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A Seraph Intercedes, 1956

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

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A Seraph Intercedes



SIMPKINS LITTLE THEATRE
MONTANA STATE UNIVERSITY • APRIL 17, 18, 19, 20, 21 '56

Fifty-First Season

MONTANA MASQUERS

present

THE PREMIERE PRODUCTION OF

CARROLL O'CONNOR'S

A SERAPH INTERCEDES

LeRoy W. Hinze, Director

Clemen M. Peck, Designer and Technical Director

CAST

In Order of Appearance

Dermot Ryan	Harold Hansen
Fergus O'Donnell	Bruce Cusker
Moirá Kielty	Cyra Taillon
Joe Kenny	Bill Nelson
Denis Linane	Edward Gron
Brian McGowan	James Myhre
Major Philip Gore-Emrys	Clifford Hopkins
Jimmy Petit	Dan Hoffman
Sergeant of the Constabulary	Donald Calfee
"the Specials" (Reserve Police)	Edward Brodniak
	Richard Howell

The action of the play passes in the main room of a disused house in Northern Ireland, in a county whose borders touch the independent Irish Republic. The time is the present.

SCENES

Act I

Early evening.

Ten minute intermission

Act II

Later that night.

Ten minute intermission

Act III

About ten minutes later.

PRODUCTION STAFF

Assistant to the Director	Whitney Hines
Stage Manager	Marilyn Strickfaden
Electrician	Silver Chord
Costume and Property Mistress	Heather McLeod
Makeup	Marjorie Edmondson
Production Crew	
George Arnold	Bob Higham
Jo Brooks	Cliff Hopkins
Silver Chord	Arlene Malouf
Ed Gron	Heather McLeod
	Jim Myhre
	Audrey Stephenson
	Marilyn Strickfaden
	Sheila Sullivan
Publicity	Dee Scriven
Program Cover	Nancy Fields O'Connor
Box Office Manager	Sheila Sullivan
Box Office Staff	Patricia Irwin
House Manager	Tempie Brown
Ushers	Spurs
Theatre Secretary	Marilyn Strickfaden

The recorded overture is "The Parting of Friends," played by Prof. Eugene Andrie on the violin and Mr. Don Stagg on the harp.

The opening night audience is cordially invited to join the Montana Masquers in a reception honoring the playwright and the members of the producing company in the large room directly across the lobby.

Montana Masquer patrons are reminded that any gifts they may be able to make to 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 ATTRACTIONS

ARMS AND THE MAN.....	May 2-5 — Simpkins Little Theatre Missoula Community Theatre
CAROUSEL.....	May 16, 17, 20, 21 — Student Union Theatre All School Show

A SERAPH INTERCEDES

One need not know the history of "the one lost cause that never knew defeat", to appreciate a situation developed the world over where invaders and appeasers have driven resistance underground. The cause lives on, by constitutional pressure however conservative, or by physical force. The group who meet on an Ulster hill are guerrillas, sworn, all but one who is a businessman, to the second ideology.

Like bees annoying a watch dog lying on clover in shade of a honeysuckle hedge, they face being slapped down or "soft-swallowed". But they will not stop. They are the I.R.A., the Irish Republican Army, disbanded by De Valera in 1932, but never disbanding. They are the physical-force anti-partitionists. The police of Britain in Ulster, and of Eire in the twenty-six free counties, are on their trail. They answer ecclesiastical reprimands with, "This is an act of love; let heaven be our judge!"

Comedy? The Dog barks angrily and moves a bit from the hedge. The old lion in London, disturbed, roars softly, "Do something about those bees!" More soldiers, ammunition, and payroll arrive.

The pictured Old Testament seraph had a red coat, a child's head, little wings to speed him, innocent messenger of Jehovah's orders. In the play he has Humber wings. He is astonished to find where his natural craving for tea has brought him. He cannot believe these Irishmen who hold his schoolboy "old history" as reality.

This comic situation, a hair line from tragedy, would delight Meredith or Shaw, would perhaps even catch Leslie Fiedler with its end of innocence. The treatment is rewarding, a balance of the smile and the tear in Erin's eyes, an interweaving close to tragic of the twin threads of fanaticism and patriotism, a sure, controlled technique of serio-comic unexpected revelation of character.

— Mrs. Charles H. Clapp.