

# BILL OF THE PLAY

The Eastern Railroads Present an Edward Hungerford Production

## ♦ RAILROADS ♦ ON ♦ PARADE ♦

A P A G E A N T - D R A M A O F T R A N S P O R T

Words by EDWARD HUNGERFORD

Music by KURT WEILL

Staged by CHARLES ALAN

Scenery and Costumes Designed by HARRY HORNER

Orchestra and Chorus Directed by DR. ISAAC VAN GROVE

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STAGE DESIGNED BY EDWARD HUNGERFORD

*Architects*—EGGERS AND HIGGINS

*Builders*—GEORGE A. FULLER COMPANY

*Engineers*—GIBBS AND HILL

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Scenery constructed by STUDIO ALLIANCE and STAGECRAFT

Costumes executed by BROOKS COSTUME COMPANY and HELENE PONS

Piano by MATHUSHEK PIANO MFG. COMPANY

Horses furnished by A. & M. GOLDBERG, INC.

Turntables by JOSEPH VASCONCELLOS

Sound System by STANDARD TRANSFORMER COMPANY OF AMERICA

MARTIN L. GREEN, Electrical Engineer

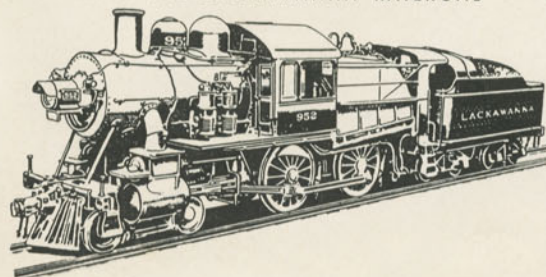
Luggage by BOYLE

The World's Finest Since 1851

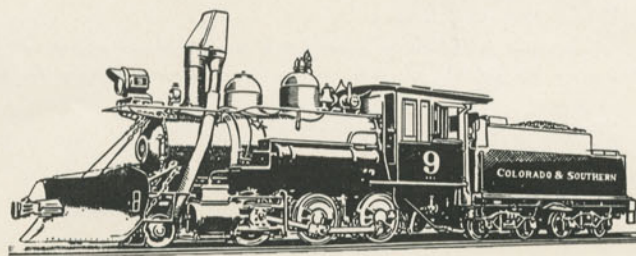
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Technical Direction by GILBERT H. KNEISS

