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The Lady's Not for Burning, 1954

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

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HE
LADY'S
NOT
FOR
BURNING

Fiftieth Anniversary Season
MONTANA STATE UNIVERSITY THEATRE
AND
MONTANA MASQUERS

present
CHRISTOPHER FRY'S

THE LADY'S NOT FOR BURNING
SIMPKINS LITTLE THEATRE

November 9-10-11-12-13, 1954

LeROY W. HINZE, Director
A. WOLLOCK, Technical Director
Costumes Designed by JEANENE SCHILLING

C A S T

Richard.....	Theron DeJarnett
Thomas Mendip.....	Bill Nye
Alizon Eliot.....	Alice Ann Larom
Nicholas Devise.....	Richard Howell
Margaret Devise.....	Marilyn Pyle
Humphrey Devise.....	Doug Giebel
Hebble Tyson.....	Ron Lundquist
Jennet Jourdemayne.....	Marjorie Lovberg
The Chaplain.....	Albert Esta
Edward Tappercoom.....	Gordon Rognlien
Matthew Skippis.....	Bruce Cusker

S C E N E

A room in the house of Hebble Tyson, Mayor of the small market town of Cool Clary.

T I M E

The Fifteenth Century, either more or less exactly.

ACT I

An afternoon in April.

10-MINUTE INTERMISSION

ACT II

An hour later.

10-MINUTE INTERMISSION

ACT III

Later, the same night.

THE LADY'S NOT FOR BURNING is produced by permission of
Dramatists Play Service, Inc.

PRODUCTION STAFF

Assistant to the Director.....	Pat Irwin
Stage Manager.....	Gordon Rognlien
Lighting.....	Gerald Wolfard, assisted by Nancy Hays
Scenery Construction.....	Gordon Rognlien, Bob Neaves, Henry Meier, Marjorie Lovberg, Laura MacKenzie
Costumes.....	Sally Shipman, Kay Klampe, Sue Pearson, Thora Focher, Joyce DeCock, Kay Lund, Marjorie Edmondson
Properties.....	Shelia McDorney, assisted by Teresa Drivdahl, Virginia Baldwin
Makeup.....	Whitney Hines, assisted by Pricilla Hanson, Marjorie Edmondson, Marilyn Strickfadden
Sound.....	Ray Halubka, assisted by Mary Johnson
Publicity Director.....	Shirley Smuin
Publicity.....	Arlene Dow
Box Office Manager.....	Joan Ward
Box Office Staff.....	Claudia Hooper, Thea de Mers, Mary Lou Flodin, Elaine Page, Donna Peura, Doris Wonder, Pat Adams, Karen Mjolsness, Carole Hastings, Joan Blum, Rose Marie Murphy, Nancy Hays, Jeanine Schilling, Gordon Rognlien, Gerald Wolfard
Costume and Picture Display.....	Whitney Hines
Program Cover.....	William Mussler
Theatre Secretary.....	Marjorie Lovberg
Ushers.....	Spurs

ACKNOWLEDGMENTS

Montana Masquers extends its appreciation to Mrs. W. M. Walterskirchen for arranging the opening night reception and to Mrs. Carl McFarland, Mrs. Luther Richman, Mrs. Massey McCullough, Mrs. Mary Harris Tait, Miss Ann Reely, Miss Violet Boileau, Mrs. Bert Hansen, and Mr. David Andrew for their part in the reception. We wish to thank Mrs. Mary Elrod Ferguson for her assistance in arranging the costume display, Sunny Maid Bakeries for the Golden Anniversary refreshments, and the Garden City Floral Co. for the bouquet for the reception.

COMING ATTRACTIONS

BORN YESTERDAY.....	December 1, 2, 3, 4 — Simpkins Little Theatre Missoula Community Theatre
CRIME AND PUNISHMENT.....	Feb. 15, 16, 17, 18, 19—Simpkins Little Theatre Montana Masquers
LADIES IN RETIREMENT.....	March 2, 3, 4, 5—Simpkins Little Theatre Missoula Community Theatre
THE CRUCIBLE (a Reading Performance).....	March 10, 11, 12—Music Aud. Montana Masquers
THE TAMING OF THE SHREW.....	May 6, 7—Student Union Theatre Montana Masquers

Those patrons who purchased single admission tickets for THE LADY'S NOT FOR BURNING may, by presenting their seat checks at the box office after the performance, apply the \$1.20 single admission price to the cost of the season ticket. Thus \$1.30 plus your single admission seat check will purchase tickets for CRIME AND PUNISHMENT, THE CRUCIBLE, and THE TAMING OF THE SHREW.

