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## Big River

William Hauptman

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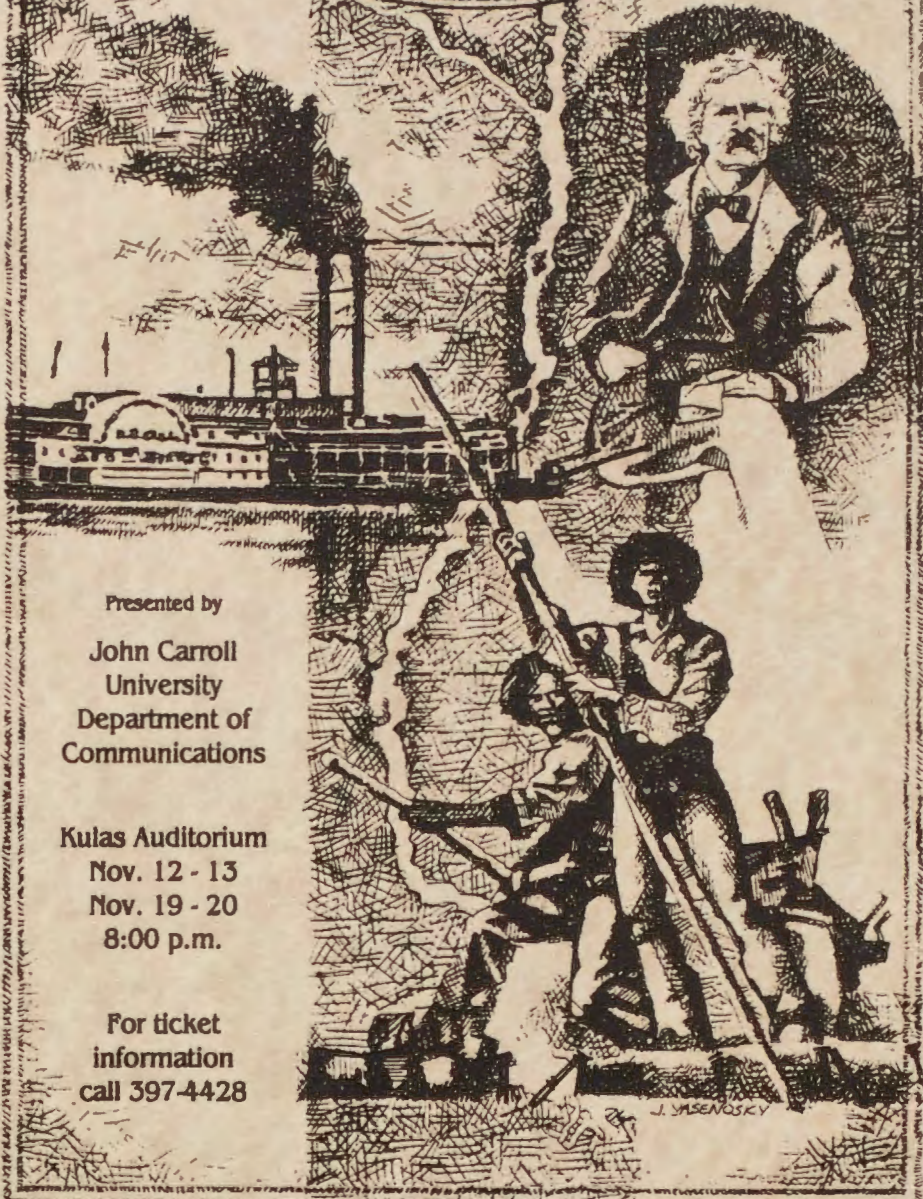
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# THE ADVENTURES OF BIG RIVER HUCKLEBERRY FIN



Presented by  
 John Carroll  
 University  
 Department of  
 Communications

Kulas Auditorium  
 Nov. 12 - 13  
 Nov. 19 - 20  
 8:00 p.m.

For ticket  
 information  
 call 397-4428



**JOHN CARROLL UNIVERSITY**

**Department of Communications**

**presents**

# BIG RIVER

Music and Lyrics by ROGER MILLER  
Book by WILLIAM HAUPTMAN  
Adapted from the novel by Mark Twain

*directed by*  
**James F. Beck**

**November 12, 13, 19 & 20, 1993**  
**Kulas Auditorium**

BIG RIVER is presented through special arrangement with the  
Rodgers & Hammerstein Theatre Library, 1633 Broadway, Suite  
3801, New York, NY 10019.