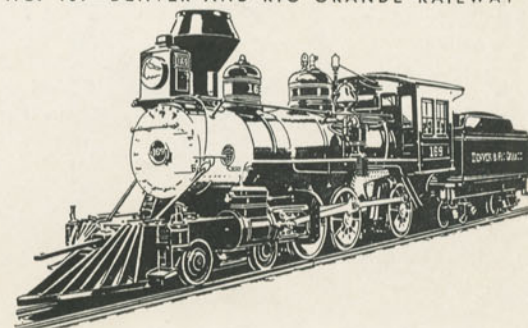
THE 952 OF THE LACKAWANNA RAILROAD



NARROW GAUGE NO. 9—COLORADO & SOUTHERN RAILROAD



NO. 169—DENVER AND RIO GRANDE RAILWAY





• • THE PLAYERS IN THE PIECE • •

THE NARRATORS

ELLEN LOVE

JOHN O'SHAUGHNESSY

THE ACTORS

JACK GILCHRIST  
ROBERT HARRISON

CHARLES KEANE  
JOHN MORLEY

MICHAEL OWEN

IN THE SOUND ROOM

CHARLES OLCOTT

ROBERT LYNN

DON LOCHNER

THE SINGERS

ADELAIDE ABBOT  
RAY DEDELS

FRED KUHNLY  
WILLIAM MAREL

EDWARD RANSOM  
LEON SALATHIEL  
RUFUS SMITH

DON WALLINGFORD  
EARL WEATHERFORD

ENSEMBLE

AMELIA BAINES  
MARIANNE BERTRAND  
JOYCE BURTON  
HENRIETTA CARTER  
JOAN CHAPMAN  
JENNIFER CHATFIELD  
ALICE COURTNEY  
MARY DALLAS  
EVELYN DAVIS  
VIRGINIA DEANE  
HARRIETT DONNELLY  
ELSIE EARLE  
MARY FLETCHER  
ELIZABETH GARRETT  
VIRGINIA GIRVIN  
EDNA GUY  
LILLIAN HERLEIN  
PEGGY ANN HOLMES  
EUDORA HUNNER  
VIRGINIA MANN HYMAN  
THERESA JENTRY  
SONDRA JOHNSON  
MARGARET JONES  
MIRIAM JOSEPH  
DOLLY KLINE  
BEATRICE KRAFT  
DOLLY MCINTYRE  
LINA MEEHAN

LUCIA MONTEZ  
DIANE NOBLE  
DORIS OSTROFF  
LUCILLE ROGERS  
ALBERTA SATTERWHITE  
MAXINE SEMON  
EDNA SIMMONS  
JULIE STEGER  
BETTY SULLY  
EDNA VANCE  
JOAN WOODRUFF

RENALDO ALARCON  
DOMINICK ALIA  
LEIF ARGO  
LESLIE AUSTEN  
JOSEPH BASSETT  
ROBERT BAYNES  
ALEKS BIRD  
ARTHUR BRUCE  
CHARLES BUTLER  
PAT BUTLER  
ROBERT CARLYLE  
FRED CARNEY  
THOMAS CLARK  
BERT CONWAY  
CHARLES CRISP

C. M. DAVIS  
GEORGE DILL  
ROBERT DONLEY  
H. R. DRAKE  
JOHN FORSHT  
BERNARD FRIEDLANDER  
JACK GILCHRIST  
JOHN GLENN  
RICHARD GRAHAM  
EDDIE HALL  
WILLIAM HARE  
ROBERT HARRISON  
CLIFFORD HECKINGER  
BART HENDERSON  
ARTHUR HOLLAND  
WILLIAM JONES  
EDWARD JORDAN  
CHARLES KEANE  
BARNES KELTY  
JACK KILFEATHER  
LESLIE KING  
FRED KISTER  
AMOS LAING  
WILLIAM LEICESTER  
ROBERT LESTER  
PETE MACK  
BENEDICT MACQUARRIE

JAMES MALAIDY  
JOHN MCCORMACK  
JOHN MORLEY  
RALPH MORROW  
EDWARD F. NANNERY  
ROBERT D. NEWLANDS  
ALEXANDER NICOL  
STANLEY NORRIS  
CLARENCE OLIVER  
MICHAEL OWEN  
BEN PIERCE  
FREDERIC PLETTE  
ALEXIS POLIANOV  
PHILIP REMER  
STEPHEN ROBERTS  
ARTHUR WILLIAM ROW  
JACK SMITH  
PAUL GERARD SMITH, JR.  
PETER KITE SMITH  
RANDALL STEPLIGHT  
GEORGE STERLING  
FRED SUTTON  
LUTHER TRAYLOR  
FRANK WESTBROOK  
RICHEY WHITE  
FRANK WILLIAMS  
PALMER WILLIAMS  
HARRY WILSON

LOCOMOTIVE CREW

EARL BROWER  
ED CONLIN  
ROBERT CRANFIELD

HARRY DECKER  
GEORGE DEEGAN  
ROBERT K. MARONY

JOHN MURTAGH  
HERBERT D. NICHOLSON  
VINCENT NOREN

HENRY SCHROEDER  
GEORGE SPELLMAN

THE DRIVERS

JOSEPH FAIRCLOTH

THEODORE GALLUP

JACK JORDAN

OSCAR LOWANDE

CHARLES RIORDAN

If any items listed in the Bill of the Play are missing at the performance you attend, please appreciate that this is due to the highly complicated mechanism of "Railroads on Parade," owing to which it is necessary from time to time to make last-minute changes in production.



The costumes illustrated on this and the following pages were designed by Harry Horner for RAILROADS ON PARADE and are authentic reproductions of the wearing apparel in vogue during early railroad days.

