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### Liliom, 1950

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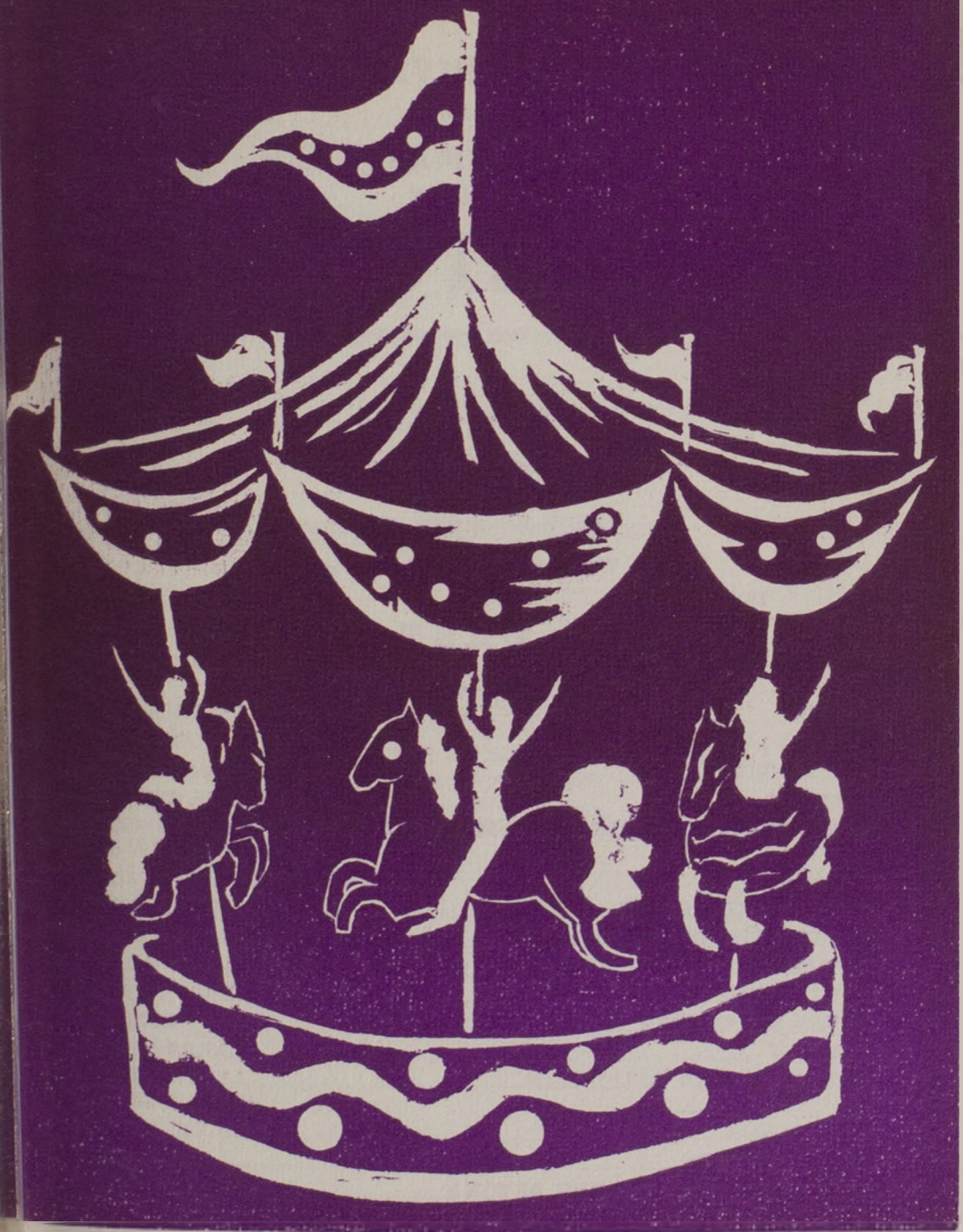
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# LILIOM

Simpkins Little Theatre  
MONTANA STATE UNIVERSITY  
November 28, 29, 30 - December 1, 2

MONTANA STATE UNIVERSITY THEATRE  
AND  
MONTANA MASQUERS  
PRESENT

# LILIAM

A Legend in Seven Scenes and a Prologue

by

FERENC MOLNAR

English Text by

BENJAMIN F. GLAZER

LeROY W. HINZE, Director

A. WOLLOCK, Technical Director

## CAST

(In Order of Appearance)

MARIE .....	MAXINE TAYLOR
JULIE .....	JOAN HARDIN
MRS. MUSKAT .....	DOROTHY ROSS
"LILIAM" .....	CHARLES CROMWELL
THREE SERVANT GIRLS .....	MARY MAURER, BETSEY SHERBURNE, LOUETTA RIGGS
POLICEMEN .....	JACK SHAPIRA, LARRY KADLEC
MOTHER HOLLUNDER .....	JOYCE SIPERLY
FICSUR, "THE SPARROW" .....	HERBERT HOOVER
CAPTAIN .....	BILL BINET
WOLF BEIFELD .....	DICK BARSNESS
YOUNG HOLLUNDER .....	TOM ELLIS
LINZMAN .....	LARRY KADLEC
FIRST MOUNTED POLICEMAN .....	LLOYD PAULSON EMERY BRUNETT
THE DOCTOR .....	DON LICHTWARDT
THE CARPENTER .....	ART LUNDELL
FIRST POLICEMAN OF THE BEYOND .....	TOM SHERLOCK BILL BINET
THE RICHLY DRESSED MAN .....	JACK SHAPIRA
THE POORLY DRESSED MAN .....	TOM ELLIS
THE OLD GUARD .....	ART LUNDELL
THE MAGISTRATE .....	DON LICHTWARDT
LOUISE .....	SHIRLENE STEVENSON
PEASANTS, TOWNSPEOPLE, ETC. ....	LOUETTA RIGGS, MARY MAURER, BETSEY SHERBURNE, MARGARET TANGE, ISABEL GOPIAN, COLLEEN COONEY, ESTELLE McFARLAND, VIRGINIA BULEN

