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All My Sons, 1948

Montana State University (Missoula, Mont.). Montana Masquers (Theater group)

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- Tonight's Production

ALL MY SONS by Arthur Miller was given the New York Drama Critics Circle Award of 1947. The citation read: "To ALL MY SONS because of a frank and uncompromising presentation of a timely and important theme, because of the honesty of the writing and the cumulative power of the scenes, and because it reveals a genuine instinct for the theatre in an intelligent and thoughtful new playwright."

The original setting of this contemporary play was designed by Mordecai Gorelik. It was directed by Elia Kazan, also director of the academy award winning film, "Gentleman's Agreement." Now the powerful drama comes to you in its premier production west of the Mississippi and the first university release of the show.

It has been said by many critics that no potentially great playwrights have appeared in recent years in the United States. In answer to this, Arthur Miller states that there are many potential playwrights in our country today who have the ability to create excellent plays, but there is no real theatre to accept these plays. He feels that the theatre is a collection of many types of people such as the actors, playwrights, directors, scene designers and the audiences who work toward the production of a dramatic art. "A Theatre is an organization to which new talent may apprentice itself and grow to maturity." This new talent is displayed in modern plays about people you know such as the Keller family of ALL MY SONS.

Arthur Miller, 33 year old novelist and playwright, is expected to become one of these "potential" playwrights in the future. He writes with sincerity and is not afraid of emotion when dealing with a strong theme.

Since its appearance on Broadway this play has been planned as a French production and the motion picture rights have been sold to Universal-International. It will star Edward G. Robinson as Keller and Bert Lancaster as Chris.

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— The New York Season

A great performance in a Greek tragedy would be outstanding in any season and the most notable event of 1947-48 in New York has been Judith Anderson's appearance as "Medea." In a season where a number of farces have folded in a week it is in itself dramatic that this two thousand three hundred and seventy-nine year-old tragedy should be a reigning hit. Miss Anderson has received adulation. Wolcott Gibbs, extremely chary of superlatives, says: "This may well be a historic performance."

The outstanding arrival among the new plays has been Tennessee Williams' "A Streetcar Named Desire." This has been praised as a finer example of thought and craftsmanship than his first great success: "The Glass Menagerie." This again, in modern terms, is a portrait of a lost and tragic woman, beautifully played by Jessica Tandy. Two other dramas of worth are Terence Rattigan's: "The Winslow Boy," acted with great finish by an imported company of British players, and "The Heiress," adapted from Henry James' novel: "Washington Square,"



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inely played by Wendy Hiller and Basil Rathbone.

The best comedy of the season has been accepted as Mr. Shaw's 1903 delineation of the theory that a woman gets her man: "Man and Superman," expertly cast and directed by Maurice Evans, who plays John Tanner. It has again been proved that a tabu applies only to works of mediocrity, for we find two war plays heading the hit parade. One is a drama: "Command Decision," the other a comedy adapted from Thomas Heggen's novel: "Mister Roberts."

The best of the new musicals is: "High Button Shoes," a gay and exhilarating hit. The fantasy of Scotland: "Brigadoon," with its moving story, charming music and ballets (by Agnes de Mille), has recently passed its first anniversary. It is time, too, to think again of: "Oklahoma." This pioneer of the trend towards intelligent musical comedy has just celebrated its fifth anniversary with all the excitement of a national event.

On the whole, a season superior to the previous one, and above the average level of any season.

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Staged by

LEWIS W. STOERKER

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(Program Continued)

THE CAST

(In the Order of Their Appearance)

| | |
|----------------------|-----------------|
| Dr. Jim Baylis | Rudy Koch |
| Joe Keller | Don Lichtwardt |
| Frank Lubey | Reid Collins |
| Sue Bayliss | Marybelle Fry |
| Lydia Lubey | Laura Bergh |
| Cris Keller | Dick Haag |
| Bert | Lou Crowder |
| Kate Keller | Wilma Oksendahl |
| Ann Deever | Gayle Davidson |
| George Deever | Charles Gray |

THE SCENE

The backyard of the Keller home in the outskirts of an American town. August of 1947.

ACT I—Early Sunday morning.

10 Minute Intermission

ACT II—The same evening, as twilight falls.

10 Minute Intermission

ACT III—Two o'clock the following morning.