BILL of the PLAY

Prologue

The gradual unfolding of transport by water and land is shown with highway vehicles on the fore-stage and a medieval ship on the upper-stage. These in turn are followed by representations of very early locomotives—Stephenson's *Rocket* (1829) and John Stevens' engine built at Hoboken, New Jersey (1825).

ACT I

Scene 1. The First Railroad

A horse-car on the newly built railroad reaching from Boston to Providence is shown gaily making its way from Boston Town to Dedham Plain.

*The original horse-car of the Boston and Providence Railroad, imported from London in 1833, is loaned through the courtesy of the New York, New Haven and Hartford Railroad.*

Scene 2. The Stourbridge Lion

Honesdale, Pennsylvania, at the inner terminus of the Delaware and Hudson Canal in August, 1829. The steam locomotive makes its first appearance upon American soil. This also is an occasion of rejoicing.

*The replica of the Stourbridge Lion furnished through the courtesy of the Delaware and Hudson Railroad Corporation.*

Scene 3. The Iron Horses

Across the fore-stage moves the slow parade of the pioneer engines of the American railroad. First of all comes the *John Bull*, built by Robert Stephenson and Company, Newcastle-on-Tyne, England, for the Camden and Amboy Railroad in 1831 and brought to America and placed in service on that road in the fall of the same year. The *Best Friend of Charleston* (1830) of the South Carolina Railroad is followed closely by the *DeWitt Clinton* (1831) of the Mohawk and Hudson Railroad.

*The replica of the John Bull was built by the Pennsylvania Railroad in their Altoona shops especially for this production. The replica of the Best Friend is furnished through the courtesy of the Southern Railway; the DeWitt Clinton is the property of the New York Central System and is loaned through the courtesy of the Edison Institute, Dearborn, Michigan.*

Scene 4. The Tom Thumb

At the inner harbor of Baltimore City in the spring of 1830. Alderman Peter Cooper, of New York, has devised a curious gadget for the new railroad through to the Ohio. An interested spectator is Charles Carroll, of Carrollton.

*The replicas of the horse-drawn car, of the Tom Thumb (1829-30), of the Galloway (originally the Lafayette [1836] and renamed after the road's first engineer), and the Atlantic (not a replica, the original engine as built and placed in service in 1832), through the courtesy of the Baltimore and Ohio Railroad Company.*

ACT II

Scene 1. Overland Trail

The scene is on the road to the West—in 1849. Gold has been discovered in California and there is a steady trek of wagons and coaches and men and women afoot and on horseback.







The fine Concord stagecoach in this scene, prototype of over three thousand others, built for hard service by Messrs. Abbott, Downing and Company, of Concord, New Hampshire, is furnished through the courtesy of the Boston and Maine Railroad. Conestoga wagon loaned through courtesy of the Baltimore and Ohio Railroad.

### Scene 2. The Gold Rush

Sacramento, California, in the late 'Fifties at the K Street Wharf . . . in the center of the rear stage the steamboat *New World* lies at the wharf ready to start for San Francisco . . . in the foreground an early railroad train of the Sacramento Valley Railroad, the first railroad to be built in California, comes in and discharges five important passengers, Collis B. Huntington, Leland Stanford, Charles Crocker, Mark Hopkins, and Theodore D. Judah.

The locomotive, J. W. Bowker, which hauls the Sacramento Valley train, was used for years on the Virginia and Truckee Railroad and is now the property of the Pacific Coast Chapter of the Railway and Locomotive Historical Society. The unusual coach was built for use on the Cumberland Valley Railroad and is the property of the Pennsylvania Railroad.

