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### He Who Gets Slapped, 1921

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1921  
archives

THE STATE UNIVERSITY OF MONTANA  
Missoula, Montana

ALEXANDER DEAN

Presents

MAURICE BROWNE  
ELLEN VAN VOLKENBURG  
UNIVERSITY MASQUERS  
AND BAND

In

LEONID ANDREYEV'S TRAGI-COMEDY

*"He Who Gets Slapped"*

First Production in English

LIBERTY THEATER, DECEMBER 16, 1921

THE CAST IN ORDER OF APPEARANCE

Tilley	-	-	-	-	-	-	-	Edna Robinson
Polley	-	-	-	-	-	-	-	Dorothy Moore
Briquet	-	-	-	-	-	-	-	Edwin Blenkner
Mancini	-	-	-	-	-	-	-	Ray Nagle
Zinida	-	-	-	-	-	-	-	Ann Wilson
The Usher	-	-	-	-	-	-	-	Clyde Estey
He	-	-	-	-	-	-	-	<b>MAURICE BROWNE</b>
Jackson	-	-	-	-	-	-	-	Roger Fleming
Actress	-	-	-	-	-	-	-	Lois Ward
Consuelo	-	-	-	-	-	-	-	<b>ELLEN VAN VOLKENBURG</b>
Bezano	-	-	-	-	-	-	-	Russell Stark
Baron Regnard	-	-	-	-	-	-	-	Robert Fuller
The Gentleman	-	-	-	-	-	-	-	Theodore Ramsey
Chariot Drivers	-	-	-	-	-	-	-	

- James Carper, Walter Danielson, Charles Conley  
Angelica - - - - - Doris Haviland  
Thomas - - - - - Warren Maudlin  
Understudies for He and Consuelo, Gerald Reed, Helen Ramsey  
Waiters - - - - - Theodore Miller, Herbert White  
Actors of the Circus—James Hughes, George Boldt, Bonna Pearsall, Custer Keim, Gerald Reed, Rowland Rutherford, Helen Ramsey, Ella May Danaher, Lahman Lambert, Rita Jahreiss, C. Franklin Parker, Martha Cobb, Ruth Smith, Edith Hamilton, Hazel Watters, Duncan McDowell, Dorothea Rector, James E. Roderick, Sam Goza, Ethel Babcock, Virginia Bartles, Eloise Baird, Helene Symons.

WE WISH TO THANK

those who do not appear but whose labors were as indispensable as they were difficult.

William Hughes	-	-	-	-	-	-	-	Designer of Scenery and Costumes
Frances Carson	-	-	-	-	-	-	-	Executed the Costumes
With Rita Jahreiss, Helene Symons, Mrs. R. H. Harvey								
Matilde Borgen	-	-	-	-	-	-	-	Assistant Director
Olaf Bue	-	-	-	-	-	-	-	Stage Manager
Gordon Reynolds, Raymond Garver, Harold Reeley, Frank Fryer								
								Assistants
Russell Stark, Bonna Pearsall	-	-	-	-	-	-	-	Properties
William Wallace	-	-	-	-	-	-	-	Business Manager
Celia Anderson	-	-	-	-	-	-	-	Press Agent
Ernest Atchinson	-	-	-	-	-	-	-	Music Director
Mrs. R. H. Jesse	-	-	-	-	-	-	-	Makeup

The three acts of the play take place in the rehearsal and property room of Briquet's indoor circus.

# THE UNIVERSITY BAND

HOMER PARSONS, Leader

J. E. WILLIAMSON, Drum Major

## CORNETS:

William Wilson  
Arthur Shroeder  
Carl Dragstedt  
Robert Dragstedt  
Joseph Dunham  
John MacFarland

## BARITONES:

Clayton Farmington  
Leo Mallary  
George Sampson

## CLARINETS:

Roscoe E. Jackson  
Harrison Hoyt  
Theodore Jakways

## ALTOS:

Dean Thornton  
Carl Wellman

## PICCOLOS:

Omar White  
Harold Peterson

## TROMBONES:

Harold Craven  
Kenneth Kay  
Andrew Depirro  
Dan O'Neil  
Herbert Onstad

## SAXOPHONES:

Walton Witworth  
Theodore Buttney  
Roger Fleming

## TUBA:

William Cogswell

## DRUMS:

Harold Seipp  
Alvin Olsen

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## A NOTE OF INTEREST

In selecting a play that would be worthy of the abilities of Maurice Browne and Ellen Van Volkenburg the Masquers recognized the need of significance and playing quality in drama selected sufficiently strong to capture the interest of the audience. **HE WHO GETS SLAPPED** has depth of meaning and a dramatic story. Like most great dramas it is capable of many interpretations; two are offered for the interest of the audience.

A gentleman, successful in earthly goods and fame, senses the unreality of society, and seeks in what he considers a purer world for the Truth and Realities of life. But even here he finds that every time he attempts to point out the real Truth he is rebuffed, slapped. **HE**, in crying out against such obvious wrongs in life (symbolized by Consuelo's marriage to the Baron), is able to stir up neither interest nor concern among his fellows. One is too selfish, another is too busy, each has his reason for not listening. **HE** is a voice crying in his wilderness, as many a voice is crying vainly in ours. After an empty appeal, **HE** realizes that we mortals are unwilling and unable to concern ourselves with anything which does not appeal to our personal pleasure. Since Justice and Truth are not for us on this earth, it awaits us in the Kingdom of Heaven. **HIS** release is a happy ending, for he enters at last the world which contains all that he has sought and plead for in this.

A. D.

**HE**, earlier in his life, was the sum of the potential qualities of you and me; in the play **HE** is you and I after we have reacted to life and have been acted upon by it; in the play the last step is being taken. Here is presented what **HE** has made of life and life has made of him. All the other persons of the play are his (our) natural and acquired characteristics, qualities, and potentialities, gathering around him (us) in that last step—Bezano, the physical ideal; the Gentleman, the adjustable intellectual self with which we meet and cater to the world, Zinida, natural passion, and so on. Consuelo is one's natural self—its simplicity, dormant beauty, capacity for true growth. In her surrender to the Baron (who is Greed or the sense of possession), which is manipulated by Mancini (who is the false sense of aristocracy, of selfishness, of vanity) not only Consuelo (the natural self) perishes, but also **HE**, the sum of qualities. Although the play is cynical in its conception, its ultimate meaning is idealistic. It is an amazingly complete allegory of life as Andrejev saw it. Yet the drama is vital; every character is alive.

H. S. M.