities.

Geroux spent his summers in Dubuque researching the topic during the early 1970s. While here, he became acquainted with members of the Five Flags Civic Center executive committee, and helped prepare documentation that led to inclusion of the Orpheum Theatre on the National Register of Historic Places in November, 1972.



Paul Hemmer (left) and Charles Geroux make last minute changes in the script.

In early 1972, Geroux took a leave of absence from Cranbrook, came to Dubuque and spent four months poring over microfilms of 19th-Century newspapers.

"As the days went on and the years passed on the film, people began to appear, disappear and reappear," he said. "From this research a long list of Dubuque patriots could be made — people for whom history has very little to say, but people whose efforts made Dubuque the Key City: People whose hopes were enormous, whose energy was endless, whose inventiveness was nationally and internationally heralded."

Geroux finished his dissertation in November, 1973, during the time the proposed Five Flags Civic Center and its potential uses — especially ones appropriate for the bicentennial year — were topics of public debate.

Five Flags committee members — principally, Wayne Norman Sr. — urged Geroux to consider fulfilling his lingering ambition by writing a musical that could be staged at the Orpheum in 1976. They agreed the musical would be about Dubuque's early history, drawn from information Geroux had compiled for his dissertation and centered around the German-Irish conflict of the city's lead-mining days. And, of course, Geroux already had a title, thanks to Dr. Demers.

Norman began looking for, as he puts it, "A Rogers to go with Charlie's Hammerstein." To his delight he learned of Hemmer's **Child of the River** venture.

"Here came Wayne Norman knocking on my office one afternoon in August of 1975," Hemmer said. "With

him was Chuck (Geroux), who had a thesis and a title and the need for a partner in crime. It took at least three minutes to convince me to become involved in the project."

The collaboration cemented, the duo went to work. Geroux toiling on the script at least two hours a day in Bloomfield Hills, Hemmer composing show tunes three or four hours a day in Dubuque.

"Strangely, composing was the simple part. It would come in spurts," Hemmer recalled. "The rough part was corresponding by phone or mail when ideas would come at strange hours of the morning."

Hemmer and Geroux holed up in a Chicago hotel room for three days in November, then met again at Christmas to put the finishing touches on a rough draft.

Sponsors were impressed with the show following a reading held December 31, and agreed to proceed into production, with costs to be underwritten by the Five Flags committee and the Dubuque Area Chamber of Commerce. A staff was chosen, and Hemmer and Geroux set about polishing the script and score.

Geroux boiled and condensed what admittedly had been an overly long Act One, cutting more than 15 pages from the script. The final version—two acts with 24 scenes and 41 musical numbers, including 15 songs—runs about 2½ hours.

**Get the Lead Out** revolves around the German and Irish lead miners of Old Dubuque. These rival factions are thrown into a quandry when St. Louis entrepreneur Chouteau claims in court that all of Julien Dubuque's

mining interests were signed over to him in payment of bad debts.

Enter the villain!! J. Clifton Purdue, bogus insurance vendor, offers to save the day by writing "policies" to protect the threatened miners.

Meanwhile, Gretchen, daughter of the pillar of German society, falls in love with Cormac, an Irish miner's son—a predictable controversial romance.

Madame Rienza arrives with her can-can troupe, creating an additional moral crisis among the miners and their ladies. Will the dancers be allowed to take the stage? This becomes the burning social issue of the day.

**Get the Lead Out** adds up to a delightful, tuneful glimpse of three eventful summer days in the Dubuque of 1856, when Irish and Germans alike united to meet a common enemy.

Those associated with the show believe it is a unique and appropriate bicentennial event for several reasons. It celebrates our ancestors. It is a return to Dubuque's rich theater. It involves widespread participation by scores of volunteers of all ages and segments of the community.

As Charles Geroux puts it:

"This play is as much about us today as about our spiritual ancestors in Dubuque. They worked for the good life, as we do. They struggled with simple domestic problems, as we do. They made mistakes, as we do. And they made great strides forward for man's betterment, as we hope we will do."



## LIFE OF MID-AMERICA INSURANCE COMPANY

JOHN F. SCHROEDER  
General Agent  
Phone 319 556-5617  
Dubuque, Iowa 52001

Gorsuch Grace  
Printing Co.

185 Main

588-2301



## House of Bernard Allen

684 Loras  
Dubuque, Iowa Phone 556-8946

EXCITEMENT AND ELEGANCE  
IN SHOPPING

## PIZZAZZ

JULIEN MOTOR INN  
DUBUQUE, IOWA 52001

LOU HUGHES  
CONNIE MONTGOMERY  
NAN REIDER  
KAY THIELEKE

319-583-5969



# production staff

## CHARLES GEROUX

Author & Director

Dr. Geroux's impressive academic background includes a bachelor's degree in music education from St. John's University, a master's degree in theatre from St. Louis University, and a PhD in theatre from Wayne State University. No stranger to Dubuque, Charlie was an assistant professor of drama at Clarke College from 1960-66. During his six years there, he designed and built the La Poche experimental theatre and acted as designer and technical director for the Coffee House Theatre European tour. Many Dubuquers remember him as the co-founder and director of the Eagle Point Summer Theatre. He has served on the faculties of the University of Detroit, the University of Detroit Medical School, and Wayne State University. Currently he is chairman of the Performing Arts Department of the Cranbrook Schools in Bloomfield, Michigan. A 1971 appointment as National Historical Consultant for the Five Flags Civic Center started the chain of events which led to *Get the Lead Out*. He brings to his directing task the experience of staging over 50 major productions.



## PAUL HEMMER

Composer & Musical Director

Popular radio personality Paul Hemmer has become a household word in Dubuque. In 1960, as a fifteen-year-old Wahlert student, he launched a broadcasting career which led in nine years to his appointment as program director for WDBQ, where he has accumulated an impressive list of awards. They include the Iowa Broadcasters Association designation of WDBQ as Station of the Year in 1974, the Governor's Media in the Arts Award in 1975, and the Iowa State Education Association's School Bell Award, also in 1975. A 1966 graduate of Wisconsin State University of Platteville, Paul has an undergraduate degree in Music Education and will complete a master's degree in Music this fall. Serving as composer, musical director, and conductor, he brings to this production a broad background in arranging and composing everything from symphonic pieces to jazz and choral works.



**DOROTHY GIBBS**  
Producer



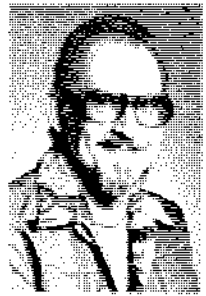
Producer Dorothy Gibbs holds a bachelor's degree in speech and drama from Clarke College, a master's in theatre from the University of Kansas, and has done post-graduate study at the University of Iowa and at Arizona State University. Her background includes seventeen years of teaching and directing at Wahlert High School in Dubuque, Mt. Carmel Academy in Wichita, Mt. Carmel School in Denver, and Clarke College in Dubuque, where for three and a half years she served as production coordinator for the Speech and Drama Department. As an entertainment director for U.S. Army Special Services, she did preliminary production work on visiting VIP shows, including the Bob Hope Christmas Show. In 1963, she was invited to direct the 8th Army finals of the All-Army Entertainment contest in Seoul, Korea. The following year she moved on to direct the Pacific finals in Okinawa. Her work with special services earned her the highest award given to civilian personnel, The Army Commendation for Sustained Superior Performance. In 1973, she served as a judge for the International Talent Pageant held at Ithaca College in New York. Four years ago, Dorothy returned to Dubuque and joined the faculty at Washington Junior High School, where she teaches language arts.

**SIMON RAMIREZ**  
Assistant Director & Stage Manager



Simon entered Northeast Missouri State University on a vocal music scholarship, but a love of acting drew him to the speech and drama department, where he performed roles in twelve major productions. Graduating with a speech and drama major in 1974, he took a position with the Davenport Public Schools, where he teaches, coaches debate, and directs high school productions. Active in the Quad Cities Music Guild, Simon has appeared as a lead dancer in *Zorba*, *West Side Story*, and *Mame*. Admiration for the Five Flags Theater drew him to Dubuque for the summer, where he has served our staff as Assistant Director and Stage Manager, as well as understudy for the role of Joe Howard.

**DONALD W. STRIBLING**  
Business & House Manager



A native of Washington State, Don has been a resident of Iowa for the past twenty years, since receiving his master's degree in theatre from the University of Iowa, where he was also active in community productions. Before moving to Dubuque, he taught in Cedar Rapids, directing Regis High School and Mount Mercy College productions. He initiated a Summer Theatre Workshop there, and it operated successfully for five years under the auspices of the Cedar Rapids Recreation Commission. Now an Assistant Professor of Speech Communication, Director of Forensics, and Director of Theatre at Loras College, he also finds time to be an active board member of The Iowa Communication Association, and Secretary-Treasurer of the Iowa Intercollegiate Forensic Association. Theatre for young people is a special interest for Don, who is known throughout Iowa for his touring children's shows, and his fine workshops in puppetry and creative dramatics. An accomplished actor, he has performed for several summers at Timber Lake Playhouse, in Mt. Carroll, Illinois.

