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PO-CA-HON-TAS; OR, THE GENTLE SAVAGE

AN ORIGINAL ABORIGINAL ERRATIC OPERATIC SEMI-CIVILIZED AND DEMI-SAVAGE EXTRAVAGANZA, BEING A PER-VERSION OF YE TREUE AND WONDER-FULLE HISTORIE OF YE RENNOWNED PRINCESSE.

IN THREE ACTS AND FIVE SOMewhat SIMILAR SCENES

PRESENTED BY THE

Triangle Club of Princeton University

Wednesday, May 25, 1898, Taylor Opera House, Trenton, N. J.

THE LIBRETTO BY JOHN BROUGHAM (originally).
NEW MUSIC COMPOSED ESPECIALLY FOR THIS PRODUCTION BY JOHN M. MAYHEW '92. SOME OLD MUSIC DISLOCATED AND WEDGED IN.
NEW WORDS THROWN TOGETHER AND TACKED IN PLACE BY THE NECESSITY OF CIRCUMSTANCES (AFTER SUGGESTIONS BY MR. JAMES BARNES '91) AND APOLOGIES TO THE MEMORY OF MR. BROUGHAM.
ONE ACT SLIPPED IN INCIDENTALLY TO FILL UP TIME.

The Costumes cut from the Original Plates by Horner. Wigs and Make-up by Bernner.

Jokes dug up and resuscitated, ground out and tied together.
Dramatis Personae.

YE ENGLISH.

CAPT. JOHN SMITH—The original, instrumental, vocal and incidental, in the settlement of Virginia. In love with PO-CA-HON-TAS according to this story, though somewhat at variance with history. Mr. W. M. Wilson '98

MNYHEER ROLFF—The real husband of Poc'y, but dramatically divorced contrary to all law and fact. Mr. C. Thomans '00

LIEUT. HARROLD
LIEUT. PERCY

SMITH'S seconds in command (now for the first time). Mr. F. C. Voorhes '99

BENJ. BRACR
HENRY HALYARD
BILL BUNLITE
BARNY BINNER
JOHN JUNK
CULLY CUTLASS

Splicers of main braces, shiverers of timbers, anathematizers of eyes and limbs, &c. Amazingly nautical people. Mr. Andrew Thompson '99

BEN BOW
TOM TAPFRAIL

YE SALVAGES.

H. R. H. Princess PO-CA-HON-TAS—The beautiful and very properly undutiful daughter of her father (his nobs). Married according to the ridiculous dictum of circumstances, to Mr. Rolff. But, the author flatters himself, much more advantageously disposed of in the acting edition. Mr. H. R. Watriss '01

H. J. POWHATAN—(his nobs). King of the Tuscaroaras, a crochettly, plotting monarch, in fact a Semi-Brave. (He should be forgiven). Mr. J. D. Kilpatrick '96

COL-O-GOG—One of the aboriginal P. P. V's, an indignant dignitary. Mr. R. C. Thomas '98

O-PO-DIL-DOC—Another warm-hearted and headed son of Virginia, the untiring. Mr. E. T. Clark '99

THIR RIGHT HON. QUASH-AL-JAW—Speaker of the Savage House of Lords. Straightener of unpleasant kinks and oiler of troubled waters, unraveller of knotty points, &c. Mr. J. F. Supplee, Jr. '98
POO-THE-PET
DI-MON-DI
LUM-PA-SHUGA
OSO-CHARMING

KROS-AS-KAN-BER
WEE-CHA-VEN-DA

SERGEANT-AT-ARMS—(and a dandy).
GET-THER-O—Bearer of despatches.

[Mr. Gansworth is a full-blooded Tuscarora Indian. In Act II, Scene II he will do a native Indian love song and war dance.]

MEDICINE MEN OF SAULTZ AND SENNA-CA TRIBE—All members of the Militia.

DRO-MAY-JAH—A high official.
MAGGIE ROGENHEIMER
KATIE ROSENBAUM

LOUIS KATZENJAMMER
LUDWIG FEIGENSPAN

MAHOGANY—Well oiled.
Synopsis of Acts and Running Commentary on the Play.

[THE AUDIENCE NEED NOT DO THE RUNNING.]

ACT I.—Scene I.

