Crime and Punishment, 1955

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

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Katerina Ivanovna Marmeladoff .................................................. Peg L'Eveque
Leda and Poletska, her children .................................................. Jill Smedley, Sydney Malouf
Sonja, her foster daughter .......................................................... Jeane Kostelic
Amalia Ludvigovna, the landlady .................................................. Jo Ann Brooks
A Widow ....................................................................................... Elizabeth Morris
Her daughter .................................................................................. Beth Briggs
An Ex-Soldier .................................................................................. James Myhre
Nastasia, the housekeeper's maid .................................................. Marjorie Edmonson
A Street Vendor ............................................................................. Ed Focher
Anyutka, his wife ........................................................................... Alice Storaksh
Street Vendor's Assistant .................................................................. Russ Pfohl
Daria Frantzovna, a procuress .......................................................... Marjorie Lovberg
Ivan, a porter .................................................................................. Jim Hansen
Lebeziatnikoff, a Socialist ................................................................. Bob Neaves
Rodion Romanovitch Raskolnikoff, a student .................................... Bill Nye
Elizaveta, an old-clothes dealer ....................................................... Ripley Hansen
A Government Clerk ..................................................................... Bruce Cuske
His Wife ........................................................................................ Pat Irwin
Their two children ...................................................................... Dicky Malouf, Bobby Malouf
Simon Marmeladoff, a drunkard ...................................................... Doug Giebe
A Very Old Lady .......................................................................... Alice Anne Laron
Razoumikhin, friend of Raskolnikoff ................................................ Hank Laron
Zametoff, Assistant Police Inspector ............................................... Henry Melte
Peter Petrovitch Looshin, fiance to Dounia ....................................... Rich Howel
A Policeman .................................................................................. Alan Goddard
A Coachman ................................................................................ Bob Highan
A Doctor ....................................................................................... Harold Hansen
A Priest .......................................................................................... Dale Harper
Thomitch, a Police Inspector .......................................................... Giulio Ravelli
Stretcher Bearers ....................................................................... Charles Millspaugh, Walter Baynthal
Pulcheria Alexandrovna, Raskolnikoff's mother ................................. Whitney Hine
Dounia, Raskolnikoff's sister ............................................................ Rhea Sherburn
Porfir Petrovitch, Chief of Police ..................................................... Frank Arnes
A Strange Man ............................................................................. Harry Elyc
Nikola, a house painter .................................................................. John Howe
A Blind Man .................................................................................. Alan Goddard
Two Hungarians ........................................................................... Bob Stanley, Paul Sladis
Gentleman with Gout ................................................................... Hidde Van Duyn
Hurdy-Gurdy Player ..................................................................... Jim Rober
Accordionist ................................................................................ Kenny Larsch
Other Lodgers ............................................................................... Jo Anne Hansen, Theresa Drivdahl, Arlene Dot

CAST
(In Order of Appearance)
SCENE
The ground floor of a lodging house in St. Petersburg, 1866

ACT I
A summer evening, 1866
7 Minute Intermission

ACT II
Scene 1. Morning a week later
Scene 2. The following evening
7 Minute Intermission

ACT III
Scene 1. The following afternoon
Scene 2. The next morning

PRODUCTION STAFF

Assistant to the Director..................................................Dee Scriven
Production Manager.......................................................Ray Halubka
Stage Manager................................................................Bob Neaves
Assistant Stage Manager....................................................Jim Durado

Costumes........................................................................ Mrs. Martell and Sally Shipman
assisted by Marlene Brandt, Ruby Fender, Marilyn Strickfaden, Ardythe Romstad,
Jeanene Schilling, Sue Pearson, Teresa Drivdahl, Filamena Marsillo, Echolyn Lee,
Marie Harvey

Properties..........................................................................Joanne Stratton
assisted by Mary Lou Fladin, Teresa Drivdahl, Inez Myers, Despina Lourbis, Virginia Baldwin

Lighting ............................................................................. Gerald Wolfard
assisted by Nancy Hays, Joan Hoff, Lane Justus

Orchestra .......................................................................... Conducted by Don Hardisty, Pamea Brechbill, violin; Roberta Lucke, piccolo;
Robert Bock, alto sax; Carl Hopperstad, baritone sax; James Snyder, bassoon; Glen
Patton, french horn; Jack Lind, trumpet; Rudy Domitrovitch, trumpet; Paul Hartley,
piano; Melvin Knayle, tympani; Heinz Arnold, organ; Donald Stagg, organ.