## DIRECTOR'S NOTE

For most of us, the mention of Mark Twain and *The Adventures of Huckleberry Finn* recalls images of growing up and some of our own early discoveries. I remember this book sitting on a shelf in my parents home for years. Finally, one day, I picked it up and found I couldn't put it down. After reading it I wondered why I had never read it before. I was fascinated, captivated and awed by the story and its message.

This book was a turning point for me in many ways. Certainly, it awakened in me the joy and value of reading which helped to prepare me for my college career. I left for school the next year, wanting to learn more, to read more, to experience more. Little did I know then that I had begun an adventure on my own. An adventure that has led me down several different roads...and one that has never led back home.

*The Adventures of Huckleberry Finn*, from the first time I read it, it showed me the value of friendship and taught me about the need to look at people, not as members of a particular race, or religion, or nationality, or gender, or orientation, but rather, as individuals, each with feeling, dreams, hopes, desires and needs. It taught me to appreciate differences rather than classify people by them. And, as anachronistic as this may seem, *Huck Finn* also helped me decide to become an educator. I became aware of a need to ask people to open their eyes and look around them, to see everything that's there, not just what we want to see or what society has taught us to see - and to try to understand, to interpret objectively, to see without judgment.

I first learned of the musical version of this story in 1985 when it opened on Broadway in 1985 and went on to win seven Tony Awards (the Antoinette Perry Award being the highest accolade in the professional Broadway theatre) including those for best musical, best book and best score.

The score for *Big River* contains just about every style of American music from Gospel, to Country, to Blues, and Roger Miller moves deftly from style to style as he neatly tailors each song to the individual characters and the story. *Big River* is a unique show in this regard. Just as its thematic center suggests a sense of balance and humanity. Its diverse musical style reflects the individuality of the characters and the harmonies they discover.

Now, with a great sense of affinity and closure, I have the opportunity to present this story - one I have wanted to stage for a long time. It is a tale "of racial conflict and reconciliation, the quest for freedom, and the seduction of the frontier." It is a story about a young boy's coming of age, learning about people and family and friendship. "Appropriately, the ending of the novel (and the play) is open, it is not certain what's going to happen to Huck; his story is as unfinished as ours."

James F. Beck  
Director

# SETTING

*Big River* takes place in the 1840's in a variety of locations along the banks of the Mississippi River from "St. Petersburg" in northeastern Missouri to the town of "Hillsboro" somewhere in the Deep South.

## MUSICAL SYNOPSIS

### ACT I

DO YA WANNA GO TO HEAVEN?.....	The Company
THE BOYS.....	Tom and the Boys
WAITIN' FOR THE LIGHT TO SHINE.....	Huck
GU'VMENT.....	Pap
HAND FOR THE HOG.....	Tom
I, HUCKLEBERRY, ME.....	Huck
MUDDY WATER.....	Jim and Huck
THE CROSSING.....	Slaves
RIVER IN THE RAIN.....	Huck and Jim
WHEN THE SUN GOES DOWN IN THE SOUTH.....	Duke, King, Huck

There will be one ten minute intermission.

### ACT II

THE ROYAL NONESUCH.....	Duke and the Ensemble
WORLDS APART.....	Jim and Huck
ARKANSAS.....	Young Fools
HOW BLEST WE ARE.....	Alice's Daughter and the Ensemble
YOU OUGHTA BE HERE WITH ME.....	Mary Jane, Susan, Joanna
REPRISE: HOW BLEST WE ARE.....	The Ensemble
LEAVIN'S NOT THE ONLY WAY TO GO.....	Huck, Mary Jane, Jim
REPRISE: WAITIN' FOR THE LIGHT TO SHINE.....	Huck, Ensemble
FREE AT LAST.....	Jim and Slaves
REPRISE: RIVER IN THE RAIN.....	Huck and Jim
REPRISE: MUDDY WATER.....	Jim and the Company

# A NOTE ABOUT MARK TWAIN

Reporter, printer, editor, newspaper owner, author, critic, publisher, lecturer, political commentator, historian, riverboat pilot, globetrotter, inventor, and patentholder, investor, philanthropist, man about town, loan of Arc scholar—Mark Twain (Samuel Langhorne Clemens) was all of these.