### Scene 3. Lincoln Rides the Railroad

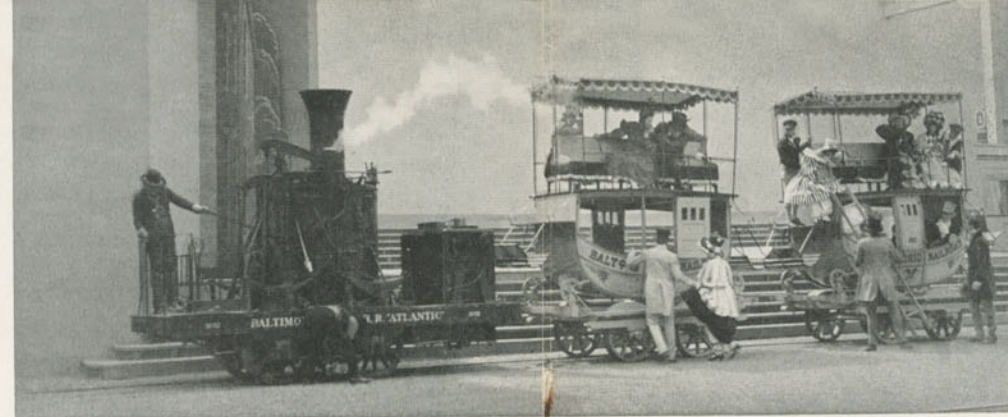
The scene is at a station on the Hudson River Railroad in February, 1861. President-elect Abraham Lincoln is on his way to his inauguration at Washington. He boards the train that is to carry him to his inauguration, his triumph and his death.

The locomotive Wm. Crooks (1861) and train, which enact the rôle of the Lincoln train, were originally the property of the St. Paul and Pacific Railroad and are loaned through the courtesy of the Great Northern Railway.

### Scene 4. Mr. Lincoln Returns

In the opposite direction from the outgoing Lincoln train enters the historic funeral train; its locomotive and cars are draped in heavy black. There is a slow tolling of bells. Great sorrow everywhere.

The locomotive, Thatcher Perkins, is furnished through the courtesy of the Baltimore and Ohio. The baggage car



THEY ACTUALLY RODE THESE CARS—At Baltimore in 1829

ANOTHER PIONEER—The *DeWitt Clinton*, built in 1831, takes the stage



FAREWELL TO A NEW PRESIDENT—Abraham Lincoln leaves New York, 1861

(in reality, the first mail car built in the United States) was built for the Hannibal and St. Joseph Railroad, now the Chicago, Burlington and Quincy Railway. The coach is the property of the Baltimore and Ohio Railroad.

## ACT III

### Scene 1. The Wedding of the Rails

The scene is at Promontory Point, Utah, May 10, 1869, upon the completion of the first transcontinental railroad. A distinguished company is present.

Stanzas of Bret Harte's poem, written for the occasion, are inserted in this scene.

The famous locomotive, Jupiter, of the Central Pacific, is enacted in this scene by the Genoa (1871) of the Virginia and Truckee Railway, a contemporary engine. The 119 of the Union Pacific is enacted by the equally famous Pride of the Prairies, No. 35, furnished through the courtesy of the Chicago, Burlington and Quincy Railroad. The telegraph equipment is furnished through the courtesy of the Western Union.

### Scene 2. Yesterdays

The scene is the depot in almost any small American town in the 'Seventies. The arrival of the morning train is an occasion of importance.

The morning train in this instance is enacted by the William Mason (1857) and train, furnished through the courtesy of the Baltimore and Ohio Railroad. The locomotive, Minnetonka, is loaned through the courtesy of the Northern Pacific Railroad. The open carriage is loaned by Lawrence E. Philbrook, of Philbrook Farm, Shelborne, New Hampshire.

### Scene 3. The Oldtime Day Coach

Also sometime in the 'Seventies. The old day coach and its passengers are typical of the time. The words for this scene are those of John Godfrey Saxe's stirring and oft-repeated poem, *Riding on the Cars*.

The day coach in this scene was built for the Central Pacific Railroad and until recently was the property of the Southern Pacific System.



The Great Triple-Stage of RAILROADS ON PARADE





#### Scene 4. Twenty Years Afterward

Twenty years have elapsed since we first saw the country station in the 'Seventies. There has been little change in the old place save in the character of the vehicles and the coming of the bicycles and the earliest automobiles.