**LAURETTA M. STRIBLING**  
Costume Designer



Laretta's addiction to the theatre began 25 years ago, when she became active in community productions in her native state, Washington. Working in close collaboration with her husband Don, she has worked in countless educational and community theatre companies, acting and designing costumes. Her directing credits include a slot as guest director for the Piccolo Opera Company in Detroit, but costuming has become her first love. She is designer for the Loras College Players, and for the past several summers, Timber Lake Playhouse, where she also appeared on the stage. Dubuquers will get a glimpse of her acting talents in September when she and Don star in *The Fourposter*, scheduled for production at Five Flags Theater. Working with costume assistant Anna Heineman, she designed and supervised the execution of the hundreds of costumes and accessories required for this production.

**V.I.P.**  
*Realty*

Congratulates the cast of *Get the Lead Out*

**556-5530**  
**240 Nesler Centre**



**Shike-Richardson, Inc.**

DEALER FOR GM'S TOP TWO CARS

1475 JOHN F. KENNEDY ROAD — PHONE 319 582-5411  
DUBUQUE, IOWA 52001



**TATIANA BECHENOVA O'ROURKE**  
Choreographer



Tatiana Bechenova O'Rourke is the stuff of which legends are made. Early memories include Sofia, Bulgaria, where she lived as the child of White Russian refugees. At the age of ten she began dance training in Paris with the famed Madame Labov Egorova, under the sponsorship of the Grand Duchess of Liechtenberg. A gifted dancer, she was only thirteen when she joined the Ballet de la Jeunesse and toured the stages of Europe. When Colonel de Basil revived the Russian classical dance tradition through his Original Ballet Russe, Tatiana was drawn into the company. For seven years she toured the world's capitals working with the greatest choreographers of our time, including Michel Fokine, George Balanchine, Madame Nijinska, and Agnes de Mille who chose her as the principal dancer in the Broadway production of *Carousel*. Retiring as a dancer, she moved to Dubuque to raise a family of four children. After teaching ten years at Clarke College, she founded the Academy of Ballet, and in 1968, developed the Dubuque City Youth Ballet Company.

**DAVID BRUNE**  
Scenic Design



Californian David found his way to Dubuque by way of Clarke College, where he is Assistant Professor of Drama and Technical Director. His bachelor's degree in theatrical arts is from California State Polytechnic College and his master's in scenic design and technical theatre from Humboldt State University in Arcata, California. Before coming to Dubuque, David taught at the University of New Orleans, and at Indiana's Purdue University. A prolific designer, David has produced scenic and lighting plans for nearly thirty shows. His designs and drawings are published in Kernodle's *An Invitation to the Theatre* and in Staub's *An Introduction to the Theatrical Arts*. From his watercolor sketches and working drawings, our construction crews built the sets used in *Get the Lead Out*.

**MARINA O'ROURKE**  
Choreographer



Dancing has been a passion with Marina since childhood, when she began training with her mother, Tatiana Bechenova, at Dubuque's Academy of Ballet. At the age of 14, she began study with Tanya Dukodowska at the University of Missouri in Kansas City. In 1969 she was awarded a scholarship to the School of Dance of the University of Oklahoma at Norman, where she earned a bachelor of fine arts degree in Ballet Pedagogy, and graduated with the Most Outstanding Student and Choreographer awards. Post-graduate study followed at the International School of Dance in Cannes, France. Marina has served as guest choreographer for the Rockford Dance Company, and guest teacher at the University of Iowa and Iowa State University. Currently a partner with her mother in the Academy of Ballet, she also serves as vice-president of the Iowa Dance Council, and as consultant to the Dance and Theatre Panel of the Iowa Arts Council.

**PAT HARRISON**  
Technical Director & Light Designer



A talented scenic designer, Pat has planned and executed sets and lighting effects for more than forty productions. He practiced his skills at the Scenic Arts Studio in Missouri, where he worked as an apprentice painter, and at Metropolitan Stage and Equipment Company in Omaha, Nebraska, where he was employed as a stagehand. His academic background includes a bachelor's degree in theatre arts from St. Mary's College in Winona, Minnesota, and a master's degree in technical theatre from St. Louis University. He taught at St. Louis University and the University of Missouri before moving on to Clarke College in 1971. After three years as technical director and instructor at Clarke, Pat resigned to take a position in the Truck Route Sales Division of the Dubuque Packing Company.

**Coventry, Ltd.**

*fine gifts, furniture & accessories for the home.*

269 Main — 556-6969 — Open 10-5

**Rafoth**

**FURNACE AND SHEET METAL WORKS**

1770 Central Ave.      Dubuque, Iowa

**ANNA HEINEMAN**  
 Makeup Designer  
 & Costume Assistant



Anna calls her introduction to the theatre world a "happy accident." As a Senior High School student, she was persuaded by singing friends to help them out of a tight spot with costuming problems for *Fiddler On the Roof*. Costuming became a way of life, and she designed and executed the wardrobe for three high school productions. Deciding on a career in the field, she enrolled as a theatre major at Clarke College. In three years there, she rendered patterns and headed construction crews for four major productions, and served as chief designer for *Absence of a Cello* and *Under the Gaslight*. Stage makeup is Anna's secondary interest, and she is responsible for the design and supervision of makeup for *Get the Lead Out*.

**JIM RYAN**  
 Set Construction



Take a close look at any locally produced entertainment, and you're apt to see Jim Ryan. Seventeen years ago, as a newcomer to Dubuque, he was active in the Civic Theatre. When the Barn Community Theatre formed, he was there, helping to build the stage. A Barn regular ever since, Jim won the Rafter Award as best actor for his fine performance in *Pygmalion*, and has assisted on almost all community theatre productions in some capacity. In his spare time, Jim owns and manages Ryan's Car Wash, pursues his avocation, blacksmithing and forging, and contributes to a wide variety of community activities. He was a natural choice for our staff, where he supervised set construction and took on double duty performing the role of Mayor George Nightengale.

**LYN MANGRICH**  
 Set Construction



Lyn, Project Engineer at Dubuque Packing Company, had his first adventure with the stage three years ago when he was persuaded to help construct sets for a show at the Barn. "I love people, and I met some fantastic ones," is his explanation of why he stayed on to build scenery for a variety of productions, to serve as Technical Director for *South Pacific*, and to become the current president of Barn Community Theatre. A graduate of Iowa State University at Ames, Lyn has a bachelor of science degree in engineering. Working with a "Barn team" that includes Jim Ryan and Cheri Kraske, he supervised construction of sets for *Get the Lead Out*.

**CHERI KRASKE**  
 Scene Painting



Versatile Cheri Kraske is "on loan" to our staff from the Barn Community Theatre, where she serves as corresponding secretary and is active in acting, directing, and scene design. Dubuquers will remember her portrayal of Mrs. Margolin in *Forty Carets*, a role which earned her the Rafter Award for Best Character. A former art teacher, Cheri attended the Rhode Island Institute of Design. After a stint as an Air Force Lieutenant, she moved to Dubuque with her engineer husband, a John Deere employee. Her graphic skills have been put to good use on our staff, where she supervised the painting crews who executed the ten scenic drops.



**SPAHN & ROSE LUMBER CO.**  
 11th & JACKSON ST. DUBUQUE, IOWA 52001  
 PHONE 319 583-6481

**AGRICULTURE**  
**THE BASIC INDUSTRY**  
**1776 BICENTENNIAL 1976**



Dubuque County Farm Bureau  
 Farm Bureau Insurance



Compliments of Air Force Recruiting Staff. Dubuque



**Midwest Realty Inc.**  
**REALTORS & INSURORS**

Home: But 588-2081	Warren: But 558-4091	John: Knopf 558-2697	Lisa: Schoessow 583-2505	Brian: Green 582-8538
-----------------------	-------------------------	-------------------------	-----------------------------	--------------------------

3385 Asbury Rd. Dubuque, Iowa  
 "CALL THE PROFESSIONALS"  
 558-6944



# principals

**DENNIS MEYER**  
"Joe Howard"



Dennis became interested in theatre as a student at Senior High School, where his acting credits included *Cactus Flower* and *Music Man*. He studied dance for four years at the Academy of Ballet, performing in *Copelia* and *Nutcracker Suite*. A member of Sing Out Dubuque, he did choreography for the group.

**ALAN DIERCKS**  
"Sean"



A business education teacher and football/track coach at Hempstead High School, Alan has been interested in theatre since his high school days in Albert Lea, Minnesota. As a student at Wartburg College, he performed with the Castle Singers, and worked backstage on a variety of college productions.

**JIM BRADY**  
"Kurt Schmitt"



Jim is a graduate of the University of Dubuque where he majored in speech and drama. His performance as Willy Loman in *Death of a Salesman* earned him the university's Actor of the Year Award in 1967. Jim is a literature teacher with the Galena Public Schools, but most Dubuquers know him best as a member of our City Council.