On the Fifty Years of Dramatic Production At Montana State University

On this 50th anniversary of play production on the campus, at least a word should be said about the importance of drama in university education. It is more than a student activity.

When I came here first as a student 30 years ago, the University had a fine drama program, which has since grown with the institution. But there is still not wide enough student participation. Most students, including all those in professional fields, are training to be performers in one way or another. Drama is one of the few fields in which students can actually be performers while on campus — one of the best ways to prepare to meet the public and “put over” the personality and ideas of doctors, lawyers, journalists, educators, businessmen, and so on.

It would enrich and fortify them if more students participated. They should do so in greater numbers in the year ahead.

CARL McFARLAND,
President, Montana State University

During the thirty-five years, 1919-1954, when dramatics was a section of the Department of English, a program of plays of quality and variety has been used for student education and presentation to gown and town audiences.

Until 1947, when two instructors were employed, the directors worked singly, being responsible for both the technical side of productions and the interpretation and acting. They also taught whatever courses in dramatics were offered. Each had a tough job. But the men and women who survived it, being able persons, not only did well here, as have the men since 1947, but also when they left the campus. To mention only three, there were Alexander Dean, who drove students hard and turned out excellent productions; Bernard Hewitt, a quiet, scholarly man, who reasoned most profitably with his workers; and John Mason Brown, who was companionable and witty. These three, like others not mentioned, knew well the handling of theater and plays, students and audiences, that is, they knew their job. The Department and the University are grateful to them and proud of these years of work in drama and dramatics.

Summer directors who have given outstanding service are Mary V. Harris, Hortense Moore, Evelyn Clinton, Maurice Browne, and Lennox Robinson. The Little Theatre was built under the supervision of Carl Glick and the theater in the Student Union building under Barnard Hewitt.

H. G. MERRIAM,
Emeritus Professor of English

Sincere appreciation to Play Production Department for fifty years of fruitful service on MSU campus and hearty well wishes for future growth.

LUTHER A. RICHMAN,
Dean, College of Fine Arts

In 1953 I saw the campus of the State University of Montana for the first time since 1919. When I remember the crude beginnings of playmaking and play production at Missoula and compare that period with the present situation I feel vastly encouraged about the possibility of restoring the theater to a central cultural place in our western states.

HOWARD MUMFORD JONES,
Professor of English, Harvard Univ.
Instructor in English, MSU, 1917-1919

One of the proudest and happiest theatrical memories is that, thirty-three years ago, with the Montana Masquers under Alexander Dean's brilliant direction, Ellen Van Volkenburg and I played Consuelo and He respectively in the first production in English of Andreyev's "He Who Gets Slapped." E. V. V.'s recollection is that we were both rather good, mine that we were — I in particular — remarkably bad! We agree however that, taken as a whole, Dean's production of the play made rings around any which we have seen since. . . . We agree too in remembering with vivid pleasure the great personal kindness which we were shown by everyone on the campus — a very happy memory which is personified for us in our old friend Dr. Merriam. To those of us who truly love the theater the outstandingly known, able, and distinguished tradition of the Masquers has been a lifelong encouragement, and I am very proud to think that I have played a tiny part in it. My warmest congratulations in the Jubilee.

MAURICE BROWNE,
Guest Artist, Montana Masquers, 1921
Director, Montana Masquers, Summer 1922

1919-1926 — and now 1954. And once again I feel myself a part of the University Theatre of Montana State University. In 1912, as a student, I took part in plays given on the campus. In 1926, as a faculty member and director of the Masquers, I was present when the first Little Theatre in Montana in Simpkins Hall was dedicated. And now I am happy to salute you on the 50th anniversary of play production on the campus. I wish I could be with you and live over again the joyous years I spent at Montana State University. The fifty years of creative endeavor in the drama at Montana shines clear, definite, and inspiring. Godspeed to the next fifty years of the University Theatre, and may every play produced be a great success.