*The locomotive, the famous 999 of the New York Central and Hudson River Railroad, is furnished through the courtesy of the New York Central System. The first coach is loaned through courtesy of the New York, Ontario and Western Railroad, and the second coach from the famous Royal Blue line of the Baltimore and Ohio Railroad. The fire engines in this scene are furnished through the courtesy of the Borough of Plymouth, Pennsylvania, and the American-LaFrance-Foamite Corporation. The horse-car is furnished through the courtesy of Bloomingdale's.*

#### ACT IV

##### Scene 1. The Modern Terminal of Today

The concourse of a large railroad station in the city of New York today.

*Taxicab through courtesy of James F. Waters Motor Sales Corporation, distributors DeSoto Motor Corporation.*

##### Scene 2. Riding on the Cars—Today

This scene takes place in the highly modern Pullman car—part sleeper and part lounge car.

*The car, Luxuryland, was especially devised and constructed for RAILROADS ON PARADE by the courtesy of the Pullman Company. The modern day coach which precedes it is furnished through the courtesy of the Pennsylvania Railroad.*

#### Epilogue

There gradually ensues the choruses of the railroad workers who assemble themselves on the upper-stage. Modern motive power is assembled in the foreground. The picture is that of the modern railroad and the tremendous rôle it plays in the world today.

*The modern locomotives on the stage are furnished through the courtesy of the Delaware, Lackawanna and Western, the Pennsylvania, and the New York Central Railroads.*



# Personalities

**EDWARD HUNGERFORD**, author, producer, and director of *RAILROADS ON PARADE*, is known as the foremost rail fan of the country. His "fan" interests range from model collecting to full-size trains, old and new. Each year he travels more than 75,000 rail miles just for the fun of it. Twelve years ago he staged the *Fair of the Iron Horse* at Baltimore, in 1933 he produced *Wings of a Century* at the Chicago World's Fair, and later *Parade of the Years* at Cleveland's Great Lakes Exposition. He is the author of a number of popular books on railroad subjects, including *Daniel Willard Rides the Line*, *Men and Iron*, and his latest, *Locomotives on Parade*.

**KURT WEILL**, composer of score for *RAILROADS ON PARADE*, is the well-known composer of the *Three Penny Opera*, *Johnny Johnson*, *The Eternal Road*, *Knickerbocker Holiday*, and a great number of musical scores for the theater and concert hall. He started working on his score for *RAILROADS ON PARADE* in the spring of 1938, and his intention was to write what he calls a "circus opera," a score full of light movement and popular melody and yet worked out as a complete musical form using all elements of theater music from opera to circus. The entire musical arrangement and orchestration is by Kurt Weill.

**CHARLES ALAN**, Pageant Director of *RAILROADS ON PARADE*, a native New Yorker, started his career in the theater at the age of thirteen. Studied at Yale School of Drama. His experience on Broadway has been extensive. He has been stage manager for Arthur Hopkins, Jed Harris and Arch Selwyn and was production supervisor for Max Reinhardt's *The Eternal Road*. He has also been associated with Warner Bros. and M. G. M. Studios here in New York. He worked on the direction of Hungerford spectacles at Rochester, Syracuse and Cleveland.

**HARRY HORNER**, a native of Vienna, and graduate of the University there, worked as actor and designer with Max Reinhardt in The Salzburg Festivals and theaters in Vienna. Since coming to America in 1935, he has designed *The Eternal Road*, *All the Living*, *Escape This Night*, *Herod and Mariamne*, *Family Portrait*, and *Orfeo and Euridice*. For *RAILROADS ON PARADE* he designed both the scenery and some 800 costumes.

**GILBERT H. KNEISS**, Technical Director of *RAILROADS ON PARADE*, was lately Assistant Director of *Cavalcade of the Golden West*, Golden Gate International Exposition. Author and producer of several successful one-act plays, including *Between Trains*, the first use of specially recorded sound effects with stage productions. Producer of radio transcription serials. Has worked in four world's fair productions. Author

of many historical railroad sketches. Restoration of railroad equipment for Hollywood motion picture studios.