**MARY BETH RICHARDSON**  
"Mrs. Adams"



Many Dubuquers remember Mary Beth's appearance in the Senior High School productions of *Fiddler on the Roof*, *Camelot*, and *Oliver*. Now a music major at Coe College in Cedar Rapids, she performs with the Coe Jazz Singers. Mary Beth has her sights set on graduate school, where she will prepare for a career in university teaching.

**STEVE ABOLT**  
"Ludwig"



A 1976 speech communication graduate of Loras College, Steve describes himself as a struggling actor. He's had a good start at Loras, where his portrayals included Banjo in *The Man Who Came to Dinner* and Grunio in *The Taming of the Shrew*. He is a member of the national dramatic fraternity, Alpha Psi Omega.

**MARTHA WADLE**  
"Gretchen"



At the age of nine, Martha began acting with the Davenport Park Board's Junior Theatre. In her twelve years there, she performed in a variety of productions, and eventually joined the staff as a teacher. Currently a student at Loras, she majors in vocal music and speech communication. After graduation in 1977, Martha will try her hand in professional theatre.

**CHRIS LUDESCHER**  
"Cornac"



Wahlert High School experiences in *Curious Savage* and *Arsenic and Old Lace* sold Chris on acting. A Galena native, he has been active in Turner Hall Theatre productions, and landed a role in the Clarke College production of *Lysistrata*. He hopes to make theatre a career.

**JOE SCHUVER**  
"Purdue"



Joe is a student who appears regularly with the Loras College Players. He sings with the Loras choir, is active in forensics, and enjoys working backstage on set construction and publicity. An English and speech communication major, Joe has his sights set on a career in teaching.

**MARY TIERNEY JOHNSON**  
"Madame Rienza"



Mary's acting career began at Iowa State University in Ames where she performed in a number of musical productions and landed the role of Fanny Brice in *Funny Girl*. She graduated in 1975 with a degree in speech and telecommunicative arts, and would like to pursue a career in radio and television. She is currently an employee of Bickler Studio in Dubuque.

**PAUL RUCKER**  
"Reverend Curr"

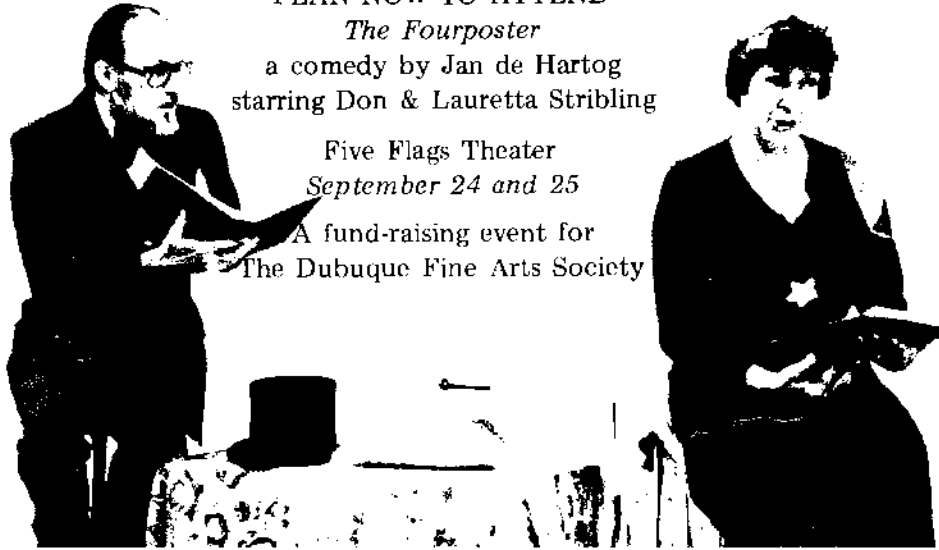


An ordained minister in the United Church of Christ, Paul is presently a doctoral student at the University of Dubuque Theological Seminary. In the course of his ministry, he has directed eighteen plays and taught denominational workshops in religious drama. His interest in acting dates to undergraduate days as a speech and drama major at Elmhurst College.

The Dubuque Fine Arts Society::The Fourposter::The Dubuque Fine Arts Society::The Four

Fourposter::The Dubuque Fine Arts Society::The Fourposter::

oster::The Dubuque Fine Arts Society::The Fourposter::The Dub



PLAN NOW TO ATTEND  
*The Fourposter*  
a comedy by Jan de Hartog  
starring Don & Laretta Stribling

Five Flags Theater  
September 24 and 25

A fund-raising event for  
The Dubuque Fine Arts Society

The Fourposter::The Dubuque Fine Arts Society::The Fourposter::The Dubuque Fine Arts

# "The First" Family Album

of 1864 included Mayor Nightingale,  
Gretchen, and all their friends.



**FIRST NATIONAL BANK**

Seventh at Town Clock Square  
Kennedy at Wacker  
Jackson and White at 22nd  
Ashbury at Hales Mills Road

Member - FDIC

Serving Dubuque since June 20, 1864 — Then, Now and ALL-ways

Wanda Adams

#1



Follow  
to lower  
deep V-neck

at  
the same button

change  
back  
front

Stems hat  
at Hinnare

Beige  
lace  
sleeve

#2  
Sachet & Sachet  
off

Hat & feathers



Beige  
lace  
& lace  
button

Flowers in hair

White  
clasp

#3



Beaded  
Choker  
with pearls

Peris hanging from  
Peris very large  
puffed sleeves

white glass

Bright Pink  
Petticoat &  
Tulle skirt  
then not  
Burgundy Tights  
for waist & can come

Dress 1-2 Burgundy Cotton  
Dress 3 Burgundy Tiffete

Kill

J. Shilling



# costume design

Making one costume do the work of two not only stretches the costume dollar, but facilitates fast changes and also makes the character more easily recognizable through color, style and cut.

Costumes do more than cover the body. In addition to being coordinated with sets and time period, they must assist in establishing atmosphere and help convey social status.

A costumer has a great deal more leeway in designing a musical than a conventional play, but one must still strive for authenticity.

*Get the Lead Out* provided a challenge because of the necessary distinction between the Irish and Germans. This ethnic "look" has been achieved largely through the use of color, costume trim and head gear.

Ultimately, the most important facet of costuming is the construction. Hours of time are spent in turning hundreds of yards of fabric into the finished product seen by the audience. Anna and I are indeed grateful to the dozens of individuals who volunteered a portion of their bicentennial summer to make this a truly community effort.

Lauretta Stribling

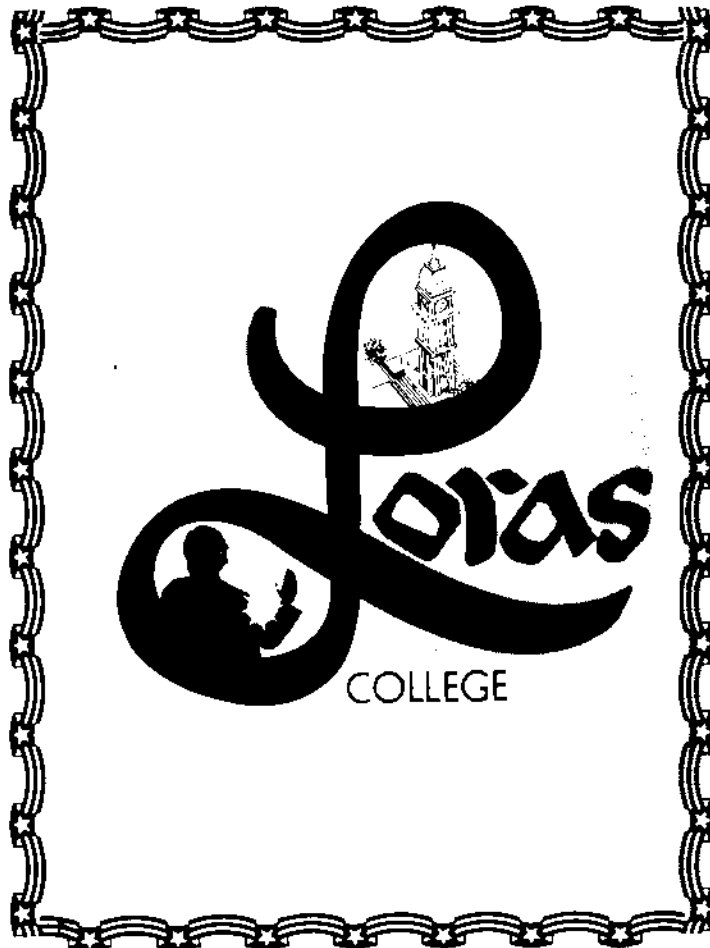
# scenic design & construction

Simon Ramirez, Lyn Mangrich, Jim Ryan, Cheri Kraske and I worked with crews to translate David Brune's conceptual designs into the scenery that appears on stage. Twenty-five renderings drawn and painted to scale had to be transformed into full-scale pieces. The graded wash in a sketch became an intricately painted backdrop, the insignificant spot on an elevation fashioned into an ornament, and so on until all was built, painted and put together under the lights.

The sheer scope of *Get the Lead Out* presented a monumental challenge. The script called for some 25 scene changes and 13 different settings. This, coupled with the physical limitations of the theater - small wing space, no upstage storage, crowded gallery and lock rail - posed dilemmas not easily unraveled.

