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DETECTIVE
STORY

MONTANA STATE UNIVERSITY SUMMER THEATRE

presents

SIDNEY KINGSLEY'S

DETECTIVE STORY

Simpkins Little Theatre

July 12-13-14, 1954

A. WOLLOCK, Director

CAST

In Order of Appearance

Detective Dakis.....	Anthony L. Kadlec
Shoplifter.....	Alice Storaasli
Detective Gallagher.....	David Andrew
Patrolman Keogh.....	William E. Hunt
Mrs. Farragut.....	Betty R. Browne
Detective Brody.....	Gene Shumway
Detective Callahan.....	Lane Justus
Detective O'Brien.....	Clifford Simpson
Endicott Sims.....	Van S. Lawrence
Detective McLeod.....	Charles G. Cromwell
Arthur Kindred.....	Hank Larom
Patrolman Barnes.....	Ray Johnson
First Burglar (Charlie).....	Ray Freeman
Second Burglar (Lewis).....	Emery Brunett
Mrs. Bagatelle.....	Rose Armour
Dr. Schneider.....	Vincent A. Scales
Lt. Monaghan.....	Bill Johnson
Susan Carmichael.....	Dolores Vaage
Willy.....	Leland J. Westby
Miss Hatch.....	Jacqueline Armour
Mrs. Feeney.....	Jo Ann Brooks
Mr. Feeney.....	James S. Myhre
Crumb-Bum.....	Dick Darling
Mr. Gallantz.....	Alan Goddard
Mr. Pritchett.....	G. NewtonBuker
Mary McLeod.....	Donna Murray
Tami Giacoppetti.....	Paul S. Carpino
Photographer.....	Bill Nye
Lady.....	Lynn Wolfe
Gentleman.....	Sam Wolfe
Indignant Citizen.....	Bonne Lu Perry

Produced by permission of Dramatists Play Service, New York City

SCENE

The entire action of the play takes place in the detective squad room of a New York precinct station. Time — A day in August.

Act I. 5:30 P.M.

Act II. 7:30 P.M.

Act III. 8:30 P.M.

There will be a ten-minute intermission between acts.

PRODUCTION STAFF

Assistant to the Director.....	Bonne Lu Perry
Stage Manager.....	Alan A. Goddard
Master Carpenter.....	David H. Andrews
Electrician.....	Nancy Hays assisted by Betty R. Browne
Costumes.....	Grace Martell assisted by Pat Irwin
Properties.....	Genevieve Correard assisted by Alan A. Goddard
Make-up.....	Anthony L. Kadlec
Sound.....	Betty R. Browne
Box Office Manager.....	Donna Murray assisted by Nancy Hays, Bonne Lu Perry
Poster Design.....	Ray Freeman
Publicity Director.....	Robert I. Ward assisted by Cyra Qualley, Beth Briggs, Cady T. Ward, Ray Freeman
Opening Night Hosts.....	Shirley Smuin, Bud Smuin
House Staff.....	Caroline Shumway, Sheila McDorney, Laura Ely
Stage Crew.....	David Andrews, Bonne Lu Perry, Betty R. Browne, Alan Goddard, Jo Anne Brooks, Charles G. Cromwell, Robert I. Ward, Ray Freeman, Jeanene Schilling, Alice Ann Larom

ACKNOWLEDGMENTS

We wish to thank the following for their help in furnishing properties used in this production:

Catlin Photography Studio
LaCombe Fur and Dress Shop
Mountain States Telephone and Telegraph Co.
University Maintenance Department
Sheriff R. D. MacLean and Chief of Police Dan Rice

DETECTIVE STORY

Detective Story affords a view of what might be expected to occur in any police station in any large city. It is the story of detectives who are busy with their routine activities and of little people at the moment when the law's vengeance is about to be exacted. It is the story of a shoplifter who is caught at a time when her "take" is pitifully small; of a young man who is trapped after spending the fruits of his first crime in a hopeless attempt to gratify an adolescent passion; of two burglars who have hardened in the mold of repetitive criminality; of a "respectable" man who performs abortions, sometimes successfully and sometimes unsuccessfully, but always in a way that permits him to evade justice; of Detective Callahan, who cannot be counted on to pocket his revolver upon arriving at headquarters. . . . But, more especially, this is the story of Detective McLeod.

Detective McLeod is seen to be a hard man — a man who has compulsively purged himself of his human sympathies. He is pictured as a vindictive and uncompromising messiah, who works unceasingly to rescue society from the fate of its human weaknesses. He cannot see any of the shades of gray that lie between the clean white of virtue and the dead black of vice. Nor can he see any practical distinction between the naive first offender, who is driven to crime in a last-ditch attempt to gain what every living person is entitled to receive, and the crime-hardened offender, for whom crime has become a *modus vivendi*.

And what is the source of Detective McLeod's unwavering passion to hunt down the criminal? He hates his father, not mildly as all sons may occasionally tend to hate their fathers, but with a consuming hatred that has not been abated by the influence of later events. And he attributes his mother's pathetic downfall to his father's treatment of her. Technically expressed, Detective McLeod has failed to resolve his Oedipus complex. Criminals are perceived by Detective McLeod as incarnations of his hated father — and they remain, for him, figures who must ruthlessly be brought to justice.

What a shocking thing it is, then, for Detective McLeod to discover that his mother surrogate (his wife) has been a party to committing what, for him, are the most heinous crimes! We can understand his horror when he realizes for the first time that his mother could have been partly responsible for making his father the kind of man that he was.

We gain from this play the emotional conviction (which we may otherwise only have recognized as a correct psychological principle) that if we hate (or love) a thing too intensely, we may ultimately become the thing we hate (or love).

BERT R. SAPPENFIELD,
Professor of Psychology