**PERRIN G. SOMERS**, Stage Director of *RAILROADS ON PARADE*. Formerly director of Rochester Civic Opera Company. Stage director of Edward Hungerford's pageants *Pathways of Progress* at Rochester, *Parade of the Years* at the Cleveland Exposition, and the *Syracuse Jubilee*. Recently returned from Los Angeles and Hollywood where he won recognition for his work with pageants and festivals in the West.

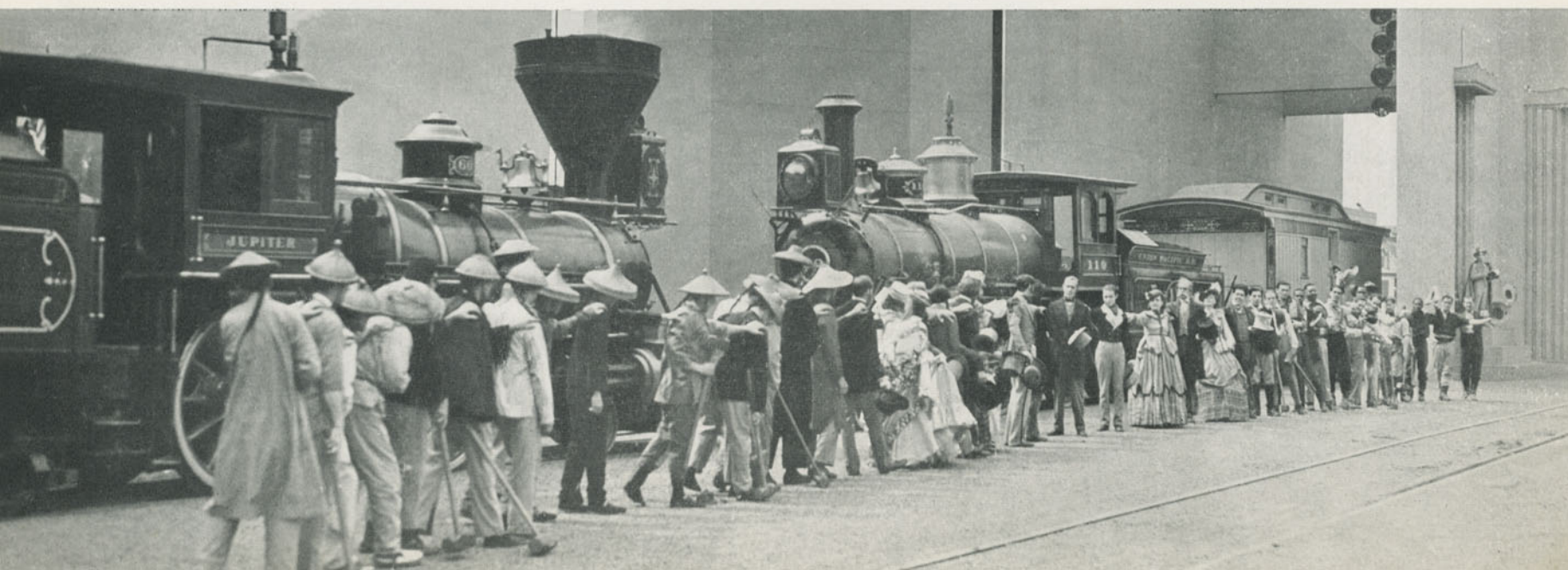
**ISAAC VAN GROVE** ranks high among American musicians. He has conducted grand opera in Chicago, in Cincinnati and elsewhere, and has been associated with Max Reinhardt productions. He is known to New Yorkers for his excellent work in the recent Franz Werfel-Kurt Weill production, *The Eternal Road*.

**ARTHUR MAYBERRY**, Stage Manager for *RAILROADS ON PARADE*, has specialized in outdoor pageantry. Other productions with which he has been connected in the same capacity are *Parade of the Years* at Cleveland, *Spanish Cavalcade*, *Wings of a Century* at the Chicago World's Fair, and other large Chicago shows. During season of 1939-40 Stage Manager for Walter Huston's *Passenger to Bali*.