Loan of Arc, you say? To him she was one of the two most remarkable women in human history. He published his book study of the saint, a notable piece of scholarship, without his name on it. He wanted it to be the book by which he would be remembered. It isn't. Historian? *Roughing It* is enough of a contemporary history of Nevada as a state in gestation to be regarded a primary source for the time and place.

Philanthropist? Helen Keller was the other of the two most remarkable women in human history; he helped finance her education. Among Clemens' patents was one for a self-pasting scrap book and another for a history game wherein players' command of historical facts advanced them along board spaces. Next time you mount photographs neatly in self-adhesive plastic coated albums, next time you play Trivial Pursuit, think of Mark Twain.

If the general public associates any writer with a river, surely the writer is Mark Twain, the river the Mississippi. Sam Clemens, the boy, lived in a river town, Hannibal, Missouri. Sam, the young reporter, spent a few years in other river towns, Keokuk and Muscatine, Iowa. But the image of Mark Twain, the riverboat pilot, is overblown. He earned his pilot's license in 1859, and in 1861 civilian traffic on the river was curtailed by the War between the States. Sam's time on the river as a pilot lasted barely three years. The war efforts of both Union and Confederacy required good, experienced pilots. No doubt about Clemens' ability and experience. The record shows he worked the heavily traveled St. Louis -- the New Orleans stretch, and that he worked the larger packet boats. But what was a young man from a Southern state who himself held Northern sympathies to do? He took the opportunity that came his way and went West—to Nevada, California, Hawaii. Out west Samuel Clemens first used the name Mark Twain and launched seriously the writing profession that would claim the rest of his life. Except for the sketch "The Private History of a Campaign that Failed" no mention of the war is to be found in his works.

Mark Twain, the writer, had the alert reporter's nose for news. When passenger travel was opened between Hawaii and California, Mark Twain convinced his San Francisco editor that readers wanted to know about life in the islands. He was on the second ship, westbound. Four months worth of news articles were later reworked as part of *Roughing It*. Two years later he persuaded a New York newspaper to send him to Europe and the Holy Land on the *Quaker City*, because readers would want to know about this voyage. The resulting book was *Innocents Abroad*. He was right about the voyage, for in the 1990's we usually forget that the trip was the first organized group tour of Americans to Europe, the kind of travel we take for granted today.

Yet we can put a fair question. Would we read as much of Mark Twain as we do had he not given us *The Adventures of Huckleberry Finn* (1884)? By a neat twist of human imagination, Mark Twain, despite only three of his 75 years being lived as a riverboat pilot, is indelibly pictured on a river, precisely because the fictional Huck would have no life of his own without the Mississippi. Not that Twain didn't

try. *Tom Sawyer Abroad* (1894) swept Huck and Tom overseas by a runaway balloon. *Tom and Huck Among the Indians*, unfinished and unpublished in Twain's life, took the boys out West. But without *The River* Huck is smaller than his fictional reality — in his own book, just a smart aleck kid in a world too common, too far removed from the moral battle ground that matured him forever. Major fictional characters are welded to their milieus. Ashore, Captain Ahab was just another whaling man; even on the *Pequod* his life could flare and burn only when "the whale" was ahead of him. In Paris, instead of Salem, Hester Prynne might excite no notice at all, even with the big red "A" on her breast. So, in the literary imagination Huck and *The River* are at one.

The book first was banned from a school library soon after it was published in 1884. The reasoning then was that Huck was a bad example for young teens, that his adventures made running away from home attractive, that his kind of life threatened moral domestic order. So it went for decades with other bans until in our time, the word "nigger" faded other issues. Book banning always threatens intellectual freedom, but to the extent that the book banning is simplistic, just so is it pernicious. Observers — black, white, or whatever — know that works offend according to who uses them and who hears them. The fact is that in *Huckleberry Finn* only the characters, black and white, use "the" offensive word. Mark Twain himself never speaks the word, for his own unfiltered voice is not part of the novel. Surely this critical distinction is too subtle for the children our society tries to protect by taking the book off the shelf. So much for Mark Twain the supposed racist. But like all great literature, *Huckleberry Finn* was written for adults who should know better.

