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The Madwoman of Chailot

SIMPKINS LITTLE THEATRE

MONTANA STATE UNIVERSITY THEATRE

November 13, 14, 15, 16, 17, 1951

MONTANA STATE UNIVERSITY THEATRE
AND
MONTANA MASQUERS

PRESENT

The Madwoman of Chaillot

A COMEDY IN TWO ACTS

BY

JEAN GIRAUDOUX

Adapted by MAURICE VALENCY

LeROY W. HINZE, Director

DAVID W. WEISS, Technical Director

C A S T

(In Order of Appearance)

THE WAITER.....	FALLE NELSON
THE LITTLE MAN.....	LANE JUSTUS
THE PROSPECTOR.....	DEAN JELLISON
THE PRESIDENT.....	DICK BARSNESS
THE BARON.....	HARRY CONNICK
THERESE.....	CAROL MURRAY
THE STREET SINGER.....	CHARLES STONE
THE FLOWER GIRL.....	CECILIA TWILDE
THE RAGPICKER.....	JACK SHAPIRA
PAULETTE.....	NANCY DAHL
THE DEAF-MUTE.....	GORDON GERRISH
IRMA.....	CLAIRE KULAWIK
THE BROKER.....	BOB HOYEM
DR. JADIN.....	BILL SIMMONS
COUNTESS AURELIA, The Madwoman of Chaillot.....	JOAN HARDIN
THE DOORMAN.....	JIM WHITE
THE POLICEMAN.....	DOUGLAS ANDERSON
PIERRE.....	DEAN JOHNSON
THE SERGEANT.....	LARRY KADLEC
THE SEWER-MAN.....	LOUIS ELMORE
MME. CONSTANCE, The Madwoman of Passy.....	MARY M. MAURER
MME. GABRIELLE, The Madwoman of St. Sulpice.....	MARJORIE LOVBERG
MME. JOSEPHINE, The Madwoman of La Concorde.....	PAT KOOB
THE PRESIDENTS.....	DICK BARSNESS, BOB HOYEM DON LEITCH
THE PROSPECTORS.....	DEAN JELLISON, DOUGLAS ANDERSON HENRY PRATT
THE PRESS AGENTS.....	LOUIS ELMORE, HARRY CONNICK PAUL ROHNKE
THE LADIES.....	JOAN DURKIN, NANCY DAHL, CAROL MURRAY
THE ADOLPHE BERTAUS.....	JIM WHITE, LANE JUSTUS, ART LUNDELL

SCENES

ACT I

The Cafe Terrace of Chez Francis

10-Minute Intermission

ACT II

The Countess' Cellar — 21 Rue de Chaillot

Music for La Belle Mazur (La Belle Polonaise) especially composed by
Alexander Haas

Music for Champagne Mazurka, and incidental music in last scene,
especially composed by Albert Hague

PRODUCTION STAFF

Assistant to the Director	Charles G. Cromwell
Stage Manager	Nancy Hays
Master Carpenter	Anthony L. Kadlec
Stage Crew	Dale Wing, Joan Ward, Tom Kilpatrick, EDr 16 Class
Master Electrician	Charles Schmitt
Assisted by Maxine Taylor	
Costume Mistress	Joan Ward
Assisted by Nancy Hays, Clarabell Barsness, Naomi Bach	
Property Mistress	Donna Mithun
Assisted by Jamie Stewart, Mary Pat Murphy, Mary Swearingen, Norma Iler	
Makeup Artist	Irene Stritch
Assisted by Alice Ann Buls, Helen Hayes, Katherine Hetler, Phyllis Kind, Karen Whitett, Larry Kadlec	
Dance Directed by	Maxine Taylor
Pianist	Bill Simmons
Program Cover	Jerry Huhn
Publicity	Art Lundell
Box Office Manager	Jean Linscheid
Box Office Staff	Nan Hubbard, Joan Ward, Beverly Praetz
Theatre Secretary	Maxine Taylor
Ushers	Spurs

ACKNOWLEDGMENTS

We wish to thank PETE'S FUR SHOP, THE MINT BAR, MATSON'S SECOND HAND STORE, PHI ALPHA DELTA and the many individuals who have loaned us costumes and properties for THE MADWOMAN OF CHAILLOT.

THE MADWOMAN OF CHAILLOT

"Wherever the poor are happy, and the servants proud, and the mad are respected," says the corporation president in this play, "our power is at an end." The "power" in question is, of course, the legacy of the industrial age, the new Age of Gold. This entire play is a study in irony; because human values are no longer normal or predominant it is the abnormal, the poor, the "mad" who must uphold the dignity of man. It is not "reasonable" to be human anymore; to be soulless and unscrupulous is the way to "get ahead," and nothing else is important to the realistic.

Thus in such a world to be human is not only to be "mad" but to be free. The Madwoman is not bound by the values (or lack of values) of what "is." But her appeal and strength do not come from her eccentricities themselves; ordinarily these make her ridiculous and ineffectual. In her essentially healthy humanity is the real basis of her power and triumph. Behind her silliness is a power which cleanses and reaffirms. It does not depend on ordinary logic, but on insight and intuition — which is but another way, it seems, of being truly human. Like the underground world in which the Countess operates, the forces from which she draws her strength lie beneath the regimented nature of mass-man.

Jean Giraudoux moves, at times deftly, along the uncertain borderland between illusion and reality. Sometimes his fantasy and caricature are more fascinating than convincing, more immediately "clever" than effectively analytical. But the over-all conception carries us theatrically through the least satisfactory scenes — we are disturbed and amused by as zany a group of characters as one would care to imagine.

BYRON R. BRYANT.

COMING ATTRACTIONS

MACBETH — January 29, 30, 31, February 1, 2 Simpkins Little Theatre
PAPA IS ALL (Minnesota Touring Theatre)—February 13..... Student Union
HARVEY — April 15, 16, 17, 18, 19 Simpkins Little Theatre

The patrons who purchased single admission tickets for THE MADWOMAN OF CHAILLOT 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 \$1.80 plus your single admission seat check will purchase tickets for MACBETH, PAPA IS ALL and HARVEY.