CARL GLICK,
Director, Montana Masquers, 1925-27
Montana Masquer, 1915-1919

. . . I was a member of Masquers, 1914-1917, and we had a wonderful time doing "Quality Street," "An American Citizen," and Galsworthy's "The Silver Box" . . .

As for Alec, he arrived in Missoula the fall of 1920; revolutionized University dramatics by producing "Seven Keys to Baldpate" . . . at the Liberty Theatre instead of Main Hall Auditorium, and later toured the state with the University company . . . I wish I could remember more for you, but I send you all sorts of good wishes for the anniversary celebration, and I wish I might see your production of "The Lady's Not for Burning."

MRS. ALEXANDER DEAN,
Montana Masquer, 1914-1917

. . . I took part in dramatics during the years 1916-1920. In those days plays were put on in the auditorium of University Hall.

. . . For dressing rooms and makeup rooms we used the space behind the stage and the offices of professors adjacent to the auditorium. I remember that the makeup room was generally in Professor Scheuch's office which was behind the stage and under the tower. It was not unusual to see him with grease paint on his clothes for several weeks after a production. You can well imagine that dramatics was not too popular with the faculty members whose offices were on the second floor of the University Hall. . . .

TOM W. SWEARINGEN,
MSU Maintenance Engineer
Montana Masquer, 1916-1920

Student memories: Painting scenery with cold water in the old Liberty Theatre; first directing task as a sophomore on the Main Hall stage; acting in three plays in nine weeks under Alexander Dean's direction in Simpkins.

Memories as a faculty member: Productions of "Bury the Dead," "Sabine Women," "Royal Family," "Saint Joan," "School for Scandal" in the Student Union Theatre; the active interest and loyalty of over two hundred students in Masquer productions 1937-38; the enthusiasm and entertaining interest present in the invitational productions, 1936-38. Best wishes on "Lady."

DONAL HARRINGTON,
Professor and Senior Director, University
of Washington
Director of Drama, MSU, 1936-1938
Montana Masquer, 1924-1928

The American Theatre depends, not upon Broadway but, upon the University, Civic, and High School Theatres. The Masquers Club has been a decided force in the development of theatrical ability and appreciation, affording students the opportunity to learn the art of acting and production and bring to Missoula audiences plays of quality which they would not otherwise see.

I owe my interest in and further study of dramatics to my membership in the Montana Masquers.

ANN REELY,
Director, Missoula Junior Theatre
Montana Masquer, 1918-1920

It is quite a surprise to learn that the University Theatre is having a 50th Anniversary and it is most fitting that the occasion be marked by an appropriate celebration.

... While I was in school the Little Theatre in Simpkins Hall was built and the drama department had a home for the first time. Prior to the Little Theatre we used the convocation hall on the second floor of Main Hall.

I sincerely wish you and the Theatre well in this 50th anniversary celebration and am happy that my son will be able to participate in commemorating the occasion.

D. GORDON ROGNLIEN,
Attorney at Law, Kalispell
Montana Masquer, 1926-1930

I consider myself fortunate to have shared, if only for four years, in the half century of theatre at Montana State University. I worked tremendously hard (those were the days of a one-man theatre staff), learned a lot, and I hope taught a good deal. From my Missoula days I remember with particular pleasure "Twelfth Night" with Pete Malloy as Toby Belch, Bob Bates as Malvolio, and Maryalys Marrs as Viola; Dave Duncan as Walter Burns in "The Front Page" and as Custer in "More Died Than Men" (which opened the theatre in the Union Building), and "The Knight of the Burning Pestle." Congratulations!

BARNARD HEWITT,
Professor and Director of Graduate Studies
in Drama and Theatre, U. of Illinois
Director of Drama, MSU, 1932-1934
Guest Director, Summer 1946

May I wish you every success with your play schedule for the year.

ARNOLD S. GILLETTE,
Associate Director, University Theatre,
University of Iowa
Montana Masquer, 1924-1928

... My earliest memories of University Theatre date back to the late 20's and early 30's when Bill Angus was in charge of the drama department. I believe the first play I attended in Simpkins Hall was either "Granite" or "Devil's Disciple." Both were excellent.

During Barney Hewitt's years in Missoula, I recall two plays especially: "Front Page," which was considered daring and caused much comment, and Molnar's "The Swan," because I had a great deal of enjoyment playing a small part.

In recent years the high standard of production has been maintained and even surpassed in such fine performances as the Moliere comedies, "Antigone," "Our Town," and others.