We decided to combine the "rolling" and "flying" scene-changing methods, ending with 11 double-hung backdrops, 5,760 square feet of canvas, some flown pieces and several others that are carted or wheeled onstage from two truck trailers parked along the north side of the theater. More than 50 lighting instruments hang over the stage. All in all, more than 1,000 man-hours have gone into the technical production.

Pat Harrison



COMPLETE LINE OF BUILDING MATERIALS



WHEN YOU CARE ENOUGH TO LIVE THE BEST...  
Giving your family the Very Best IS Important  
To You...Especially When it Concerns Your Home.

HOURS  
7AM-5PM  
WEEKDAYS  
8AM-12NOON  
SATURDAYS

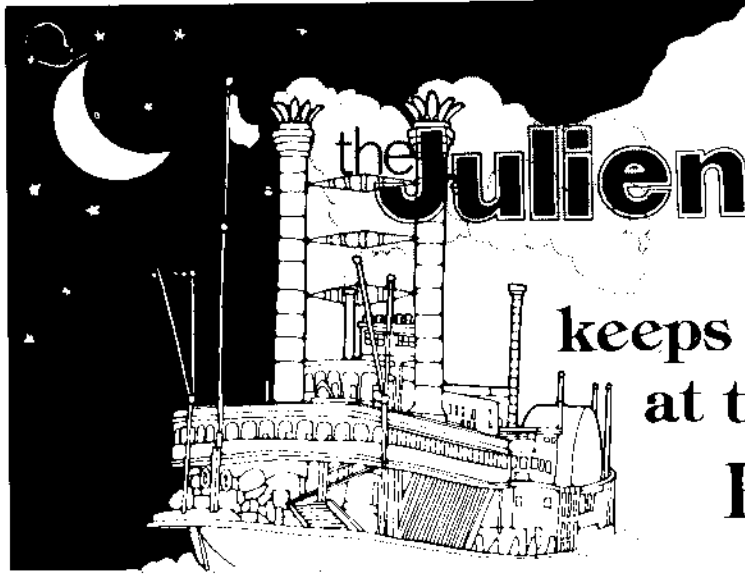
2655 LINCOLN

DIAL  
556-0050  
AT THE NORTH END OF RHOMBERG

Weyerhaeuser  
BUILDING MATERIALS  
COMPLETE  
DESIGN AND  
PLANNING SERVICE  
AVAILABLE

LOOK FOR THE YELLOW BUILDINGS  
DUBUQUE LUMBER ©  
"THE TOLLY'S" "Where the builders buy"  
SINCE 1870





keeps the night alive  
at the

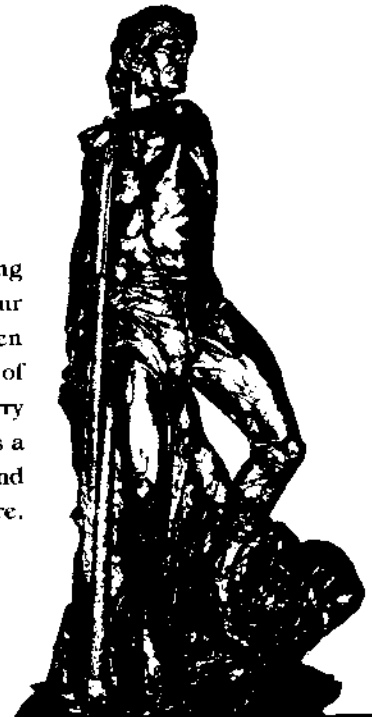
## RIVERBOAT LOUNGE

After the show, visit the Riverboat Lounge  
and toast this excellent production.  
Sparkling cocktails and zesty music will  
perfectly complete this wonderful evening.

Enjoy "Captains Choice", Bob Coleman, Kit Riley, and  
Don Jones after the show. Performing  
Tuesday thru Saturday from 9 til 1,  
with tunes to set your feet "a tapping".

A good chance to have a great time!

As you approach our parking  
entrance you'll notice our  
handsome statue of Julien  
Dubuque. As the founder of  
our city, we are proud to carry  
his name. His statue is a  
reminder to us of our past and  
an incentive for our future.



Part of Dubuque's History Since 1844.

JULIEN MOTOR INN 200 Main Street Dubuque 556-4200

*The Five Flags Executive Committee*  
*and*  
*The Dubuque Area Chamber of Commerce*

*present*

GET THE... AT...

FIVE FLAGS THEATRE  
DUBUQUE, IOWA

JULY 22 - AUGUST 15, 1976

produced by

DOROTHY GIBBS

directed by

CHARLES L. GEROUX

musical direction and orchestration by

PAUL HEMMER

choreography by

TATIANA BECHENOVA O'ROURKE

MARINA O'ROURKE

costumes by

LAURETTA  
STRIBLING

settings by

DAVID  
BRUNE

lighting by

PATRICK  
HARRISON

make-up design by

ANNA  
HEINEMAN

assistant director and  
stage management

SIMON  
RAMIREZ

business and  
house management

DONALD  
STRIBLING



**GET THE LEAD OUT**  
**MUSICAL SYNOPSIS OF SCENES**

*The story takes place in Dubuque, Iowa, on  
three days in the spring of the mid-1850's*

**Act I**

<b>OVERTURE</b> .....	Orchestra
<b>Scene 1: MAIN STREET (Friday Morning)</b> "I Can't Believe It" .....	Joe Howard & Ensemble
<b>Scene 2: THE THEATER, GRADUATION (The Same Morning)</b> "The School Song" .....	Kids
<b>Scene 3: THE JONES STREET LEVEE (The Same Morning)</b> "Steamboat Comin'" .....	Ensemble
"The Rienza Can-Can" .....	Female Minstrels
"Did You See That" .....	Ensemble
"You Can't Cheat An Honest Man" .....	J. Clifton Purdue & Ludwig Miller
<b>Scene 4: THE CITY HALL (Later That Afternoon)</b> "This Is America" .....	J. Clifton Purdue & Ensemble
<b>Scene 5: MAIN STREET (Later That Afternoon)</b> "I'm Bored" .....	Gretchen Schmitt
"The Cincinnati Secret" .....	Mrs. Maude Adams
<b>Scene 6: THE BACKYARDS, NORTHEAST AND DUBLIC (That Evening)</b> "German Incidental" .....	Orchestra
"Irish Incidental" .....	Orchestra
"Can I Ever Be Me?" .....	Gretchen Schmitt & Cormac Maloney
<b>Scene 7: SECOND STREET (Later That Evening)</b>	
<b>Scene 8: MAIN STREET (Saturday Morning)</b> "Scene Change Incidental" .....	Orchestra
"Did You See That" (Reprise) .....	Literary Society & Women's Chorus
"The Cincinnati Secret Incidental" .....	Mrs. Maude Adams
<b>Scene 9: THE BLUFFS (That Afternoon)</b> "Can I Ever Be Me?" (Reprise) .....	Cormac Maloney
<b>Scene 10: A STREET NEAR THE LEVEE (Later That Afternoon)</b>	
<b>Scene 11: MELODEON CONCERT HALL (That Evening)</b> "The Clog Dance" .....	Irish Men
"Irish Aire" .....	Irish Men
<b>Scene 12: CULTURE CONCERT AT THE THEATRE (That Night)</b> "The Cincinnati Ballad" .....	Mrs. Maude Adams
<b>Scene 13: THE CITY HALL (Later That Night)</b> "City Hall Scene Change" .....	Orchestra
"I Gotta Get Out and Get Away From Iowa" .....	Ludwig Miller, Boys & Girls
"Loway" (Encore) .....	Ludwig Miller, Boys & Girls
<b>Scene 14: THE JONES STREET LEVEE (Later That Night)</b> "The Lazy Mississippi" .....	Cormac Maloney
"Get The Lead Out" (Flash Back Ballet) .....	Male Chorus & Ballet
"Act I Finale" .....	Orchestra

**Act II**

<b>ENTR'ACT</b> .....	Orchestra
<b>Scene 1: MAIN STREET (Sunday Morning)</b> "Postin' n' Pastin'" .....	Joe Howard & Ensemble
<b>Scene 2: CHURCH AT THE THEATRE (That Same Morning)</b> "Organ Incidental" .....	Orchestra
"The Cincinnati Ballad Incidental" .....	Mrs. Maude Adams
<b>Scene 3: COULER AVENUE (That Afternoon)</b> "German Folk Song" .....	German Men
"Irish Aire" .....	Irish Men
<b>Scene 4: THE TIVOLI BEER GARDENS (Later That Afternoon)</b> "Pretty Fraulein" .....	Ensemble
<b>Scene 5: COULER AVENUE (Early That Evening)</b>	
<b>Scene 6: ALL OVER TOWN (Till Early Monday Morning)</b> "Postin' n' Pastin'" (Reprise) .....	Joe Howard & Boys
<b>Scene 7: STEWART'S TOBACCO SHOP (That Same Morning)</b> "Tobacco Shop Ballet" .....	Male Chorus
<b>Scene 8: THE BLUFFS (That Afternoon)</b> "The Lazy Mississippi" (Reprise) .....	Madame Rienza, Mrs. Maude Adams & Gretchen Schmitt
<b>Scene 9: PARLORS IN DUBUQUE (That Night)</b> "If You Can, I Can Go To The Can Can" .....	Sean Maloney, Nora Maloney, Kurt Schmitt, Maria Schmitt, Ladies Literary Society, Irish Men
<b>Scene 10: THE THEATRE (Later That Night)</b> "The Rienza Can-Can" .....	Orchestra
"The Dubuque Can Can" .....	Orchestra
"This Is America" (Reprise) .....	Ensemble
"Steamboat Comin'" (Reprise) .....	Ensemble