## SYNOPSIS OF SCENES

Prologue: An amusement park on the outskirts of Budapest.  
First Scene: A lonely place in the park.  
Second Scene: The photographic studio of the HOLLUNDERS.

### 10-MINUTE INTERMISSION

Third Scene: Same as scene two.  
Fourth Scene: A railroad embankment outside the city.  
Fifth Scene: Same as scene two.

### 10-MINUTE INTERMISSION

Sixth Scene: A courtroom in the beyond.  
Seventh Scene: JULIE'S garden. Sixteen years later.  
Production rights granted by Samuel French, New York City

## PRODUCTION STAFF

Assistant to the Director..... Nancy Fields  
Production Manager..... Charles Schmitt  
Assistant Stage Manager..... Lloyd Paulson  
Scene Construction..... Nancy Fields, Beverly Praetz, Beth O'Hanlon,  
Jack Shapira, Charles Cromwell, Isabel Gop-  
ian, EDr 16 Class  
Stage Crew..... Jack Shapira, Herbert Hoover, Dick Barsness, Tom  
Ellis, Emery Brunett, Don Lichtwardt, Art Lundell,  
Bill Binet, Charles Schmitt, Tam Sherlock  
Sherlock  
Lighting..... Nancy Hays, Alberta Swearingen, Jack Yarnall  
Costumes..... Jean Linscheid  
Assisted by Coleen Haag, Marilyn Alquire, Virginia Bulen,  
Beverly Praetz  
Properties..... Donna Mithun  
Assisted by Jamie Stewart, Frankie Skahan, Delores Johnson  
Makeup..... Edna-Marie Thompson, Yvonne Kind  
Sound Effects..... Larry Kadlec  
Publicity..... Alice Kessler  
Box Office Manager..... Virginia Bulen  
Box Office Staff..... Joan Hardin, Tom Ellis, Helen Hayes, John McKown  
Theatre Secretary..... Maxine Taylor  
Ushers..... Spurs, Bearpaws

## ACKNOWLEDGEMENTS

Department of Military Science  
School of Music

## COMING ATTRACTIONS

JOAN OF LORRAINE—February 6, 7, 8, 9, 10.....Simpkins Little Theatre  
DOCTOR IN SPITE OF HIMSELF—April 24, 25, 26, 27, 28.....Simpkins Little  
Theatre

# L I L I O M

April 20, 1921, must have marked an unforgettable event in the history of the Theatre Guild, for it was then that this famous organization first presented **LILIOM** to an American audience. To be sure, its author, Ferenc Molnar, was already well known in his native Budapest and even in its sister city, Vienna—known, however, more for light comedies or sophisticated adulteries and glittering cafe society than for a play of “low” life such as this. What is more—the American premiere was enhanced by a notable cast including Eva LeGallienne and Joseph Schildkraut (himself a Hungarian) as principals, surrounded by such lesser stars as Helen Westley, Dudley Diggs and Henry Travers. Then, too, the sets were by Lee Simonson and the musical arrangement by Deems Taylor. No wonder that critics declared the production to be the high water mark of the current season.

That the popularity of **LILIOM** has persisted is amply shown by its many revivals by professional and amateur groups. The indomitable Rodgers and Hammerstein chose Molnar’s play as a source of their musical, **CAROUSEL**, during 1947-8 one of the big hits on Broadway.

The word, “Liliom,” Hungarian for “lily,” is here used in its slang sense of “roughneck” or “toughie” or “bruiser.”

This is a play where a city amusement park, a merry-go-round, an organ grinder, white acacia blossoms, city trollopes and country cousins, a railroad embankment, policemen, “singing” telegraph lines and “shining” rails, and even a bit of heaven thrown in for good measure—all mingle in a realistic-expressionistic dream. And yet the mixing is so adeptly done that what eventuates is acceptable, freed from sentimentality for the most part, and at the close achieving a kind of dignity approaching greatness. We acknowledge that God makes man in **His** own image; we do not equally remember that man makes God in **his** own image. Neither did Liliom. But that is what we find happening in Liliom’s heaven. Accustomed to meeting policemen and police courts in life, he cannot escape them in death. But despite his swagger, Liliom somehow strikes us as being more admirable than the sorry world that defeats him. Does Liliom finally get to heaven? If an optimist, you’ll say, “certainly!” If you are of the opposite persuasion—oh well, he’ll not be cold anyway, and, in the words of Mark Twain, he’ll have plenty of company.

Rufus A. Coleman.