Sound .................................................................................. Ray Halubka

Scenery Construction.........................................................William Spahr
sound Recording..............................................................Joe Ravella, Marjorie Edmondson, Skip Rognlien,
Henry Meier, Rhea Sherburne, Gayle Gibbons, Echolyn Lee, Inez Myers, Dee Scriven,
Neal Leitch, Jeanene Schilling, Jim Hansen, Nancy Hays, L. W. Hinze

Makeup ............................................................................. Whitney Hines
assisted by Rhea Sherburne and Bob Neaves

Box Office Manager............................................................Marilyn Pyle
Box Office Staff..................................................................Cynthia Hooper, Joan Peterson, Donna Peura,
Jeanene Schilling, Joan Hoff, Kay Klampke, Dee Scriven, Pat Irwin, Beth Briggs, Marge Lovberg

Program Cover.................................................................Joan Hoff

Publicity Manager.............................................................Arlene Dow
assisted by Rick Lee

Theatre Secretary..............................................................Marjorie Lovberg

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School of Pharmacy, Robert Clark, Mountain States Tel. & Tel. Winston Cigarettes

COMING ATTRACTIONS

LADIES IN RETIREMENT....................................................March 2, 3, 4, 5 — Simpkins Little Theatre
Missoula Community Theatre

THE CRUCIBLE (a reading performance) .......................... March 10, 11, 12 — Music Aud.
Montana Masquers

THE TAMING OF THE SHREW .......................................... May 5, 6, 7 — Student Union Theatre
Montana Masquers
TO THE READER AS PLAYGOER

It is not hard to see why a contemporary playwright might be tempted to mine in Dostoievski’s great novel CRIME AND PUNISHMENT. It is a dramatic, at times even melodramatic, tale, full of the excitement of murder and madness, and sustained by the problem interest of a highly mental detective story. Yet is moves with the power of great purpose. Its people, tragic and pathetic, are so vital that they draw us in, whether we will or no, to share their enactment of perhaps the greatest theme in all literature, that of redemption through selflessness and love. In addition, the excitement are rendered universally important because they arise, both the murders and the madness, out of a kind of Zarathustrian ego-mania certainly no less alive in our age of popular absolutisms than it was when Napoleon shadowed the western world. Beyond that, Dostoievski’s conception of salvation as beginning with the breakdown of intellectual pride, and the consequent unification of a split personality, is probably even more convincing in our day of the psycho-analyst as father-confessor than it was in his own. And finally, one important scene after another is so fully and dramatically produced in the novel that it is temptation enough in itself. It would seem, at first glance, that there is little to do but transfer the dialogue to a script and change the descriptions to stage directions.

The thoughtful reader of the novel, however, will know better than to expect that even the most skillful, honest and patient of playwrights could fully transfer its value to the stage. The book is long. It moves in many places, and swarms with people. Those wonderfully dramatic scenes prove, at second glance, to be far too many and too long. Moreover, they are often related to one another by passages in which the protagonist, Roskolnikov, wanders in apparent aimlessness, broods in solitude, or even sleeps and dreams, and it is in this inside world, this undramatizable loneliness, and usually in ways incomprehensible to Raskolnikov himself, that the most important things happen, that the past scenes work, and prepare the impulses toward the scenes to come. It is, indeed, part of Dostoievski’s thesis that the conscious, the intellectually comprehensible, is not to be trusted. No play, subject, as it must be, to the theatre’s strict limitations of time, place and the spoken word, can hope to do more than thinly represent the novel’s complexity and internal evolution, and with every reduction, it also inevitably, reduces the actor’s margin of safety, narrows his path between the tragically moving and the melodramatic, between the convincing and the hypothetical or even specious.

It is no more than fair, then, that as playgoers we should put away the novel and start fresh, asking of the dramatist only that he present Dostoievski’s theme honestly, and make from it a good play, not a bad mirror of the novel, and of the actor only that they do well what the dramatist has set them to do, not that they attempt what Dostoievski might have asked.

Walter Van Tilburg Clark