While he is on *The River* with Jim, Huck grows to maturity beyond his years because, removed from social structures and pressures, he can reflect on the moral issues that face him. His logical and intuitive self finds the lie in the world his elders' had devised and the sham in the values he had been taught. On *The River*, Huck reflects on fatherhood and sonship, fraud and sincerity, sacrifice and self interest, the darkest depth of truth, and the shallowest film of phoniness. So it goes for Huck on the raft. The more he learns about himself and his world, the more he draws conclusions about other values he yearns to clutch close, so the more each coming ashore brings him back into conflict with the world he fled, and each of his conclusions lead him to find that world corrupt, even to its core.

As a fictional boy in a realistic world touched with the pull of romanticism, Huck makes a truly free choice. Having lived in the world where slaves are only property, murder is winked at, fraud is a way of life, might makes right (But let's keep the list short), Huck newly returned from his life on *The River* faces the threat of being "civilized" by the well meaning woman who wants to adopt him. But Huck lights out for the territories; as for civilization, "I been there before."

In our own all too real day of Holocaust, corrupt government at its highest office, ethnic cleansing, random driveby shooting, 10-year-old patricide, pedophilic clergy scandal, environmental poisoning (But let's keep the list short), how many of us would go with him — if we but could?

Louis G. Pecek, Ph D.  
Professor of English  
Assistant Academic Vice President



# CAST

Huck.....	Jeff Walker
Jim.....	Tony F. Sias
King.....	Travis P. Lattimore
Duke.....	Joseph M. Guay*
Tom Sawyer.....	Kevin Joseph Biacsi
Pap Finn.....	David Germaine
Mary Jane Wilkes.....	Megan Lucille Baldino
Alice.....	Glenda James
Alice's Daughter.....	Marion McClendon
Widow Douglas.....	Kelly M. Carroll
Miss Watson.....	Kiersten Mikelas
Young Fool #1.....	Matt Ericsson
Young Fool #2.....	Charles F. Gifford
Sally Phelps.....	Jennifer V. Wagner*
Silas Phelps.....	Bill Sindelar
Doctor.....	Rick Wilson
Lafe and Conselor Robinson.....	Michael J. Quillin
Judge Tatcher.....	Neil P. Ryan
Strange Woman.....	Joy Malek
Susan Wilkes.....	Beth Beer
Joanna Wilkes.....	Megan Torok

## Ensemble

Allene Q. Anderson, Megan Lucille Baldino,  
Beth Beer, Matt Ericsson, Kate Filiatraut\*,  
Charles F. Gifford, Giselle Hamway,  
Carrie Lichtman, Joy Malek, Jeanne Mullin,  
Erin Norton, Michael J. Quillin, Bill Sindelar,  
Brian Sparks, Megan Torok,  
Jennifer V. Wagner\*, Rick Wilson

## PRODUCTION STAFF

Director.....	James F. Beck*
Musical Director.....	Dr. J. LanYe
Assistant Director/ Stage Manager...	Melissa A. Tilk
Assistant Stage Manager.....	Laura Bell*, Maria Miraglia*
Scenic Designer.....	James F. Beck*
Lighting Designer.....	James E. Parker*
Assistant Lighting Designer.....	Paul Beckwith*
Costume Designers.....	Patty Hayes, Rebecca Russell
Choreographers.....	Laura Csizmar, Kelly Kall
Hairstylist and Wigs.....	Tony Morotta
Sound Design.....	Ed Rusch
Light Board Operator.....	Dale Grill
Sound Board Operator.....	Ed Rusch
Running Crew.....	John Bardwell, Lisa Chrysler, Jim Driscoll, Joe Grieco, Charles Hickey
Construction Crew.....	Dave Kaleal*, Tim Miller, class members of CO 275
Dressers.....	Bethany Wiles, Valerie Williams
Publicity.....	Melissa Tilk, Kate Filiatraut*
Prop Mistress.....	Maria Miraglia*
Assistant to the Director.....	Nancy Sirianni
Box Office.....	Robert Bucha, Karen Gygli*
Program.....	Kate Filiatraut*, Melissa Tilk
Graphic.....	John Yasenosky
Pianist.....	Dr. J. LanYe
Fiddle.....	Kevin Richards
Harmonica.....	Bob Frank

**Carrie Lichtman** (Ensemble) a junior from Mayfield Heights not only vocalizes on stage, but off stage as well with her band "Carried Away." She was last seen on the JCU stage in *Could Angels Be Blessed*.

