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The Playboy of the Western World, 1948

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

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The PLAYBOY OF THE WESTERN WORLD

FEBRUARY 12, 13, 14, 1948
MONTANA STATE UNIVERSITY
The Montana State University Theatre

and

Montana Masquers

present

The Playboy of the Western World

by

John Millington Synge

Leroy W. Hinze, Director

Lewis W. Stoerker, Technical Director

CAST

(In order of their appearance)

Margaret Flaherty, called Pegeen Mike      Micheal O'Shea
Shawn Keogh                               Don Woodside
Michael James Flaherty                    Phillip C. Galusha
Philly Cullen                            Marvin McArthur
Jimmy Farrell                            Maurice Thompson
Christopher Mahon, called Christy         Bo Brown
Widow Quin                               Wilma Oksendahl
Sara Tansey                              Margaret Klingler
Susan Brady                              Mary Kelley
Honor Blake                              Marge MacKin
Nellie                                    Edna-Marie Thompson
Old Mahon                                R. Don Lichtwardt

The entire action takes place in a country public-house or shebeen near a village, on a wild coast of Mayo. The first Act passes on an evening of autumn, the other two Acts on the following day.

There will be a five minute intermission between the first and second Acts, and ten minutes between the second and third Acts.
PRODUCTION STAFF

Assistant to the Director ........................................... Nancy Fields
Stage Manager .......................................................... Edward Patterson
Scene Designer ........................................................... Lew Stoerker
Costumes for Pegeen and Widow Quin designed by .......... Helen K. Hinze
Scene Technician ...................................................... Robert Holter
Lighting Technician .................................................... Jerry Hopper
Properties ................................................................. Virginia Bulen, Frank Cozad, Beverly Burgess
Costumes ................................................................. Edna-Marie Thompson
Make-up ................................................................. Tom Roberts, Virginia Risch
House Manager .......................................................... Dawson Oppenheimer
Assistant House Manager .............................................. Pat Blinn
Box Office ................................................................. Margaret Lampen
Assistant Box Office .................................................... Bob Mattson
Publicity ................................................................. Tom Roberts, Marilyn Neils
Ushers ........................................................................... Spurs, Bearpaws

Building and Painting Crew:
Frank Cozad, Nancy Fields, Robert Holter, Jerry Hopper,
Margaret Jesse, George Kraus, Fred Lerch, Dorothy
Patterson and the English 16-B class.

The Montana Masquers cordially invite you to attend a reception to meet the cast and crew of PLAYBOY in the Bitterroot Room after the Saturday performance.

We gratefully acknowledge the assistance of Monsignor Meade and Mrs. Mary B. Clapp in supplying authentic details of the production.
The Playboy of the Western World

It would be easy to see this play as an allegory of Irish history in which the people, bitter under frustration, strike at the British lion and at first are lonesome and afraid. Hearing their deeds rated brave and unusual, they grow proud and move into magnificent dreams which are suddenly shattered by the entrance of the recovered lion. Rated then as boasting liars, in angry humiliation they strike again. Again the lion recovers, this time to save them from hanging and to invite them to go with him. In far-fetched re-confidence they agree—but the lion will be their tame beast of burden ever after.

Such analogy is mere coincidence. However, if Irish audiences had glimpsed it they might not have protested the early productions. But the title distracted them. Their land had been long called "the emerald gem of the Western world." Playboy brought a fierce sense of outrage. Added to that was an affront to popular chivalry—that Christy, an Irishman, should even dream of seeing women in their "shifts!"

Christy, the playboy in this comedy of laughter and tears, is not a trifler. He is, as Yeats’ father defined him, a "poor fragment of humanity, all poetry and dreams in his squalor." He and the others in the play speak a language alive with naive, Irish imagination described by Synge, the author, as "fiery, magnificent and tender," that moves joyfully in what is "wild and superb reality."

While they live in imagination they live proudly in spite of poverty. When the reality of the trite and the customary threatens them, they turn on each other, not from hatred, but because a dream has crumbled.

Christy alone emerges triumphant at the end, to go on grandly under the power of his first rebellion while Pegeen, like an unaware observer, suffers bewilderment from an intuition that something that seemed timid and comical, but was fiery and tender and high-hearted too, has passed her by.

MRS. MARY B. CLAPP

NEXT PRODUCTION

ALL MY SONS - - - - APRIL 8, 9, 10