(Refreshments will be served in the lobby during intermission)

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(Program Continued)

PRODUCTION STAFF

| | |
|------------------------------------|--------------------------|
| Secretary to Mr. Stoerker | Kay Warnke |
| Secretary to Mr. Oppenheimer | Margaret Klingler |
| Stage Manager | Nancy Fields |
| Assistant Stage Manager | Connie Rachac |
| Scene Technician | Frank Cozad |
| Assistant Scene Technician | Dolf Fieldman |
| Light Technician | Fred Lerch |
| Electrician | Robert Haight |
| Stage Carpenter | Jim McRandle |
| Assistant Stage Carpenter | George Sweeney |
| Properties | Beverly Burgess |
| Property Assistant | George Kraus |
| Costume Mistress | Margaret Jesse |
| Assistant in Costumes | Virginia Bulen |
| Make Up | Tom Roberts |
| Assistant in Make Up | Jim Newton |
| House Manager | Pat Blinn |
| Assistants | Bob Matson, Dean Swanson |
| Box Office Manager | Margaret Lampen |
| Assistant | Michael O'Shea |
| Publicity | Tom Roberts |
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ACKNOWLEDGMENTS

- To Mr. Miller, the author, and Dramatist Play Service for granting us special release of ALL MY SONS.
- To Nelson Welch for his able assistance and consultations.
- To Pauseback Studios, Chicago, owner of the background house row.
- To Mr. Bulen for his many hours spent in assisting Mr. Hopper on the building crew.
- To our advertisers who made possible this program.

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- In Retrospect

MONTANA State University Theatre has had many entertaining seasons since its beginning in 1918. The variety of the type and direction of its productions would be a survey of world drama for those looking over the annals of the Montana Masquers.

Some of the highlights of MSU's theater include names that have later gained recognition in the literary and theater world.

The season of 1918 was directed by Howard Mumford Jones, Helen Hughes and assisted by Rufus Coleman, now professor of English at the university. Dr. H. G. Merriam, now head of the English department, was director of five full length plays during the 1919-1920 season.

The late Alexander Dean of Yale directed ten full length productions and seven one-acts in his 1920-1922 seasons. **HE WHO GETS SLAPPED** by Andreyev with Maurice Browne and Ellen Von Volkenburg, was the first production in English of the Russian play. Maurice Browne will always be remembered for his associate writing of **WINGS OVER EUROPE**.

John Mason Brown, here during the summer of 1923 served for years as critic of *New York Evening Post* and is now Associate Editor for the *Saturday Review of Literature*. Mr. Brown was guest speaker at a convocation at the Student Union earlier this week.

Carl Glick opened the first season of the Little Theater on the campus in 1926. Mr. Glick since has published many volumes on the theater and has just recently written about the Chinese in New York. Among Mr. Glick presentations in Missoula were **H.M.S. PINAFORE** by Gilbert and Sullivan and **THE GOOSE HANGS HIGH** by Beach.

Barnard Hewitt served as director for the seasons 1932 to 1936. He is now at the University of Illinois as professor of drama. Donald Harrington, now salon producer at the University of Washington, was director for Montana in 1936 to 1938.

Eddie Hearn directed three full length productions in 1944-1945, one being the first production of a manuscript play, **CUP OF FURY**. Mr. Hearn is now technical director at the University of Southern California at Los Angeles.

The summer sessions always find a flurry of rehearsals and productions at MSU. Often visiting directors are present. Alexander Dean, Maurice Browne, John Mason Brown and Horace Robinson have been some of these visiting directors as well Larrae Haydon, Mary V. Harris, and playwright Grant Redford.

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Lewis W. Stoerker, Technical Director of the University Theater, and instructor in drama, received his Bachelor of Arts from Elmhurst College and his Master of Fine

Arts from Yale University. Lew, as many call him, has been a designer, director, technician, electrician, business manager, actor, and producer. He has been associated with community and college theaters for several years and has done radio announcing and acting, television work, and professional modeling while working toward his degree.

As instructor at Montana State University Mr. Stoerker has handled the technical work for **Dracula** and designed an original set for **Playboy of the Western World**. He is now preparing the sets for the spring musical **Desert Song**.