A  
E  
S  
I  
I  
I  
I  
V  
A

## CAST

JOE HOWARD, the bill poster ..... Dennis Meyer  
 GEORGE NIGHTENGALE, the mayor ..... James E. Ryan  
 SEAN MALONEY, Irish leader ..... Alan Diercks  
 NORA MALONEY, his wife ..... Diane Repass  
 CORMAC MALONEY, their son ..... Chris Ludescher  
 REVEREND ALLEN CURR, the Minister ..... Paul Rucker  
 KURT SCHMITT, German leader ..... Jim E. Brady  
 MARIA SCHMITT, his wife ..... Maribeth Vogel  
 GRETCHEN SCHMITT, their daughter ..... Martha J. Wadle  
 J. CLIFTON PURDUE, a merchant ..... Joe Schuver  
 LUDWIG MILLER, an orphan boy ..... Steve Abolt  
 JUSTICE CHAPLINE, the Marshall ..... LaVerne Ney  
 MRS. MAUDE ADAMS of the Literary Society ..... Mary Beth Richardson  
 MADAME RIENZA, directress of the Female Minstrels ..... Mary Tierney Johnson  
  
 THE LADIES LITERARY SOCIETY ..... Nancy Meis, Ardyth Weinbender, Terese  
 Cummings  
 THE SCHOOL GANG ..... Tim Ryan, Tom Nankival, Archie Allen, Betzy  
 Miller  
 THE SCHOOL GIRLS ..... Theresa Hentges, Julie Gold, Mary Jo Ragatz,  
 Mary Bushman, Cheryl Quirk, Ann Kunnert,  
 Laura Nelson  
 THE FEMALE MINSTRELS ..... Julie A. Kretz, Beth Wagner, Ellen O'Brien,  
 Kathy Higgins  
 THE IRISH MEN ..... Bill Daughtery, Roy Meyer, Bernard Dansart,  
 Joe Hickey, Dave Tigges  
 THE IRISH WOMEN ..... Claudia Rumery, Carol Hallenback, Evie Green,  
 Carol Spahn, Rose Onufrak  
 THE GERMAN MEN ..... Alan Wernke, Perry Araeipour, Buddy Jaeger,  
 Steve Favel  
 THE GERMAN WOMEN ..... Donna Burhorn, Kathy Tierney, Cathy Wieder-  
 aenders, Leanne Sievers  
  
 SPECIALTY DANCERS ..... Jeff Schroeder  
 D. Barak Stribling  
 CAPTAIN of the Northern Bell ..... Dave Tigges  
 BAR KEEPER, Melodeon Saloon ..... Steve Favel  
 MR. STEWART, Tobacco Shop Owner ..... Buddy Jaeger  
 MR. FINNEY, beleaguered husband ..... Bernard Dansart  
 MR. AMBERG, beleaguered husband ..... Dave Tigges  
 WRETCHED WOMAN ..... Rose Onufrak  
 WRETCHED DAUGHTER ..... Theresa Hentges  
 WAITER at the Beer Garden ..... Perry Araeipour  
 MESSENGER at the Beer Garden ..... Tom Nankival  
  
 DANCERS ..... Dennis Meyer, Tim Ryan, Dave Tigges, Buddy  
 Jaeger, Jeff Schroeder, D. Barak Stribling, Beth  
 Wagner, Kathy Higgins, Julie A. Kretz, Ellen  
 O'Brien, Ann Kunnert, Laura Nelson, Cheryl  
 Quirk

*que  
le at*



## ORCHESTRA

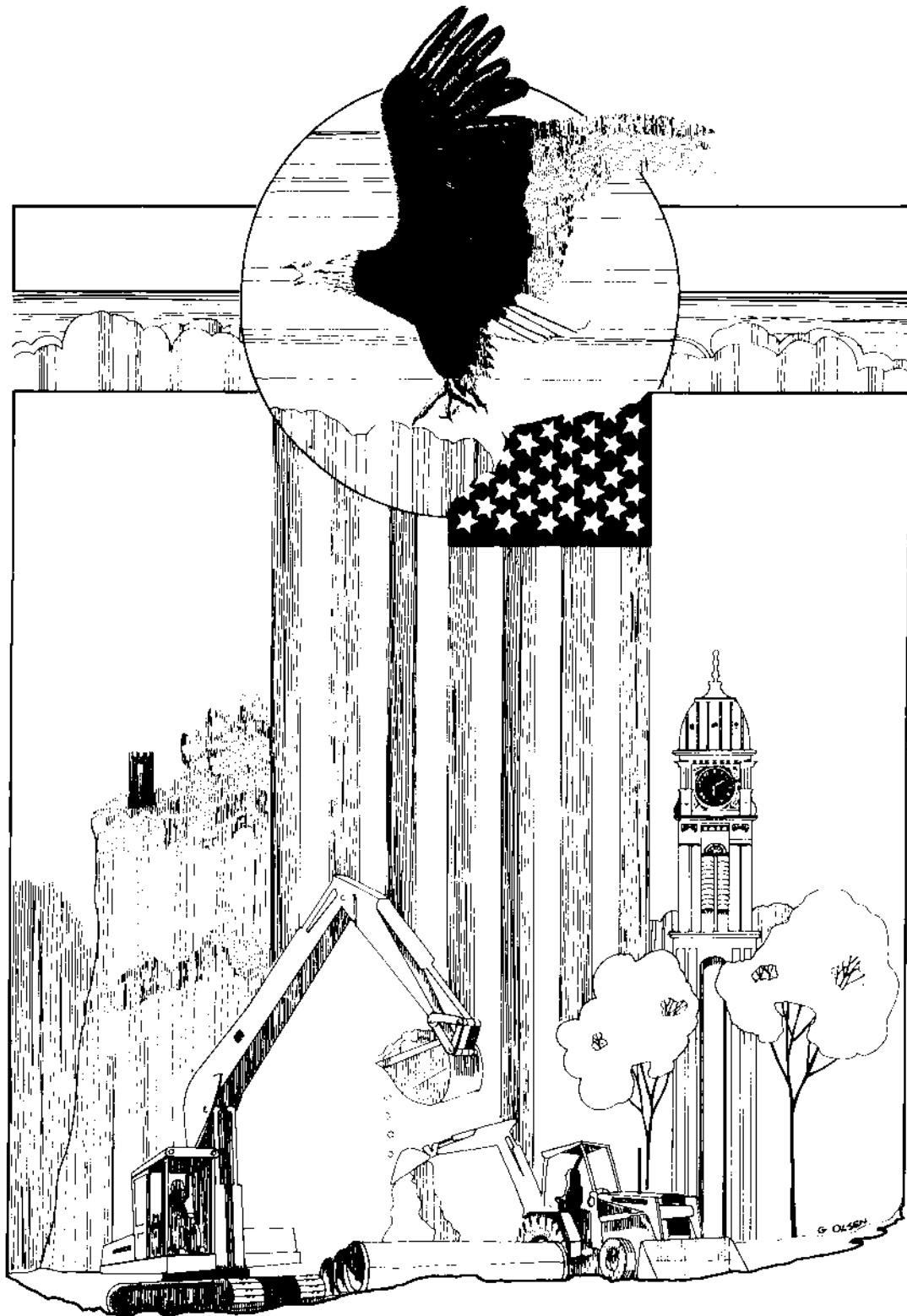
STRINGS ..... John Tigges, Bob LaRue, Maria Ottavi, Barbara Pykulyk,  
Lydia Lucas, Tim Tigges, Mike Miller, Mike Maggio  
BRASS ..... Jim Kelly, Jeff Laws, Paul Powers, Tom Richards  
REEDS ..... Roger Svoboda, Gary Massey, Ronnie Pline, Melodie  
Kipp, Mary Mortenson  
PERCUSSION ..... Keith Marugg  
PIANO ..... Terry Dillon  
REHEARSAL PIANIST ..... Marshal Hovel  
ORCHESTRA MANAGER ..... John Tigges  
ASSISTANT MUSIC COPYIST ..... Donna Burhorn

## STAFF

SET CONSTRUCTION SUPERVISION ..... Lyn Mangrich, Jim Ryan  
SCENE PAINTING SUPERVISOR ..... Cheri Kraske  
BOX OFFICE SUPERVISOR/PUBLIC RELATIONS ASS'T ..... Libby Schmidt  
PRODUCTION PHOTOGRAPHER ..... Don Kistler  
HAIR STYLING ..... Patty Zugenbuehier, Anna Heineman  
ASS'T HOUSE MANAGER/USHER SUPERVISOR ..... Rob Tully  
HEAD USHERS ..... John Goodman, Jean Schlueter  
POSTER DESIGN ..... Simon Ramirez  
SCRIPT TYPIST ..... Joyce Bond

