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Fiftieth Anniversary Season
MONTANA STATE UNIVERSITY THEATRE
 and
MONTANA MASQUERS
 present

Rodney Ackland's adaptation of Dostoievsky's
CRIME AND PUNISHMENT

SIMPKINS LITTLE THEATRE

February 15-16-17-18-19, 1955

A. WOLLOCK, Director

Costumes designed by Grace Martell

Original Music by Don Hardisty

CAST

(In Order of Appearance)

Katerina Ivanovna Marmeladoff.....	Peg L'Evaque
Leda and Poletchka, her children.....	Jill Smedley, Sydney Malouf
Sonia, her foster daughter.....	Jeanne 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 Storaasli
Street Vendor's Assistant.....	Russ Prohl
Daria Frantzovna, a procuress.....	Marjorie Lovberg
Ivan, a porter.....	Jim Hansen
Lebeziatnikoff, a Socialist.....	Bob Neaves
Rodion Romanovitch Raskolnikoff, a student.....	Bill Nye
Elizavieta, an old-clothes dealer.....	Ripley Hansen
A Government Clerk.....	Bruce Cusker
His Wife.....	Pat Irwir
Their two children.....	Dicky Malouf, Bobby Malouf
Simon Marmeladoff, a drunkard.....	Doug Giebs
A Very Old Lady.....	Alice Anne Laron
Razoumikhin, friend of Raskolnikoff.....	Hank Laron
Zametoff, Assistant Police Inspector.....	Henry Mele
Peter Petrovitch Looshin, fiance to Dounia.....	Rich Howel
A Policeman.....	Alan Goddard
A Coachman.....	Bob Highan
A Doctor.....	Harold Hansen
A Priest.....	Dale Harve
Thomitch, a Police Inspector.....	Giulio Ravelli
Stretcher Bearers.....	Charles Millspaugh, Walter Baynhar
Pulcheria Alexandrovna, Raskolnikoff's mother.....	Whitney Hine
Dounia, Raskolnikoff's sister.....	Rhea Sherburn
Porfiri Petrovitch, Chief of Police.....	Frank Arnes
A Strange Man.....	Harry Eyle
Nikola, a house painter.....	John Howe
A Blind Man.....	Alan Goddard
Two Hungarians.....	Bob Stanley, Paul Sladis
Gentleman with Gout.....	Hidde Van Duye
Hurdy-Gurdy Player.....	Jim Rober
Accordionist.....	Kenny Larsc
Other Lodgers.....	Jo Anne Hansen, Theresa Drivdahl, Arlene Dov Jacqueline Touillon, Marlene Brandt, Loran Gerdi

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, Filomena Marsillo, Echolyn Lee, Marie Harvey
Properties.....	Joanne Stratton assisted by Mary Lou Flodin, 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 Knogle, tympani; Heinz Arnold, organ; Donald Stagg, organ.
Sound.....	Ray Halubka
Sound Recording.....	William Spahr
Scenery Construction.....	Joe Ravello, 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.....	Claudia Hooper, Joan Peterson, Donna Peura, Jeanene Schilling, Joan Hoff, Kay Klampe, 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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COMING ATTRACTIONS

ADIES 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 excitements of murder and madness, and sustained by the problem interest of a highly mental detective story. Yet it 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 excitements 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