Mr. Stoerker's personal acquaintance with Arthur Miller, author of **All My Sons** resulted in his gaining the exclusive rights for its western premier. He was present at its opening in New Haven, Connecticut, and decided at that time that he would like to produce and direct the play.



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The Players



R. Don Lichtwardt of Helena plays J. O. Keller, the genial but shrewd business man. Don is a speech and drama freshman who has appeared in two major productions on campus so far this year. He was the professor in **Dracula** and the tyrannical father of **Playboy of the Western World**. The hometown crowd calls Don the "Senator" and will long remember his success as a high school award winner in acting and debate. Don also acts as an Episcopalian Lay Reader in Hamilton, so should be a familiar figure to many.



Wilma Oksendahl of Plentywood plays the mother, Kate Keller. Wilma will graduate in June in the Business Administration School. She hopes to teach commercial courses in Alaska next year and will be missed by Missoula audiences. Since her first appearance Wilma has been seen in ten productions. **The Women, Dear Brutus, Right You Are** and **Playboy of the Western World** were some of the plays in which Wilma has appeared in the university. She has worked backstage on other productions and is generally familiar around MSU's theater.



Dick Haag is playing the part of Chris Keller, the son who has returned home from overseas with high ideals of how the world should have changed. Dick attended the University of Washington

last year. Dick's home is Pasco, Washington, and he is a sophomore in the English School.



The part of the attractive girl who used to live next door to the Kellers is played by Gayle Davidson of Polson. She is a freshman in the music school. This is her first university production but not her last, for she will be seen as Margot of the forthcoming operetta **Desert Song**, May 15, 16, and 17. Gayle also has radio work as a background for dramatic roles. She is known to the campus as the 1948 Sweetheart of Sigma Chi and candidate for the title, Miss Montana.



Charles Gray comes by his dramatic interest naturally. Charles' mother is director of dramatics at MacKinzie High School in Detroit, Michigan. She tried to make a debater of Chuck but succeeded only in interesting him in radio work, which he did in Detroit, and the stage, shown now by his appearance as George Deevers, the son of the imprisoned foreman. He saw a professional production of **All My Sons** in Detroit in December. Charles, called "Golden Voice" by his radio colleagues of Detroit, is a freshman in the fine arts department.

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her tragic execution in the Tower of
London.

The Players-- (continued)

Rudy Koch, who
plays the soft spoken
neighborhood doctor,
Jim Bayliss, is doing
graduate work in the
School of Education.
He has appeared in
the campus salon



plays, **Squaring the Circle** and as the
humorous Lamberto of **Right You
Are**. Rudy's home is Forsyth. He is
characterized by his fellow cast mem-
bers as the quiet pipe smoker and
excellent cook.



Reid Collins of
Great Falls plays
Frank Lubey, the
neighbor who is a hob-
biest in studying the
stars. Reid is a fresh-
man in pre-law. He
has been a disc-jockey
for the Great Falls radio station. The
cast considers Reid a master of
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The Players—(continued)



Marybelle Fry came from San Francisco, California, for her freshman year in physics. She plans on a future in research work but takes out time to play Sue Bayliss, the domineering wife of the doctor. Marybelle feels right at home at MSU, for her mother received her degree in English from this university.



Another campus favorite comes to **All My Sons** as the neighbor, Lydia Lubey, wife of Frank, the astrologist. She is Laura Bergh of Froid. This is Laura's second appearance in a university production; "d," a symbolistic drama by Robert Armstrong, was her first show. Laura was 1947 Homecoming Queen in her freshman year. She is an English major.



Lou Crowder takes the part of Bert, the young admirer of Mr. Keller. Lou is in the third grade at the Paxson school. This is his first appearance on the stage but his father, John Crowder, Dean of the Music School, feels that his interest has been present for a long time. Lou is the most athletic member of the cast with sport interests including baseball, football, track and swimming.

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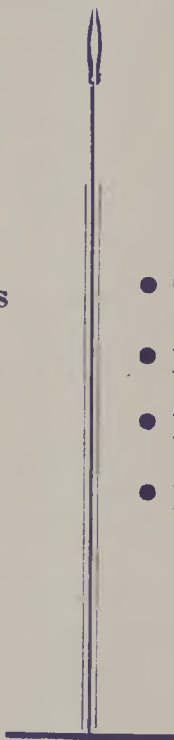
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