**Joy Malek** (Strange Woman, Ensemble) is a freshman from Lakewood, who has already performed on the John Carroll stage in *Hold the Script*, bringing much high school experience with her.

**Kiersten Mikelas** (Miss Watson) works with children's theatre in her hometown of Pittsburgh. As a junior she is debuting at John Carroll, but has graced the stage previously.

**Jeanne Mullin** (Ensemble) will see a John Carroll audience for the first time. A sophomore from Cleveland, she has five years of theatre experience under her belt.

**Erin Norton** (Ensemble) brings musical experience from her high school days in Chesterland, Ohio. As a freshman she graces the John Carroll stage for the first time.

**Michael J. Quillin** (Lafe, Counselor Robinson) hails from Mark Twain's territory of St. Louis, Missouri. This junior has seen the JCU stage previously in *Midsummer Nights Dream* and *Ten Little Indians*.

**Neil P. Ryan** (Judge Thatcher, Harvey Wilkes) a sophomore from the Chicago suburbs knows his way around the John Carroll stage. His most recent accomplishment was coordinator and improv actor in *Hold the Script*.

**Bill Sindelar** (Silas Phelps) of Maple Heights can be seen playing his beloved role of Danny Zuko in *Grease* from high school between scenes, but he is serious on stage in his freshman year debut.

**Brian Sparks** (Andy, Hooded Man, Mover, etc.) travelled from his home in Toledo to reach the John Carroll stage for his freshman year debut after soloing in *Brigadoon* in high school.

**Megan Torok** (Joanna Wilkes) is a Big River veteran — playing Johanna in the Berea Summer Theatre production. A freshman from the West side of Cleveland, she has already seen the Little Theatre stage at JCU in *Hold the Script*.

**Jennifer V. Wagner** (Sally Phelps) of Amherst, New York has been seen several times on the John Carroll stage in a variety of roles. She plans to continue her acting work in graduate school next year. She was last seen in *Could Angels Be Blessed*.

**Jeff Walker** (Huck) is debuting on the JCU stage his junior year in a role he initially saw as a pre-teen terrorist "robbin and killin." He now sees the error of his ways, and can return home to Toledo with the depth and diversity that is Huck.

**Rick Wilson** (Doctor, Slave Trader) a junior Communications major from the distant town of Cleveland was practically coerced in to showing us the best he saved from his high school performances.

# WHO'S WHO IN THE CAST

**Allene O. Anderson** (Jo Harper) a sophomore originally from Louisiana, who played a variety of roles in high school. She was last seen on stage as the concubine in the German play *Jedermann*.

**Megan Lucille Baldino** (Mary Jane) is originally from Evanston, Illinois. This sophomore is making her debut on the JCU stage with extensive high school choral experience behind her.

**Beth Beer** (Susan Wilkes) is a senior from Central New York. She first debuted on the JCU stage as the electrifying woman #5 in *Baby*. She will dazzle you again in her dual role as Tart #7 and stone-faced Susan.

**Kevin Joseph Biacsi** (Tom Sawyer) was last seen in the Little Theatre production *Hold the Script*. He is a native of North Royalton, and a senior with numerous appearances on the JCU stage.

**Kelly M. Carroll** (Widow Douglas) of Olmsted Falls is gracing the stage for the first time as a freshman, following her illustrious and extensive high school acting career.

**Matt Ericsson** (Hank, Ben Rogers, Young Fool #1) a freshman with an enjoyable high school experience hails from the West side of Cleveland. This is his first show at John Carroll.

**Kate Filiatraut** (Ensemble) is on stage again after much backstage experience. She was last seen on the JCU stage in *Baby*. As a senior, she is probably best known as the illustrious atrium sign painter from Columbus.

**David Germaine** (Pap Finn, Sheriff Bell) from blustery Chicago brings with him a long list of high school roles to his debut as a freshman on the John Carroll stage.

**Charles J. Gifford** (Simon, Young Fool #2, Mover, etc.) of Waterville, Ohio has returned from a long on stage theatre hiatus (from grade school) to debut at JCU his freshman year.