All of us who love the theatre are happy in the knowledge that we can count on the Masquers to continue to bring us consistently fine entertainment.

May you live ten thousand years.

MARY V. HARRIS TAIT,
Guest Director, Summer 1943
Guest Actress, Summers 1945 and 1946

Simpkins Hall was hardly a glamorous home for college theatre but it had a kind of luminosity under the direction of Carl Glick, Bill Angus, and Alexander Dean. Somehow the acting — whatever its setting — has stayed in my mind: Dorothy Gordon in "Wife to a Famous Man" and almost every creature in "Chanticleer."

EVELYN CLINTON,
Director of Drama, Wells College
Montana Masquer, 1924-1928
Guest Director, Summers 1944 and 1947

My association with the Drama Department has always been most memorable and pleasant. Since my connection with the University Theatre was only during two summer sessions I feel free in offering my congratulations to all of those who have given generously of their time, talents, and energy to bring culture, education and entertainment to Montana. The students with whom I had the pleasure of working displayed a genuine interest in furthering theatre activity.

CLEMEN M. PECK,
Technical Director, University Theatre, Temple University
Guest Technical Director, Summers of 1947 and 1949

... One thought about Montana drama comes to mind continually. This is the recollection of a spirit and an interest of all participants unlike anything I had ever seen before. This kind of spirit exemplifies the cooperative spirit that make opera possible through a smooth running operation combining the facilities and talents of two departments. This is the kind of spirit that makes it a pleasure to do a job that can often be quite unpleasant. Writing this makes me a little homesick. . . . My best wishes for a successful year.

DAVID W. WEISS,
Technical Director, University Theatre, University of Virginia
Technical Director, MSU Theatre, 1951-53

THE WORD'S THE THING

The supernatural has always been sure bait for the playwright and never more than at present. To cite a few examples, witness *Bell, Book and Candle*, *The Innocents*, *The Lady's Not for Burning*, and *The Crucible*, this last-named play being the one chosen by *The Masquers* for a reading early next year. Such sulphurous concern is likely to bewitch and bewilder some listeners who may at times be at odds as to which witch is which.

During the last half decade Christopher Fry's comedies (some call them fantasies) have been winning ready audiences both here and abroad. Tonight's play is perhaps the most popular of a growing list of successes. Ever since *The Lady* was presented to enthusiastic Londoners in 1949 and transferred to New York the next year, its author has been genially nudging the redoubtable T. S. Eliot to move over in his seat as foremost writer of poetic drama. To which gesture Mr. Eliot coldly reacts, saying, "If the young man wants to be a poet he must first learn to be less poetical." A judgment with which some of Mr. Fry's critics will be inclined to agree.

While tonight's play is eminently fitted for the theater, a previous reading of the text, or, as second choice, a subsequent reading of it will greatly enhance an appreciation of the author's immense versatility. For at times his words come so trippingly and are so freighted with metaphor and literary allusion that the ear often fails to catch their full meaning. Some of the speeches, too, are sheer nonsense, but even then the eye helps to make the nonsense more nonsensical.

Among the devout admirers of Christopher Fry are young people of college age, for, according to London newspapers, it is they who throng the theaters where a Fry production is billed. The surplusage of almost everything: paradox, pun, witty dialogue, extravaganza, bounce and whirl — these are obviously but partial reasons for all this enthusiasm. Perhaps a better reason is the strange mixture of romance and realism in such a production as we have tonight. It lacks the harshness of an O'Neill play or the cold glitter of one by Eliot. Fry has declared against realism. "Trampling materialism" he terms it. In one of his essays (and he writes these as well as he does his plays), he calls comedy "an escape not from truth, but from despair; a narrow escape into faith." And in tonight's play his soldier-hero, Thomas Mendip, cries out, "Shall we not suffer as wittily as we can?" Thus despite seeming nonchalance, Fry is deeply serious, asserting that he always "thinks of his plays first as tragedies." Brooks Atkinson generalizes half-humorously as follows: "Mr. Fry may be deficient in talent, but he has a touch of genius."

Let me now complete the lines which I began in the title of this comment:

. . . The word's the thing
Wherein to catch a thought and make it sing.

Most of us enjoy the singing of Christopher Fry even if at times it sounds off key.

RUFUS A. COLEMAN