The woods along the banks of the James River. The courtiers, being tired by the afternoon's rehearsal, discovered asleep. They wake up and like a good chorus, sing. The approach of the King is announced. Entrance. Scene from Low-and-grin. The king wants more music and the audience gets it. They can't prevent the king singing. Slight row in the house. Announcement of the approach ofYe English. The Indians relieve them with soft, seductive music and a threatening attitude. Smith is introduced and exercises his vocal chords. Some talking. The king's curiosity is aroused and the Indians discover gunpowder. Smith's lieutenants take advantage of a clear stage and make their appearance. They discuss the topics of the day and drift into politics. Smith amuses his subordinates with a song. Musical proof that Smith and his followers are tars of the first water. Nobody is hurt in this scene.

ACT I.—Scene II.

The suburbs of Jamestown before it was built. Savage playground of the young ladies finishing institution. The maidens show sighs of discontent—the audience should not. Entrance of Po-ca-mon-tas followed by the schoolma'rms. Signs of rebellion. Ballet in Silvia. Entrance of Smith and consternation of the squaw-ers. Pow'y falls in love at first sight. She is wooed and won. Sudden onslaught of king and chorus. Binding of Smith by c(h)ords lent by the orchestra. The chorus assist and wind up the act with a flourish.
ACT II.—Scene I.

The stage managers idea of the interior of a wigwam. The king’s domestics discovered. They exchange confidences and disclose their nationality. Dance a-la-spinach. They disappear just as Powhatan pushes on Po-ca-hon-tas with the parentally tyrannic air peculiar to irate potentates. Po-ca-hon-tas gets spunky. Rolff is introduced on the scene by his voice and the king. Poc’ y does n’t view him with favor. He sings a lay or two in praise of the Beautiful Ocean. Nobody shoots him. Smith comes to the rescue in true hero style. Dramatic situation. Tableau of triumphant innocence and disconcerted Dutch villainy. Powhatan prevents Rolff’s disappearance from the play. Perfidy of the king and a shade of development of plot. Exit of the lovers. Rolff hears the king’s plan and is sent out on business. The king telephones for a fete for the afternoon. He hears a familiar voice. Return of Po-ca-hon-tas with a thank-offering. Beautiful tableau of a daughter’s devotion and a parent’s shattered hopes.

ACT II.—Scene II.

The fete grounds. In this scene everybody casts verse aside and throws rhetoric to the winds, as it is a stage holiday. Get-ther-o, the messenger, appears in an original Tuscarora love song and war dance. Louis and Ludwig meet and discuss family affairs. Grand transformation scene. King and chorus ensemble. King as interlocutor. John Junk sings a love-ly serenade. Dro-may-jah proves himself worthy of the title. The coal oil quartette in a musical novelty—(the words of this song were written by Mr. J. F. Naulty of New York). Mahogany has a chance. The king sings of the glories of the military man. A chorus of the Tuscarora Gentle-men Amazons ends the agony.

ACT III.

This is really the same scene as the last. The King, Smith and Rolff saunter in. Upsetting of Smith and triumph of plot. He makes a suggestion which pleases the king. The game of cards. No gambling. Upsetting of the plot and triumph of Smith. “Hurrah! I’ve won the game!” Discouragement of Rolff. The king behaves like a gentleman, a scholar and a father-in-law. Felicities ending. Grand finale. The chorus is gratified by being allowed to sing and Rolff is the only unhappy one on the stage.
THE TRIANGLE CLUB.

President, ..................................................... Mr. L. P. BRYANT '98
Business Manager, ......................................... Mr. A. S. BULLITT '98
Secretary, ...................................................... Mr. N. M. CARTHR '99

FOR THE PLAY.

Business Management.

Director and Stage Manager—Mr. L. P. BRYANT '98
Business Manager—Mr. A. S. BULLITT '98
Musical Director—Mr. C. G. WELLS '98
Property Man—Mr. M. N. POE '98
Scene Director—Mr. F. N. EMERSON '98
Prompter—Mr. B. G. HUNTINGTON '00

The College Orchestra.

Director—Mr. C. G. WELLS '98

Mr. C. E. OTIS '00, 1st Violin
Mr. W. S. MILLS '99, 2d Violin
Mr. R. OGLESBY '00, Cornet
Mr. R. S. PARSONS '01, Cornet
Mr. R. A. LEMCKE '01, Flute

Mr. R. P. ELMER 99', Flute
Mr. J. W. CONVERSE '00, Cello
Mr. O. W. COOK '98, Drum
Mr. A. H. LEBLIS '00, Trombone
Mr. H. B. NASON '98, Piano

Members of Triangle Club, 1897-'98.