**ELLEN LOVE**, Narrator of *RAILROADS ON PARADE*, was graduated from Vassar College and received much of her early training with the Jitney Players repertory company. She also studied at the Anderson-Milton School in New York. She has worked in both winter and summer stock companies and has done some radio work. Miss Love has appeared on Broadway in Kurt Weill's *Three Penny Opera*; Sean O'Casey's *Within the Gates*; *Tell Me Pretty Maiden*; *Farewell Summer*, and *The Fireman's Flame* at the American Music Hall.

**JOHN O'SHAUGHNESSY**, Narrator, was born in Spokane, Washington. Studied at University of Washington and Cornish School; during school years he worked as office-boy, rodman, and extra-gang timekeeper on the Union Pacific. He began his career in the theater with the Mayton Stock Company in Spokane and Henry Duffy stock in Seattle. He is a member of Actors' Repertory Company and has appeared with them in *Let Freedom Ring*, *Bury the Dead*, *Two Hundred Were Chosen*, and *Washington Jitters*. He has also appeared on Broadway in *We the People*, *Excursion*, *Journeyman*, and *The Boys from Syracuse*. He has also done considerable radio work.

THE WEDDING OF THE RAILS—The Pacific Railroad Is Finished as the Last Spike Is Driven at Promontory Point, Utah, 1869



THE TRIUMPH OF THE RAILROAD—The Grand Finale of *RAILROADS ON PARADE*, 1940





# • R A I L R O A D S •

## AT THE NEW YORK WORLD'S FAIR 1940

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### • G E N E R A L O R G A N I Z A T I O N •

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World's Fair Committee, Eastern Railroad Presidents Conference

J. M. DAVIS, *Chairman*

C. W. GALLOWAY

HOWARD S. PALMER

G. LeBOUTILLIER

F. E. WILLIAMSON

L. G. COLEMAN, *Director*

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### • S P O N S O R I N G R A I L R O A D S •

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— Eastern Railroad Presidents Conference —

BALTIMORE & OHIO RAILROAD  
BANGOR & AROOSTOOK RAILROAD  
BESSEMER & LAKE ERIE RAILWAY  
BOSTON & MAINE RAILROAD  
CENTRAL RAILROAD COMPANY OF NEW JERSEY  
CENTRAL VERMONT RAILWAY  
CHESAPEAKE & OHIO RAILWAY  
DELAWARE & HUDSON RAILROAD  
DELAWARE, LACKAWANNA & WESTERN RAILROAD  
DETROIT, TOLEDO & Ironton RAILROAD  
ERIE RAILROAD  
LEHIGH & HUDSON RIVER RAILWAY  
LEHIGH & NEW ENGLAND RAILROAD

LEHIGH VALLEY RAILROAD  
LONG ISLAND RAIL ROAD  
MAINE CENTRAL RAILROAD  
NEW YORK CENTRAL SYSTEM  
NEW YORK, CHICAGO & ST. LOUIS RAILROAD  
NEW YORK, NEW HAVEN & HARTFORD RAILROAD  
NORFOLK & WESTERN RAILWAY  
PENNSYLVANIA RAILROAD  
PENNSYLVANIA-READING SEASHORE LINES  
PERE MARQUETTE RAILWAY  
READING COMPANY  
RUTLAND RAILROAD  
VIRGINIAN RAILWAY  
WESTERN MARYLAND RAILWAY

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## • R A I L R O A D S • O N • P A R A D E •

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### • P A G E A N T O R G A N I Z A T I O N •

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PERRIN G. SOMERS - - - *General Stage Director*

ANDREW BACHMAN - - - *Chief Property Man*

ARTHUR MAYBERRY - - - *Stage Manager*

WILLIAM GRUBLER - - - *Chief Electrician*

STUART ALLEN - - - *Assistant Stage Manager*

ADA NELLIGAN - - - *Wardrobe Mistress*

CHARLES CHRISTENSEN - *Assistant Stage Manager*

DAVID V. HYDE - - - *Photographer*

DAVID BERK - - - *Chief Stage Technician*

PAUL G. SMITH, JR. - - - *Call Boy*

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October, 1940