## STAGE CREW

ASS'T STAGE MANAGER ..... Dawn Miller  
HEAD GRIP ..... Tom Kean  
ASS'T GRIP ..... Carol Maiers  
PROP MISTRESS ..... Libby Schmidt  
PROP ASSISTANTS ..... Betzy Miller, Mary Bushman  
CREW ..... Chris Zmudka, Kathy Luksetich, Sandy Reynolds  
SET CONSTRUCTION ..... Judy Christman, Eva Laford, Stephen Miller, Stacy Herrig,  
Gina Herrig, Nick Herrig, Linette Cox, Pam Rose,  
Jeanne Kass, Teri Badish, Theresa Heim, Melanie Wenzel,  
Carol Maiers, Terry Wolter, Tom Kean, David Koenig,  
Steve Thomas, Barak Stribling, Roy Meyer, Tim Ryan,  
Steve Abolt, Marsha Hovel, Dave Tigges, Buddy Jaeger,  
Archie Allen, Jeff Schroeder, Carol Buhman, Donna  
Buhman, Drew Stevens, Tori Goodman  
SCENE PAINTERS ..... Cheri Kraske, Shirley Johannsen, Donna Lavacek, Elizabeth  
Reed, Gina Herrig, Stacy Herrig, Nick Herrig, Sue  
Clemen, Jean Kass, Glenda Pacholke, Carol Buhman, Jill  
Johannsen, Eric Johannsen, Tim Ryan, Jim Ryan  
LIGHTS ..... Pat Harrison, Don Kistler, Jeff Avenarius, Tina McCoy  
MAKE-UP CREW ..... Fran Hedeman, Mary Beth Tauke, Barak Stribling,  
Buddy Jaeger  
COSTUME CREW ..... Lois Matthews, Barak Stribling, Nita Wiederaenders,  
Fran Hedeman, Sue Strickland, Kathy Law, Kenlynn  
Welch, Carol Welch, Marianne Miller, Cathy Wieder-  
aenders, Pat Neuhaus, Linette Cox, Buddy Jaeger, Rose  
Onufrak  
PROGRAM LAYOUT ..... Clifford Gold, Lissa Lunning, Marilyn Kempthorne,  
Ellen Von Ah, Steve Weldin, Pat Weber, Don Stribling,  
Dorothy Gibbs, Robert Cronin, Julie Gold, Janet Sand-  
erson  
PUBLICITY AND PROMOTION ..... Linda DeGree, Linda Behr, Laurie Schoenauer, Linda  
Roth, Andrea Scharnau, Mike Herbst, Mark Herbst, Tom  
Carroll, Cathy Sandman, Dave Sanders, Kay Norman,  
Jean Fyten, Stephanie Miller, Linda Weber, Rhonda  
Kronfeldt  
USHERS ..... Welcome Wagon members, Jan Hemmer, Kathy Law  
BOX OFFICE ..... Lisa Silverberg, Tori Goodman, Cindy Freisinger  
ACKNOWLEDGEMENTS ..... Rosheks Display Department, Loras Players, University  
of Dubuque, Clarke College Drama Department, Aladdin  
Magiclean, Les Carousel, Mrs. Howard Ruff, Veronica  
Rowell, Mrs. E. S. Travis, Mrs. E. Staudacher, Joyce  
Bond, Edie Norman, Mary Alice Carroll, Tania  
O'Rourke, Paul Hemmer, Mrs. J. C. Quigley, Carol  
Spahr, Evie Green, Miss Alice Willmers, Stella Willman,  
Elizabeth Burden, Adams Realty, Telegraph-Herald, Inc.,  
Steve Peters, Shot Tower Inn, Voggenthaler's, Mould  
Studio, Reporting Services, WDBQ, KIWI, KDTH, Mr.  
Dave Fyten, Teleprompter, Channel 10, Ms. Susan  
Buske, WMT, Mr. Barry Norris, Mr. Bill Jones, Interstate  
Power Company, Frank Hardie Advertising.



*For the past three decades, John Deere Dubuque Works has helped the Dubuque community grow. For 139 years, John Deere has helped America grow. And the people at John Deere build equipment that "builds a better world".*



sets, lights, make-up, costumes, ...



*Let's be friends*



**key city**

**bank** 

13th & Main • Plaza 20 • Epworth

A 'BANKS OF IOWA' BANK

**TELEPROMPTER  
CABLE TV**

Teleprompter of Dubuque  
980 Main Street • P. O. Box 119  
Dubuque, Iowa 52001

THE  
**ESKA**  
COMPANY

A TALLEY INDUSTRIES COMPANY

2400 Kerper Blvd.

Dubuque, Iowa



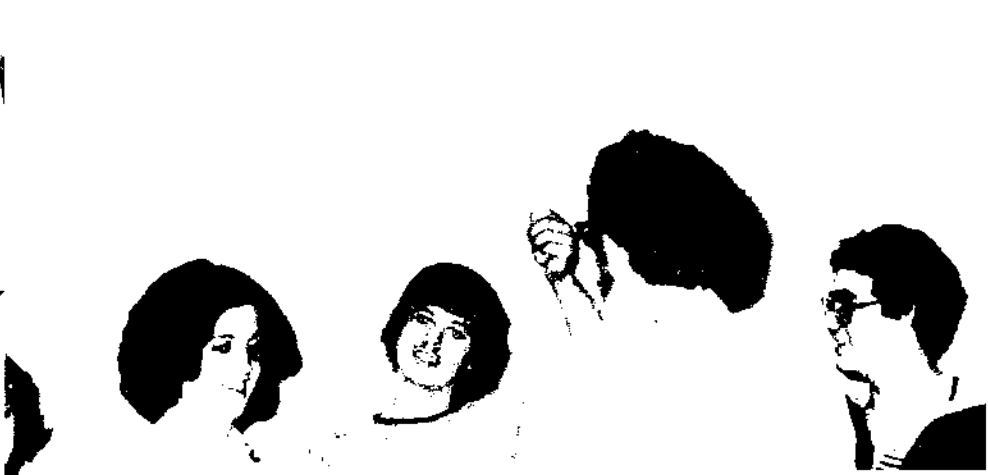
**AQUINAS INSTITUTE  
OF THEOLOGY**  
2570 ASBURY ROAD  
DUBUQUE, IOWA 52001

**UNIVERSITY OF DUBUQUE  
THEOLOGICAL SEMINARY**  
2570 ASBURY ROAD  
DUBUQUE, IOWA 52001

**WARTBURG THEOLOGICAL  
SEMINARY**  
333 WARTBURG PLACE  
DUBUQUE, IOWA 52001



Decorative vertical border on the left side of the page.





# choreography

The cast for *Get the Lead Out* was chosen for their ability to sing, act and dance. All cast members had to be able to do — or learn to do — all three.

While everyone was quick to learn steps and actual dances, the dances had to be performed to songs, and the songs needed voices! Concentrating on steps, arms and feet conflicted with the delivery of a clear soprano or tenor voice. I found myself coaching the cast not to remember their steps but to remember to sing!

It has been an exciting challenge to work with a cast that insisted they only had left feet and a staff that appreciated and understood each other's concerns. A lot of hard work, laughter and a fair share of frustration have gone on these past eight weeks under the Five Flags roof — that "magic" elegant theater that's been going on "further back than we know!"

*Get the Lead Out* has a variety of beautiful and exciting choral songs that moved my imagination in creating dance sequences. But because it was an original play, many numbers went through an editing process — refrains and verses cut, tempos changed, measures added, repeats omitted — and that meant a lot of changes with the choreography, even up to the last rehearsal.

Collaboration among the production staff was a great part of this musical. Creating tempos suitable for movement, designing costumes with moveable sleeves and breathing bodices, drawing floor plans that would open out dance areas — many of these aspects had to be decided upon before the first rehearsal, and were subject to change from time to time to "tighten up" and develop the musical as a whole.

*Tatiana Bechenova O'Rourke*  
*Marina O'Rourke*

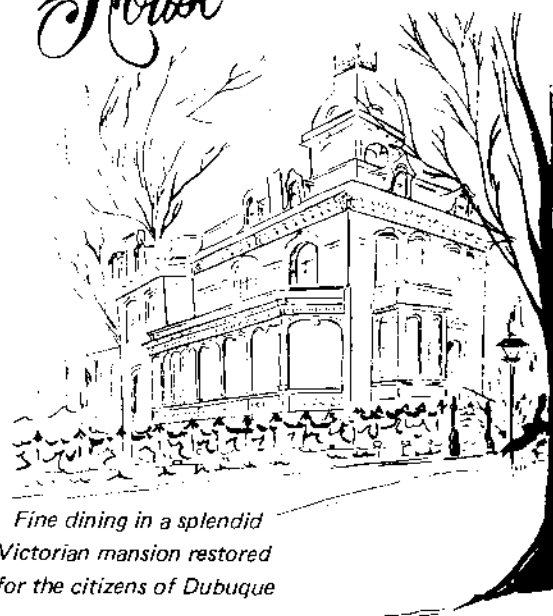


## Kelly's Bluff Properties, Ltd.

River view homes located on a high bluff overlooking Cathedral Saint Raphael, Cable Car Square and Town Clock Plaza of old Dubuque. A sweeping view of the great Mississippi River stretches out beyond.

