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ALL THE KING'S
MEN

FIFTY-SIXTH SEASON
MONTANA STATE UNIVERSITY SCHOOL OF FINE ARTS
DEPARTMENT OF DRAMA

and
MONTANA MASQUERS

present

ALL THE KING'S MEN

by

Robert Penn Warren

FIRMAN H. BROWN, JR., Director

RICHARD H. JAMES, JR., Designer and Technical Director

Costumes designed by Sarah James

OCTOBER 29, 1960, ROCKY MOUNTAIN THEATER CONFERENCE,
BOZEMAN

NOVEMBER 3, 4, 5, 1960, MONTANA STATE UNIVERSITY, MISSOULA

CAST

(in order of appearance)

Professor	Alan J. Naslund
Tiny Duffy	Jerry Hassinger
William Larsen	Jim Baker
Tom Stark	Dick Stephenson
A Man	Larry Loendorf
Jack Burden	Jim Polk
Anne Stanton	Elaine Blethen
Lucy Stark	Katy VanAelstyn
Dr. Adam Stanton	James Morrow
Judge Irwin	Kirk Buls, David Hunt*
Sugar-Boy	Dennis Craig
Sadie Burke	Desiree Collette
Willie Stark	Ray Stewart
Mother of Jack Burden	Shirley Cole
Slade	Larry Loendorf
A Second Man	Jim Baker
Frey	Stewart Miller, Larry Loendorf*
A Third Man	Jim Baker
The Crowd	Members of the Company

There will be a ten-minute intermission following Act I and Act II.

*Bozeman performance.

PRODUCTION STAFF

Assistant to Mr. Brown	David Hunt
Assistant to Mr. James	Dick Willis
Stage Manager	Bill Lensing
Lighting	Dick Willis, head; Claudette Johnson, Bill Lensing
Sound	Eileen Gallagher
Make-up	Bill Anderson, Gerald Hopkins, Diane Kenyon, Montana Venne
Scenery Construction	Alice Curdy, Jim Dullenty, Louis Garcia, Richard Haugen, Claudette Johnson, Don Kinney, Bill Lensing, Patricia McCallum, Deanna Mencarelli, William Napton, Dorothy Pemberton, Tam Scriven, Leslie Shumate, Ron Stevens, Ed Taylor, Dick Willis
Costume Construction	Ione Hutchings, Gerald Hopkins, Margo Maxon, Geri Mueller, Diane Stokes
Box Office and House Manager	Ray Maidment
Publicity	Nancy Donner
Program Cover	Douglas Bankson
Posters	Douglas Grimm
Theater Secretary	Martha Comer
Photography	Cyrile Van Duser

Produced by Special Arrangement with Dramatists Play Service, New York.

COMING ATTRACTIONS

THREE ORIGINAL ONE-ACT PLAYS, Masquer Theater, Nov. 17-19.

SEPARATE TABLES, Masquer Theater, Dec. 1-4.

AM AHL AND THE NIGHT VISITORS, University Theater, Dec. 4.

NINOTCHKA, Community Theater (Roxy Theater), Nov. 9-12.

DINO, Missoula County High School, Nov. 16, 17, 18.

Exhibitions in the Fine Arts Building: November, RUDY AUTIO,
MSU Art Faculty, Ceramics and Sculpture.



GOOD OR EVIL?

"All the King's Men," as a compelling portrait of American politics, not only traces the phenomenal rise to power of an unscrupulous Southern dictator, but also raises profound ethical questions centering around the moral decay of its leading characters, the lust for power, and the age-old problem of good and evil.

Robert Penn Warren's dramatic version of his book, which began as a poetic drama, "Proud Flesh," and later appeared in movie and television versions, traces the career of Willie Stark, who strikingly resembles the late Huey Long, Louisiana's famed Kingfish of the 1930's. Warren admits that "the career of Long and the atmosphere of Louisiana . . . suggested" this work, but he quickly adds that "suggestion does not mean identity." However, one notes close similarities, and even parallels, to developments in the life of Long, in Willie's humble beginnings, his obsession for personal power, his creation of a dictatorial political machine, and his death at the hands of an assassin. The link with Long, although of historical interest, is incidental to such disturbing questions as to why Willie's nefarious methods are sometimes part of political life.

Willie launched his political career as a naive, idealistic country clod who wants only to advance the social welfare of his people. After being double-crossed by the political machine in power, Willie becomes a rabble-rousing demagogue and vaults to power. Then, through the most morally corrupt means, he achieves some of the goals which first inspired him when his motives were more pure. Perhaps they never changed. At least the "red neck hicks" accorded this wise, bawdy man the cloak of greatness.

The central issue, of course, transcends his motives. Willie questions the absolutes of good and evil, which for some, are a part of modern political morality. For him, good and evil are relative to the hard, crusty facts of political life. As Willie says, "someone has to get down in the mud . . . you've got to make . . . plain simple goodness . . . out of badness . . . because there's nothing else to make it out of."

But what is the cost of Willie's success . . . symbolized by the multi-million dollar memorial hospital for his people? He perverted the democratic political process by exploiting the emotions, irrationality and greed of man. He destroyed decent people, forcing the most honorable of all to self-destruction, and, even more tragically, morally corrupting others. Wherever he put his hand, "it was ruin." And ultimately his own personal character is corrupted by power.

"All the King's Men" is also the story of Jack Burden, a remnant of the genteel Southern aristocracy, who served as Willie's press agent, confidant, special investigator and errand boy. Although one of Willie's loyal hatchetmen who plays the role of wise-cracking cynic, Jack's struggle to rediscover his own tradition parallels Willie's story. And Mr. Warren brings us to this rediscovery, and to Willie's "late conversion," in the convulsive closing scene of the play.

Although the Willie Starks are of a partially forgotten era of American politics, these moral questions posed by Mr. Warren are still disturbingly with us today.

CLIFTON WILSON

Department of Political Science, Montana State University