

University of Montana

## ScholarWorks at University of Montana

---

Montana Masquers Event Programs, 1913-1978

University of Montana Publications

---

1-29-1952

### Macbeth, 1952

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

Follow this and additional works at: <https://scholarworks.umt.edu/montanamasquersprograms>

**Let us know how access to this document benefits you.**

---

#### Recommended Citation

Montana State University (Missoula, Mont.). Montana Masquers (Theater group), "Macbeth, 1952" (1952). *Montana Masquers Event Programs, 1913-1978*. 103.

<https://scholarworks.umt.edu/montanamasquersprograms/103>

This Program is brought to you for free and open access by the University of Montana Publications at ScholarWorks at University of Montana. It has been accepted for inclusion in Montana Masquers Event Programs, 1913-1978 by an authorized administrator of ScholarWorks at University of Montana. For more information, please contact [scholarworks@mso.umt.edu](mailto:scholarworks@mso.umt.edu).



# MACBETH

SIMPKINS LITTLE THEATRE

Montana State University

JANUARY 29-30-31, FEBRUARY 1-2, 1952

# MONTANA STATE UNIVERSITY THEATRE

AND

## MONTANA MASQUERS

PRESENT

# MACBETH

BY

WILLIAM SHAKESPEARE

LeROY W. HINZE, Director

SETTINGS DESIGNED BY

DAVID W. WEISS AND DEAN JOHNSON

ORIGINAL MUSIC BY

MONROE C. DeJARNETTE

## CAST

(in the order of their appearance)

FIRST WITCH.....	TUTTI BACH
SECOND WITCH.....	ALICE ANN BULS
THIRD WITCH.....	CAROL MURRAY
CAPTAIN.....	DICK BARSNESS
DUNCAN.....	ART LUNDELL
MALCOLM.....	OTIS PACKWOOD
DONALBAIN.....	JAMES WHITE
ROSS.....	TOM SHERLOCK
ANGUS.....	ALLEN ROSE
MACBETH.....	GLENN REZNOR
BANQUO.....	JACK SHAPIRA
LADY MACBETH.....	MARJORIE LOVBERG
SERVANT.....	JOHN PECARICH
FLEANCE.....	TOM KILPATRICK
PORTER.....	JACK SHAPIRA
MACDUFF.....	DICK BARSNESS
GENTLEWOMAN.....	SALLY STAMM
FIRST MURDERER.....	LOUIS ELMORE
SECOND MURDERER.....	DALE WING
GENTLEWOMAN.....	DONNA MURRAY
DOCTOR.....	ART LUNDELL
HECATE.....	PAT KOOB
LADY MACDUFF.....	DOROTHY ROSS
MACDUFF'S SON.....	SANDY DEMMONS
SEYTON.....	BOB PETERS
SIWARD.....	JACK SHAPIRA
YOUNG SIWARD.....	DALE HARVEY

## SYNOPSIS OF SCENES

MACBETH is set in Scotland and England in the Eleventh Century. In this production the action is divided into three acts, each composed of several scenes.

### ACT I

Intermission — Ten Minutes

### ACT II

Intermission — Ten Minutes

### ACT III

### ORCHESTRA

Monroe C. DeJarnette, Conductor

Flute —	Violins —	French Horn —
Judy Harden	Virginia Balkovetz	Donald Isbell
Viola —	Betty Rumph	Trumpet —
Stella Critelli	Clarinets —	Roland Grotte
Cello —	Erwin Bruscletten	Tympani —
Carol Critelli	Richard Eichholz	Donald Hardisty

## PRODUCTION STAFF

Assistant to the Director.....	Maxine Taylor
Stage Manager.....	Larry Kadlec
Assistant Stage Manager.....	Sandy Demmons
Master Carpenter.....	Tom Sherlock
Stage Crew.....	Larry Kadlec, EDr. 16 Class
Master Electrician.....	Jean Linscheid
Assistant Electrician.....	Bob Haight
Costume Mistress.....	Tutti Bach
	Assisted by Donna Murray
Property Mistress.....	Joan Ward
	Assisted by Donna Mithun, Joan Helmer
Makeup Artist.....	Larry Kadlec
	Assisted by Virginia Gripple, Eileen Polk, Donna Murray, Cecelia Twilde
Sword Play.....	Cyrus Noe
Program Cover.....	Jerry Huhn
Box Office Manager.....	Charles Schmitt
Box Office Staff.....	Pat Koob, Beverly Praetz, Joan Ward
Theatre Secretary.....	Maxine Taylor
	Costumes by Western Costume Company, Hollywood, California

### COMING ATTRACTIONS

PAPA IS ALL — Minnesota Touring Theatre.....	February 13
	Student Union Theatre
ARSENIC AND OLD LACE — Community Theatre.....	March 12, 13, 14, 15
	Simpkins Little Theatre
HARVEY — Montana Masquers.....	April 15, 16, 17, 18, 19
	Simpkins Little Theatre
GUEST IN THE HOUSE — Community Theatre.....	April 30, May 1, 2, 3
	Simpkins Little Theatre
A BOHEME — All School Show.....	May 10, 11, 14, 15
	Student Union Theatre

## MACBETH

When in 1606 Shakespeare was called upon to write a play for his acting company (the King's Men) to present before their royal patron, not long since come from Scotland, he chose historical material from Holinshed's **Chronicles** and dramatized the story of a Scottish king who ruled in the Eleventh Century. The play paid delicate compliment to King James, who was directly descended from Banquo's Fleance — a "good" person in the drama and one who, in contrast to Macbeth, received his royal heritage through conventional channels; several flattering allusions in the play, moreover, enhanced the personal tribute to James.

As in **King Lear**, Shakespeare attempted in **Macbeth** a dissection of objective evil; he sought again the answer to a question posed in the earlier play: "Is there any cause in nature which makes these hard hearts?" For his presentation of the evils caused by vaunting ambition, he used the general framework of Senecan tragedy (with its revenge theme, deeds of horror, ghost); but like Kyd in the **Spanish Tragedy** he introduced much additional excitement of a gruesome nature: elements of the supernatural (several recently published books on witchcraft and several notable trials of witches created great stir about this time); butchery of women and children on the stage; startling psychological aberrations. An analysis of the poetic imagery of the play reveals a predominance of figures of speech based on **blood, darkness, ill-fitting garments** (Macbeth's assumption of a role not meant for him) — all these creating an unseen background of horror for the physical horrors on the stage with strong cumulative effect upon the audience.

Specifically, **Macbeth** is a play about two people — the hero-villain and his wife — each of whom, in a subtle and tragically ironic way, becomes the victim of the other. Macbeth may indulge in dreams of glory, but his nature is too full of the milk of human kindness, his imagination too keen, to allow him to do harm. Lady Macbeth is at once his inspiration and his nemesis. Completely lacking in imagination, she goads him on with no idea of what a murder implies: one need only wash one's hands to be rid of all traces of blood. With Duncan's assassination, Macbeth's imagination dies and he realizes that life has no further meaning ("There's nothing serious in mortality. / All is but toys"): hence his utter lack of sensibility as he becomes Scotland's butcher. His wife's imagination, on the other hand, awakens and wreaks a terrible vengeance — shown on the stage, paradoxically enough, as the lady sleeps. At her death, the once-noble thane can only reiterate in dreadful soliloquy his ideas on the complete futility of existence — "Life's but a walking shadow — a tale told by an idiot — full of sound and fury — signifying nothing."

Nan Carpenter