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Androcles and the Lion

.. *and*

The Happy Journey

.....

November

11, 12, 13, 14, 15

MONTANA STATE UNIVERSITY THEATRE
and
MONTANA MASQUERS
present

The Happy Journey to Trenton and Camden

A Play in One Act by Thornton Wilder

Stage Manager.....	Jack Shapira
Ma Kirby.....	Pat Koob
Caroline.....	Donna Murray
Arthur.....	George Bovingdon
Pa Kirby.....	Tom Sherlock
Beulah.....	Karen Whittet

10-MINUTE INTERMISSION

Androcles and the Lion

By GEORGE BERNARD SHAW

Androcles.....	Jack Shapira
Magaera.....	Pat Koob
The Lion.....	Tom Sherlock
Centurion.....	Bill Cohan
The Captain.....	Frank Arness
Christian Women.....	Dorothy Ross, Gentry Cummings, Donna Brown, Tutti Sherlock, Lois LeDuc
Christian Men.....	Leslie Solberg, Gerald Walford, Bob Williams
Gladiators and Soldiers.....	Leo Azinger, Dennis Huggins, Mike Donlan, Bob Engebretson, Jim Farrington, Tom Kilpatrick
Lavinia.....	Marjorie Lovberg
Lentulus.....	Alan Goddard
Metellus.....	George Bovingdon
Courtesans.....	Lexi Shellabarger, DiAnne Stephens
Ferrovius.....	David W. Weiss
Spintho.....	Gordon Rognlien
Caesar.....	Fred Carl
Beggar.....	Alice Anne Buls
Ox Driver.....	Jim Roberts
The Editor.....	Stan Harrison, Mike Donlan
Secutor.....	Jack Klarr
Call Boy.....	Tom Kilpatrick
Retiarius.....	Bob Engebretson
The Whip.....	Jack Klarr
The Basket Boys.....	Rees Stevenson, Russell Betts

SCENES

- Prologue— A Forest
Act I — A square at the entrance to Rome
10-MINUTE INTERMISSION
Act II — The Coliseum

STANLEY K. HAMILTON, Director
DAVID W. WEISS, Technical Director

PRODUCTION STAFF

Assistant to the Director _____ Mary M. Maurer
Stage Manager _____ Bill Gustafson
Properties _____ Beverly Johnson, Bob Haight
Lighting _____ Charles Schmitt, assisted by Donna Murray, Pat
Koob, Tutti Sherlock
Makeup _____ Bob Haight, assisted by Ramona Marquardt, Mary
McCallie, Pat Koob, Dorothy Ross, Tutti Sherlock, Jim Stender
Scenery _____ Bill Gustafson, Frances Hagen, DiAnne Stephens, Diana
Johnson, Marilyn Kelly, Alice Stack, Pat Boehme, Pat Koob,
Donna Murray, George Bovingdon, Gerald Walford, Tom
Kilpatrick, Marjorie Lovberg, Alan Goddard, Gordon Rognlien,
Jim Roberts, Jack Klarr
Theatre Secretary _____ Nancy Hays
Box Office _____ Jean Linscheid, Charles Schmitt, Joan Helmer,
Nan Hubbard, Sally Stamm, Donna Murray
Posters _____ Bob Haight
Sound _____ Selden Beck

ACKNOWLEDGMENTS

Montana State University School of Pharmacy
The Fox Theatre
Western Costume Company

ANDROCLES AND THE LION

George Bernard Shaw's *Androcles and the Lion* was written in 1912 and first produced by the Kleines Theater in Berlin on November 25, 1912. Its first English production in 1913 was the work of Granville-Barker, who also introduced the play to a New York audience on January 27, 1915.

Androcles and the Lion belongs to that productive period (1901-1912), beginning with *Man and Superman* and culminating in *Pygmalion*. Although often described as a fantasy, *Androcles and the Lion* was identified by its author for the New York production as follows:

'The author of *Androcles and the Lion* received one of the worst shocks of his life when an American editor published its text under the heading, "A Comedy." It is not a comedy: it is precisely what the author calls it, a Fable Play: that is, an entertainment for children on an old story from the children's books, which nevertheless contains matter for the most mature wisdom to ponder.' —

Yet Shaw's treatment of his material was in large part responsible for his "shock" and the editor's mistake. Shaw is attempting to discover truth, but is characteristically concealing his discovery under a mask of levity. Thus, theater audiences everywhere can enjoy a fairly hilarious story, heightened by theatrical effects and enriched by such varied characterizations as Lavinia, who is free-thinking and disillusioned; Ferrovius, strong even in self-deception; Spintho, the craven, whose death nobody dreads or mourns; and the Roman captain, who exemplifies the pagan gentleman with a strict code of honor. In *Androcles*, the little Greek tailor of legend, Shaw leads us most directly to the "matter for mature wisdom" in which the play abounds. The humble humanitarian, whose views surprise everybody, comes closer than anyone else to living his Christianity in the hour of trial. Only individuals, Shaw seems to say, being true to themselves, can come near the ideal of Jesus Christ. No nation, Shaw contends (in both play and preface) has ever completely accepted this ideal. Thus, the Christian martyr, looked at objectively, is no more admirable than his pagan persecutor, and by looking squarely at persecutor and martyr, Shaw strips the glamor from history as he did in *Saint Joan*. The emperor is not even a terrifying monster, but only a petty tyrant, jealous of any threat to the order he represents. The Christians, too, are only human beings, struggling to accept a force they fail to understand.

Strictly speaking, there is little plot in this defense of true Christianity. *Androcles*, with several other Christian martyrs, is in the Coliseum expecting to be torn to pieces when his turn comes to face the emperor's lions. He is spared by the lion from whose foot he has earlier extracted a thorn. This climax, thoroughly understood by the audience, is completely baffling to the persons of the play.

Undoubtedly *Androcles and the Lion* is good theater and good fun. But when its merriment leaves you off guard, its truth begins to take effect and give you meat for your soul's strength.

— WILMA GRIMES