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JOAN
OF
LORRAINE

MONTANA STATE UNIVERSITY THEATRE
AND
MONTANA MASQUERS

PRESENT

MAXWELL ANDERSON'S

JOAN OF LORRAINE

A. WOLLOCK, Director

Simpkins Little Theatre

February 6, 7, 8, 9, 10

C A S T

(In Order of Appearance)

(Jimmy) Masters, the Director (The Inquisitor).....	Dick Barsness
Al, the Stage Manager (Thomas de Courcelles).....	Lane Justus
Garder (Bertrand de Poulengy) (Electrician).....	Emery Brunett
Tessie, the Assistant Stage Manager.....	Dorothy Ross
Marie, the Cosiumer.....	Nancy Fields
Abbey (Jacques d'Arc).....	Gunter Ordelt
Charles Elling (Durand Laxart) (D'Estivet).....	Charles Schmitt
Mary Grey (Joan).....	Gayle Davidson
Dollner (Pierre d'Arc) (Executioner).....	Dean Jellison
Jo Cordwell (Jean d'Arc).....	John Pecarich
Quirke (St. Michael) (Dunois, Bastard of Orleans).....	Jack Shapira
Miss Reeves (St. Catherine).....	Isabel Gopian
Miss Sadler (St. Margaret).....	Joan Hardin
Farwell (Jean de Metz).....	Larry Kadlec
Noble (La Hire).....	Tom Sherlock
Sheppard (Alain Chartier).....	Vernon Hess
Les Ward (The Dauphin).....	Herb Carson
Miss Elliot (Aurore).....	Mary Maurer
Jeffson (Georges de Tremoille).....	Herbert Hoover
Kipner (Regnault de Chartres, Archbishop of Rheims).....	Tom Ellis
Smith (Cauchon, Bishop of Beauvais).....	Jim Maurer
Champlain (Father Massieu).....	Newton Buker
Stage Crew.....	Eldon Johnson, Bill Jones, Ronald Osterholm, Mahlon Reed, Charles Williams, Art Lundell

The action takes place on the stage of a New York theatre during the rehearsal of a play.

Time — the present.

There will be a 10-minute intermission between Act. I and Act. II.

Production rights granted by Dramatists Play Service, Inc., New York City

PRODUCTION STAFF

Assistant to the Director.....	Larry Kadlec
Production Manager.....	Charles Schmitt
Assistant to the Stage Manager.....	John Potter
Costumes.....	Jean Linschied assisted by Helen Hayes, Joan Ward, Beverly Praetz, Ruth Neptune
Properties.....	Patricia Schwarz assisted by Anne Fowler, Joan Paddington, Sue Wiley, Ruth Neptune, Dolores Gilskey, Myrna Dolven
Lighting.....	Nancy Hays assisted by Donna Talent
Makeup.....	Yvonne Kind and Edna-Marie Thompson assisted by Roy Barkley, Bonnie Lu Perry, Irene Stritch, Louetta Riggs, Maxine Taylor
Staging.....	EDR 16 and EDR 50 Classes Donna Talent, Nancy Fields, Mahlon Reid
Music.....	Helen K. Hinze
Sound.....	Joan Ward
Theatre Secretary.....	Maxine Taylor
Publicity.....	Nathalie McGregor
Box Office Manager.....	Virginia Bulen
Box Office Staff.....	Newton Buker, Tom Ellis, Isabel Gopian, Joan Ward, John McKown
Head Ushers.....	George Stone, Duane Degn

ACKNOWLEDGMENTS

School of Music
Department of Military Science
Maintenance Department

Montana Masquer patrons are reminded that any gifts they may be able to make toward the costume and property departments will be gratefully received. Our production staff will call for such gifts; names and addresses of those caring to contribute clothing or furnishings may be left in the box office in this building. If you will telephone 9-2331, Drama Department, we will call for contributions.

COMING

The Doctor in Spite of Himself..... April 24, 25, 26, 27, 28

JOAN OF LORRAINE

In the Burns Mantle collection of Best Plays, appearing annually (since the death of Mantle under the editorship of John Chapman), Maxwell Anderson is featured 17 times, beginning in 1924 with *What Price Glory* and ending with the recent *Lost in the Stars*, a musical setting of Alan Paton's novel of South Africa, *Cry, the Beloved Country* for which Kurt Weil has written the score. Since the Mantle collection is the only one of its kind, such a record is remarkable, averaging as it does one play every two years, a record topping even the veteran George Kaufman and far outstripping the redoubtable Eugene O'Neill.

Part of the above success may be attributed to Anderson's choice of theme as well as his striking treatment. In *Joan of Lorraine*, for instance, he presents a heroine who has challenged the admiration of sentimentalists and realist alike, including such diverse temperaments as DeQuincy, Clemens, Shaw, and even Franz Werfel, who, in his *Song of Bernadette*, gives us a striking analogue of the Joan story.

To complicate his formula, in tonight's drama the author presents a play within a play, one in which the modern mind, reflecting the opinions of this audience in the persons of the leading lady and the stage manager, tries to reinterpret the 500-year-old miracle. At all times mystics are likely to prove troublesome, and especially so in an age of skepticism such as ours. Are they cheap imposters, true believers, or merely mistaken enthusiasts? To you and me, as well as to her contemporaries, Joan seems to fall into any one or more of the above categories. Like us, some of her associates are "annoyed"; others, like us, too, are struck by the "dazzle" of her eyes.

Anderson further complicates the formula by choosing the age-old technique of the chronicle play, where, as in *Everyman*, on a comparatively bare stage, one's attention, undisturbed by elaborate trapping, is focused directly on the issues involved. Here actors assume the role of sociologist or philosopher, probing life's enigmas so sincerely and so dramatically that instruction and entertainment become one.

Anderson's Joan is appealingly human. Only after great distress does she retain faith in her "voices," in the end choosing martyrdom rather than negation or compromise. She forces us, however, to face our own dilemma. Is our own faith to be in God, or "experience," or science, or the atom bomb? Shall we compromise only in so-called "non-essentials?" Or — what is worse — shall we make our quietus with a "bare bodkin," or merely exit "with a whimper?"

Rufus A. Coleman