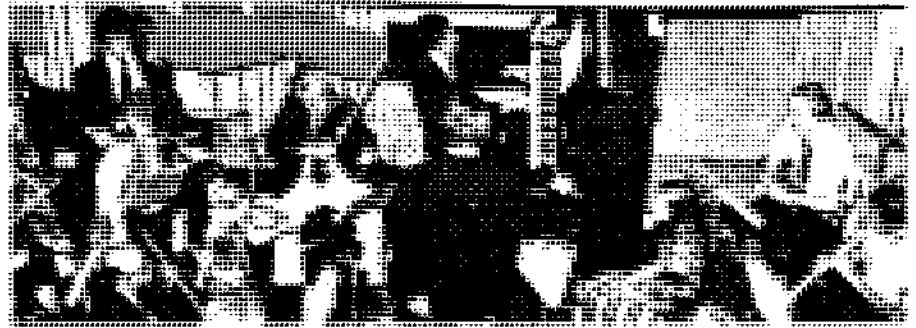
622 Dubuque Building  
P.O. Box 717  
Dubuque, Iowa 52001  
Telephone: 319-582-1976

## The Ryan House



*Fine dining in a splendid  
Victorian mansion restored  
for the citizens of Dubuque*

1375 LOCUST STREET.....DUBUQUE, IOWA



Fourteen-year-old violinist Maria Ottavi (left) joins Paul Hemmer and the pit orchestra (above) for *Get the Lead Out*. "Playing in the pit orchestra has given me a chance to rehearse with a group of very talented musicians," she said. "It was fun to be part of a city-wide project focusing on our bicentennial."

## musical direction

The actual composition of the musical numbers for *Get the Lead Out* was the easy job. Usually Chuck and I would visit on the phone or correspond via the mail about a character or incident in the plot that we felt needed musical development — decide on a basic idea and then I'd sit down and start to write — usually a combination of lyric and music at the same time. My personal favorite from the show, "Can I Ever Be Me," started out to be a ponderous thing called "Why Can't I Be Who I Am?" I spent almost a week trying to get around that title and some clumsy lyric until suddenly the phrase "Can I Ever Be Me?" hit me and the song practically wrote itself in less than half an hour. It still gives me goosebumps because it really did "write itself."

"Steamboat Coming" involved about a week of historical research with the help of the folks at the Carnegie-Stout Public Library. They pulled out the right books about steamboats and life along the Mississippi during this period of time and I started reading — taking notes on how long it would take a boat to come from St. Louis to Dubuque ("Left St. Louis three days ago") — what the townspeople expected to see when a boat came to town ("Fancy ladies, slick haired dandies, actors, roustabouts and gamblers too") and finally the name of the boat "NORTHERN BELLE" — a real boat which churned up and down the Mississippi during this period of *Get the Lead Out*.

While spending a weekend in Chicago with Chuck at the Pick-Congress hashing out plot development, we decided it would be fun to have Mrs. Adams sing a song at the Culture Concert, but we needed something that really sounded like the 1850's and had a rather inane pseudo-art song lyric. Chuck had a copy of "THE DUBUQUE WALTZ," which was written by a music teacher in Dubuque in 1855 — a fellow named Koethe, I believe. We found

a piano — played it over a few times and found it perfect for what we needed. The lyric — complete with that crazy bird whistling — was written in the early morning, about 2 a.m. It is the only piece of non-original music in the show, but it gives the production a legitimate "1856" flavor.

Perhaps the most frustrating and time-consuming job for me has been the orchestration and part-copying of the music for the 20-piece orchestra we use in the pit. Normally the composer of a show like this finishes the musical selections and turns them over to an orchestrator, who puts it all together with some basic instructions from the composer, then a third or fourth person actually takes music, pen in hand, and starts copying parts. Of course, we couldn't afford that luxury — so I'm now suffering from terminal writers' cramp in my right hand!!!!

The choral music has been a real joy because of the willingness of the cast to learn this new "untried music." If they don't like a particular selection they haven't told me so — and of course this spirit of togetherness and of creating something totally new has been a valuable asset in assembling the show.

The orchestra has been fun because I've been able to use members of my own dance band plus some other fine professionals who I've long admired. It is such a thrill to work with the strings — and particularly to find a number of talented young people who were willing to take this enormous chunk of time from their summer to play in the pit. I'm certain there hasn't been a pit orchestra of this size in this theater for 40 years or more.

Paul Hemmer

Best Wishes



**YOUNKERS**  
SATISFACTION ALWAYS

**Sears**

... where America shops

3008 Locust  
acres of free parking always

**ALADDIN**

MAGICLEAN, INC.

**FIRESIDE CREDIT INC.**

Loans and Investments

G. R. Craff

B. B. Totty

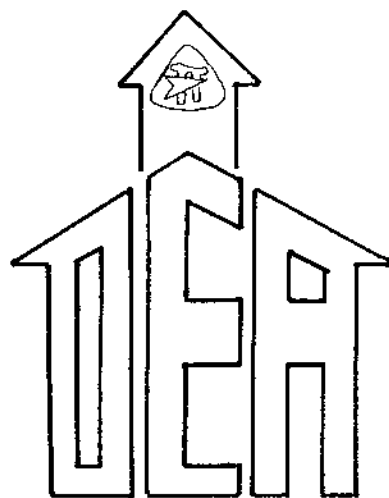
# program layout



(Clockwise from right)  
Marilyn Kempthorne  
Cliff Gold  
Julie Gold  
Janet Sanderson  
Ellen Von Ah



## Dubuque Education Association



*"History teaches everything, even the future."*



AND BOOKKEEPING  
 Del and Sharon Winner  
 1523 Central Avenue  
 Phone 319 588-1268

## Sheppley Realty

Dubuque Plaza Dubuque, Iowa 52001  
 Phone (319) 583-6666



- Electrical Contractor
- Lighting Maintenance

2565 Front St.  
 Dubuque, Iowa

INCORPORATED

DIAL 582-6449

## E. J. VOGGENTHALER

STRUCTURAL STEEL FABRICATORS  
 400 EAST SEVENTH STREET  
 DIAL (319) 588-2088  
 DUBUQUE, IOWA 52001

## THERMOLYNE

SYBRON CORPORATION

THERMOLYNE/SUBSIDIARY OF SYBRON CORPORATION  
 2555 Kerper Boulevard Dubuque, Iowa

## The WAGNER Nursery

2677 HALES MILL ROAD  
 ROUTE 2, ASBURY  
 DUBUQUE, IOWA 52001

## ROTMAN AUTO SUPPLY, INC.

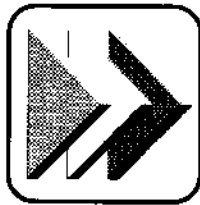
Visit our Service Center for all your automobile needs.

335 Iowa Street Dubuque, Iowa

Get the lead out and go somewhere — we'll help you !

## DUBUQUE TRAVEL, INC.

880 Locust Street Dial 556-0202



# DUBUQUE SAVINGS

## and loan association

Town Clock Plaza \* Iowa at Eighth / West Side Office \* Kennedy at Congress  
 (319) 583 7365 Dubuque, Iowa 52001

# Mould Studio

Staff and Cast portraits  
courtesy of Mould Studio

James and Mary Ann Kean

Dubuque, Iowa

# Braconier, Inc.

Residential - Commercial - Industrial Contractors

Interior and Exterior Restoration  
of the  
Five Flags Theatre

398 East Seventh Street  
Dubuque, Iowa

# McDonald people... the people of Dubuque, are good neighbors.

## Because they're involved.

A. Y. McDonald Mfg. Co. and its employees are dedicated to the growth and achievements of the community...the people of Dubuque.

People who have proved their willingness to give of themselves...and take active part in community affairs. People with pride in their community. People who work...and work hard.

On behalf of all McDonald employees and their families, we wish to express our appreciation for the opportunity to grow and work together. And to thank all our good neighbors...the people of Dubuque.

A.Y. **McDonald** MFG. CO.



Headquarters Dubuque, Iowa



## East Dubuque Savings Bank

242 Wall St. East Dubuque, Ill.  
Dial 742 3173 MEMBER F. D. I. C.



# CLARKE

THE BICENTENNIAL WOMAN'S COLLEGE  
SALUTES THE DUBUQUE BICENTENNIAL  
AND  
THE SPECIAL MUSICAL PRODUCTION  
"GET THE LEAD OUT."