**Joseph M. Guay** (Duke) of Pittsburgh, Pennsylvania was last seen on the John Carroll stage as the evil Judge Wargrave in *Ten Little Indians*, and in his junior year is happy to be playing the manipulative type again.

**Giselle Hamway** (Ensemble) did not have to travel far from Solon, Ohio for her freshman year debut at John Carroll. It is a good thing with her string of high school roles.

**Travis P. Lattimore** (King) is a sophomore originally from Michigan, and currently lives in Pittsburgh. He is ecstatic to be back on stage after his last show two years ago. This is his John Carroll debut.

## WHO'S WHO IN THE PRODUCTION STAFF

**James J. Beck** (Director and Scene Designer) received his B.A. from Hiram College and an MFA in Production Design and Technology from Ohio University. He pursued a PhD (currently ABD) in Theatre History at the University of Missouri where, upon completion of his coursework, he joined the Faculty as Designer/Technical Director. Jim currently serves as both Faculty Member and Technical Director at John Carroll University. Since coming to JCU three years ago, Jim has directed and designed *The Crucible*, *Baby and Could Angels Be Blessed*, and designed the set for *Ten Little Indians*, *A Midsummer Night's Dream*, *The Eighth Order*, *The Diviners*, *The Nerd* and *Holiday*. He also designed three plays in a joint venture with the Misery Loves Company at JCU.

**Dr. J. Canyé** (Music Director) is a singer, pianist, conductor, researcher, composer/arranger, and voice instructor. This performing scholar is in demand throughout the country and widely recognized for her talents and expertise in the field of black classical music. She holds two Doctor of Musical Arts degrees in voice, the last coming from the American Conservatory of Music in Chicago. She is also a graduate of The Cleveland Institute of Music, New England Conservatory of Music and Pacific Western University. She is presently Director/Coordinator of the Music Performance Area of Fine Arts at John Carroll.

**Melissa A. Tilk** (Assistant Director and Stage Manager) is a sophomore Communications major and happy to be managing *Big River*. After much previous backstage experience with costuming and publicity for *Ten Little Indians*, *Grandma Duck is Dead*, and *Could Angels Be Blessed*, she has been promoted to the her current responsibility. Melissa was recently seen on stage with the Outta Hand Improv Troupe in *Hold the Script*. When she's not in Kulas, she is Features Editor for *The Carroll News*.

**James E. Parker** (Lighting Design) Jim, a 1993 graduate of John Carroll, has returned to once again be a part of the JCU theatre experience. His lighting design credits include Carroll's production of *Ten Little Indians* and Misery Loves Company's *Camille*. Additionally Jim directed *The Diviners*, stage managed numerous shows, his favorites being *The Crucible* and *Could Angels Be Blessed*. As a carpenter, Jim worked at Cain Park on *Night Music* and *Guys and Dolls*.

**Maria Miraglia** (Assistant Stage Manager) is a senior from Chardon (that's in Ohio). She has worked behind the scenes for several shows here at John Carroll. She made her debut performance with the OuttaHand improv troupe in the Little Theatre production *Hold the Script*.

## H&H BENEFIT CHORALE

*The H. (Hungry) and H. (Homeless) Benefit Chorale* was founded in 1992 by a group of singers who enjoyed performing together and who also shared a deep concern for welfare of people in unfortunate circumstances.

Working under the auspices of the Wade Park Cluster of Churches Hunger Center, the Chorale donates gratuities or monetary gifts earned from performances to the hungry and homeless emergency cash fund for restoration of utilities, etc.

The director is Patricia Connors Mosley. The following members are performing in tonight's show:

Freddie Cox

Glenda James

Marion McClendon

Kenneth Miller

John Sadler

Muriel Sadler

Noveace Toney

Demartrious Williams

## SPECIAL THANKS

Karen Gygli

Kathy Dolan

Dr. Jackie Schmidt

Michael Cay

Don Lallo

Marrienne Salcetti and *The Carroll News*

Clutterbox Antiques

Flowerville, Michael Day

We hope that you enjoyed *Big River*.  
Don't miss the remainder of  
our exciting season:

## **The Wake of Jamie Foster**

directed by Karen Gygli

Kulas Auditorium

March 18, 19, 25, and 26, 1994

8 p.m.

and another student-directed production  
(to be announced) which will play in the  
Marinello Little Theatre in February.

**WE HOPE YOU WILL ATTEND!**