L. P. BRYANT '98
A. S. BULLITT '98
J. W. CHURCHMAN '98
G. C. SCOTT '98
N. M. CARTER '99
R. H. A. CARTER '99
E. T. CLARK '99

W. H. CLARK, Jr. '00
B. G. HUNTINGTON '00
C. H. STUART '00
C. YEOMANS '00
Po-ca-hon-tas
Or the
Gentle Savage

Presented by the
Princeton College Dramatic Association and University Glee Club

An original aboriginal erratic operatic semi-civilized and demi-savage extravaganza, being a per-version of ye true and wonderrefulle historie of ye rennowned Indian princess

* In Three Acts and Five somewhat similar Scenes, *

By John Brougham (originally)

Old music dislocated and re-set. New music composed and executed especially for this performance by J. M. Mayhew (and Joseph Hoffman).

New words thrown together and tacked in place by the necessity of circumstances (with apologies to the memory of Mr. Brougham).

One act slipped in incidentally to take up time.

Scenery painted from daguerreotypes and authentic documents.

Costumes by Horner.

Jokes dug up and resuscitated, ground out and tied together.

PLEASE DO NOT EAT ORANGES DURING THE PERFORMANCE AS IT DISTRACTS THE CHORUS.

Music by the
Trenton Orchestra.
SYNOPSIS OF ACTS AND RUNNING COMMENTARY ON THE PLAY.
[THE AUDIENCE NEED NOT DO THE RUNNING.]

ACT I.—Scene I.

The woods along the banks of the James River. The courtiers being tired by the afternoon’s rehearsal discovered asleep. They wake up and like a good chorus, sing. The approach of the King is announced. Entrance. Scene from Low-and-grin. The king wants more music, and the audience gets it. They can’t prevent the king singing. Slight row in the House. Announcement of the approach of ye English. The Indians receive them with soft, seductive music and a threatening attitude. Ballet in Silvia. Smith is introduced and exercises his vocal chords. Some talking. The king’s curiosity is aroused and the Indians discover gunpowder. Division of the spoil. Musical proof that Smith and his followers are tars of the first water.—Nobody is hurt in this Act.

ACT I.—Scene II.

The suburbs of Jamestown before it was built. Picturesque view in the grounds of the young ladies’ finishing institution. The maidens sing and show sig(h)ns of discontent—the audience should not. Entrance of Po-ca-hon-tas, followed by the school-ma’am. Signs of rebellion. Entrance of Smith. The orchestra explains his position. Consternation of the squaw-lers. Po’cy falls in love at first sight. She is wooed and won. They sing. Po’cy proves she is not a soprano. Sudden onslaught of king and chorus. Binding of Smith by chains and c(h)ords lent by the orchestra. Smith bursts his bonds and sings a love-ly serenade; is made captive again and gives the chorus a chance. They march out.

ACT II.—Scene I.

The stage manager’s idea of the interior of a wigwam. Powhatan pushes on Po-ca-hon-tas with the parentally tyrannical air peculiar to irate potentates. Po-ca-hon-tas gets spunky. Rolff is introduced on the scene by his voice and the king. Po’cy does n’t view him with favor. He sings a la la or two for practice, and gives an exhibition run with trachiotomous gymnastics—nobody shoots him. Smith comes to the rescue in true hero style. Dramatic situation. Tableau of triumphant innocence and disconcerted Dutch villanay. Powhatan prevents Rolff’s disappearance from the play. Perfidy of the king and a shade of development of plot. Exit of the lovers. The king’s joy at being alone, much to his relief he drops out of verse. He telephones for a fête for the afternoon. He is joined by Po-ca-hon-tas, who brings a thank-offering. Beautiful tableau of a daughter’s devotion and a parent’s sheltering love.
ACT II.—Scene II.