## CONGRATULATIONS

to

Cast and Staff

## Dick Loetscher, Inc.

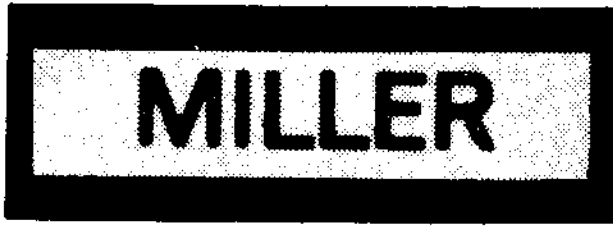
**general contractor**

Residential  
Commercial  
Institutional

1749 Churchill Drive  
588-0813



Compliments of



**ELECTRIC SUPPLY INC**

441 White Street, Dubuque, Iowa

Phone 319 588-1469

**Berwanger  
Boiler Shop, Inc.**

2240 Kerper Boulevard, Dubuque, Iowa

A full line of boilers, burners and repair parts  
We install and service air-conditioning and  
hot air furnaces.

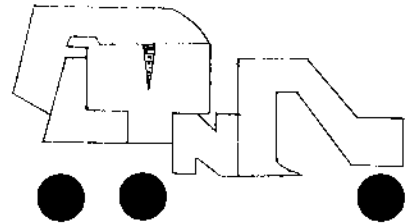
Best Wishes from

**WILLY  
CONSTRUCTION  
COMPANY**

Interior Decoration of  
Five Flags Theatre by



**John C. Kaiser Co.**



**FLYNN  
READY MIX  
CONCRETE**

Dubuque, Iowa



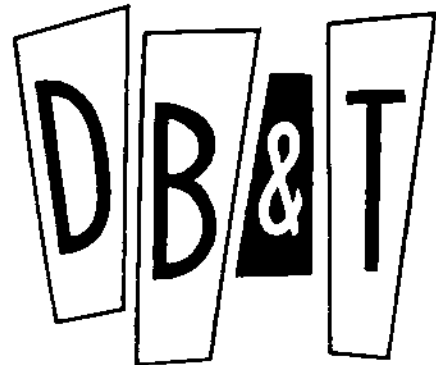
*Dubuque's  
Largest  
Commerical Printer*

**UNION-HOERMANN PRESS**

2175 KERPER BOULEVARD

DUBUQUE, IOWA 52001

TELEPHONE 319-582-3631 319-582-5449



*The BANKERS to see are at DB&T*

**DUBUQUE BANK & TRUST**

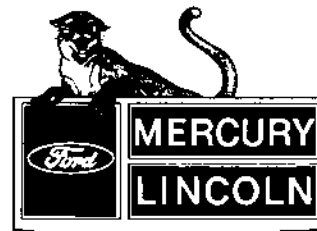
14th & CENTRAL/KENNEDY MALL/GRANDVIEW & DELHI/SHERILL/KEY WEST

*express your fashion  
talents...with Seifert's!*



*Happiness is...*

**Seifert's**  
KENNEDY MALL  
DUBUQUE



**ANDERSON-WEBER, INC.**

P. O. Box 933

245 Railroad Avenue Phone Service 583-1795—Sales 556-3281

DUBUQUE, IOWA 52001



*The  
American  
Legend*

an heirloom beauty  
rug in celebration  
of our bicentennial!

by  
Alexander Smith  
Carpet

A WORK OF ART  
TO BE DISPLAYED  
IN YOUR HOME  
WITH PRIDE.

**\$99.50**

**KAHLE** DUBUQUE'S FINEST  
Carpet Co.  
PLAZA "20" SHOPPING CENTER Ph. 583-9127

**WDBQ** RADIO  
1490

24 Hours A Day

the new  
**KIWI**  
stereo 105

**WEBER PAPER COMPANY**

DUBUQUE, IOWA 52001

137 MAIN STREET — DIAL 588-4611



1348 Main Street

Dubuque, Iowa

**DUBUQUE REALTY**



CONGRATULATIONS



RHOMBERG FUR COMPANY

1876 - 1976

100 Years of service to Dubuqueland

**DUBUQUE MATTRESS CO.**

180 Main

Buy Direct and Save



**TURNQUIST  
CARPETS**

ASBURY SQUARE

**BETHANY HOME** 1005 Lincoln Avenue  
*Economic Living in a gracious, homelike atmosphere. Current expansion program to be completed soon—includes a new 55 bed nursing care unit & 37 luxury apartments.*

*White Bear  
Typewriter Exchange*



1072 Main Street

Dubuque, Iowa

VANGUARD OF FREEDOM

BICENTENNIAL

1775-1975

UNITED STATES ARMY

Compliments of Army Recruiting Staff, Dubuque

# angels

## donors

AMERICAN TRUST AND SAVINGS BANK

JOHN DEERE DUBUQUE WORKS

## contributors

Mr. and Mrs. Hugh Cherioli  
Dr. and Mrs. Frank Ciciarelli  
Dr. and Mrs. Robert Vernon  
Mr. and Mrs. N. J. Yiannias

Peoples Natural Gas  
Bisanz and Drozda Insurance Agency  
William C. Brown Company, Publishers

## supporters

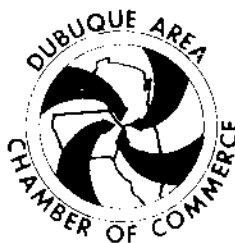
Mr. and Mrs. E. Marshall Thomas  
Robert and Anne Giroux  
Mr. and Mrs. Nick Schrup

Rossiter and Hamm, Architects and Engineers  
Reynolds, Kenline, Breitbach, McCarthy and Clemens  
Stevens and Zuckies

## sponsors

Zehentners Sporting Goods  
Total Structures, Inc.  
Mr. and Mrs. Eugene J. Siegert  
Mr. and Mrs. Leo J. Meier  
Mr. and Mrs. John Brown  
Mr. and Mrs. Jerry L. Price  
Dr. and Mrs. Frederick Fuerste, Jr.  
Cullen, Kilby, Carolan and Associates  
H. Trenkle, Inc.  
The Artistic Cleaners  
Heitzman Construction  
Mr. and Mrs. J. Bruce Meriwether  
Mr. and Mrs. William G. Kruse  
Mr. and Mrs. Barry Lindahl  
Dubuque Baptist Church  
Dr. and Mrs. John F. Gschwendtner  
Dubuque County Democratic Central Committee  
Robert Ferring – Ferring Homes, Inc.  
Dr. and Mrs. Thomas Edmonds  
L. Richard Winter  
Reporting Services  
Dr. and Mrs. A. J. Kalb  
Gildners  
Mr. and Mrs. B. James Murphy, Jr.  
Dubuque County Republican Central Committee  
Dr. and Mrs. E. V. Conklin  
Robert and Latha Bonnewell  
Mr. and Mrs. King Herr  
Jack and Mary Ann Rolling  
Dr. and Mrs. Walter F. Peterson  
Abby McDonald Dancer  
Mr. and Mrs. Joseph T. Brennan  
Mr. and Mrs. John W. Law  
Lee Francis

Dr. and Mrs. P. J. Zuccaro  
Egelhof Casper Funeral Home  
Schlueter Insurance, Inc.  
Taylor Pharmacy  
Tri-State Auction and Realty Service  
Star Uniforms  
Varner Well and Pump Company  
Butts Florist and Roseys Poseys  
Grandview Drug  
Pat and Mary Mulgrew  
Dr. and Mrs. John W. Moberly  
Crescent Electric Supply Company  
Tan Family Practice Clinic, PC  
Babka Publishing Company  
"Sunbeam Bread" – Trausch Baking Company  
Model Wallpaper and Paint Company  
Clinton Federal Savings and Loan  
Dr. and Mrs. F. Benjamin Merritt  
Mr. and Mrs. Daniel P. Ernst  
Mr. and Mrs. Robert W. Runde  
Mr. and Mrs. Gerry Hallenbeck  
Don, Laretta and Barak Stribling  
Harvey Schmitt  
George Giellis Insurance Agency, Inc.  
Mr. and Mrs. Robert Carroll  
Dr. and Mrs. Robert L. Myers  
Dr. and Mrs. Marvin O'Hare  
Kretschmer-Tredway Company  
Mr. and Mrs. Terry Trueblood  
Dubuque Musicians Protective Association, Local 289,  
American Federation of Musicians  
Drew McDonald  
Garden of Eden  
Mr. and Mrs. Frank Hardie



The Dubuque Area Chamber of Commerce and Heritage Committee of the Five Flags Center Fund are pleased to jointly sponsor the Bicentennial Musical production of *Get the Lead Out.*

We wish to commend the author, composer, producer, musicians, staff, cast and many others who have worked so hard and long. The opening of the Five Flags Theater and the Bicentennial Musical "set the stage" for Dubuque to regain its prominence as the entertainment center of the Upper Mississippi valley. The Civic Center can be the catalyst for the healthy growth of a new Dubuque industry and overall economy of the Tri-State Area.

The theater as Phase I of the Five Flags Civic Center, demonstrates the great potential of a complete center and commends our favorable attention to completion of Phase II, the multi-purpose auditorium.

Dubuque Area Chamber of Commerce  
Heritage of Dubuque Book Committee



FIVE FLAGS CIVIC CENTER