The fête grounds. Smith comes on the stage disguised as a plumber—so no one will expect him to work. His suspicions are aroused by the king's counsellor. In this scene everybody casts verse aside and throws rhetoric to the winds, as it is a stage holiday. Entrance of the king. He does not fall into the trap prepared for him. King disguises himself as a sergeant of the Tuscarora Light guards. Scene from the Irish military drama. Smith comes on. The countersign. The countersign is changed. Exit of Smith to get a new countersign. Approach of the guards. The king sings of the glories of the military man. Grand drill of the Tuscarora Gentlemen Amazons. (The audience are requested to note the grand effect of the colored lights). The king throws off his disguise, upon the approach of the merry-makers. He ascends to his palanquin majestically. March. Then follows festivities, for which the occasion is the only excuse. Music followed by more music, and a song by the King, Smith, and Rolff—"A Cold Day." Po-ca-hon-tas sings, so does one of the maidens with a bass voice. Entrance of the dancing beauty Kom-an-see-ha and her companions. They dance with grace and both feet. Music and a chorus end the agony.

ACT III.

This is really the same scene as the last. A few entrances—the King, Smith and Rolff come first. Upsetting of Smith and triumph of plot. An existing dialogue—"Then, love, we die together." Duet, Smith and Pocey. They do n't die. The game of cards. "No gambling. Upsetting of the plot and triumph of Smith. "Hurrah! I 've won the game." Discouragement of Rolff. The king behaves like a gentleman, a scholar and a father-in-law. Felicitous ending. Grand finale. The chorus is gratified by being allowed to sing, and Rolff is the only unhappy one—on the stage.

Souvenirs will be presented to all orphans under seven years of age in the audience who are accompanied by their parents.
Dramatis Personae.

Ye Englishe.

CAPT. JOHN SMITH—The original instrumental, vocal and incidental in the settlement of Virginia. In love with Po-ca-hon-tas according to this story, though somewhat at variance with history.  
Mr. Lansden ’91

MYNHEER ROLFF—The real husband of Poc’y, but dramatically divorced contrary to all law and fact.  
Mr. Thorp ’93

LIEUT. THOS. BROWN—Smith’s second in command (now for the first time).  
Mr. G. K. Davis ’92

BENJ. BRACE,  
HENRY HAILYARD,  
BILL BUNTLINE,  
BARNETT BINNACLE,  
JOHN JUNK,  
Splicers of main braces, shiverers of timbers, anathematizers of eyes and limbs, &c.  
Messrs. G. F. McKinney and Yeomans ’91  
Mr. F. H. Payne ’91  
Messrs. Noble and J. R. McAlpin ’93

Ye Salvages:

PO-CA-HON-TAS—The beautiful and very properly undutiful daughter of her father (his nibs). Married according to the ridiculous dictum of actual circumstances to Mr. Rolff. But the author flatters himself much more advantageously disposed of in the acting edition.  
Mr. R. Bennett ’92

H. J. POW-HA-TAN—(His nibs) King of Tuscaroras, a crotchety, plotting monarch, in fact a Semi-Bra, (he should be forgiven).  
Mr. Barnes ’91  
Mr. Somerby ’92  
Mr. Bryan ’91  
Mr. Wheeler ’91

POO-TIB-ZET,  
DI-MON-DE,  
LUM-PHA-SHUGA,  
Three little maidens, lovers of Terpsichore, at school in the Tuscarora Academy.  
Mr. Geo. Wallace ’91  
Mr. Mixter ’91  
Mr. Rogers ’93  
Mr. Satterthwaite ’93

COLAGOG—A bad medicine man (an F. F. V.)  
Mr. R. Jones, Spruance, Nyce, ’91

O-PO-DIL-DOC—A patent one of the same kind.  
“ H. Carter, V. Collins, McDowell ’92

SERGEANT-AT-ARMS—(And a dandy.)  
Mr. R. J. McDowell ’94

KROS-AS-KAN-BEE—An embodiment of principle  
Mr. Moore ’91  
Mr. Bryan ’91  
Mr. Somerby ’92  
Mr. Wheeler ’91

INDIAN CHIEFS and BIG INJUNS—All members of the militia  

MR. SPEAKER—Who has a reading part.  
Mr. Bryan ’91

MEALY CLOVER—Premier danseuse  
Mr. Somerby ’92

KOM-AN-SEE-HA—The Spanish dancing beauty.  
Mr. Wheeler ’91

GET-THER-O—A chronic kicker.  
Mr. Wheeler ’91