

LINDENWOOD COLLEGE  
DEPARTMENT OF SPEECH

*presents*

# SATIRE IN TRIO

*Directed by*  
PAULA MOORE AND SANDRA SNIDER

*Under the supervision of*  
ROBERT DOUGLAS HUME

A Project in Speech 390

ROEMER AUDITORIUM  
LINDENWOOD COLLEGE  
FRIDAY EVENING, MARCH 5, 1954  
EIGHT O'CLOCK

## A MATTER OF HUSBANDS

(A Hypocritical Satire)

By FERENC MOLNAR

*Co-directed by Paula Moore and Sandra Snider*

The Earnest Young Woman . . . . . Sandra Snider\*

The Actress . . . . . Paula Moore\*

Scene: The Boudoir-Sitting room of the Actresses's apartment  
in Budapest.

Time: Late afternoon of the present day.

## QUEENS OF FRANCE

(A Deceitful Satire)

By THORNTON WILDER

*Directed by Paula Moore*

Mlle. Marie-Sidonie Cressaux . . . . . Barbara Gelman  
(A young woman of questionable character)

M. Cahusac . . . . . Douglas Hume\*  
(A shady lawyer)

Mme. Pugeot . . . . . Mary K. Pinckney\*  
(A middle-class housewife)

Mlle. Pointevin . . . . . Celia Bay  
(An early middle-aged school teacher)

Old Woman . . . . . Gloria Bursey\*

Scene: M. Cahusac's office, New Orleans.

Time: A spring morning during the latter half of the nineteenth  
century.

Produced by special arrangements with Samuel French, New York

## OVERTONES

(A Psychological Satire)

By ALICE GERSTENBERG

*Directed by Sandra Snider*

Harriet . . . . . Judy Smith  
(A cultured woman)

Hetty . . . . . Eunice Sheley\*  
(Her primitive self)

Margaret . . . . . Barbara Biningert†  
(A cultured woman)

Maggie . . . . . Patt Wilkerson†  
(Her primitive self)

Scene: Living-room of Harriet's New York apartment.

Time: The present. A spring afternoon.

Produced by special arrangements with Longmans, Green, N.Y.

## STAFF

Directors . . . . .	Paula Moore, Sandra Snider
Stage Manager . . . . .	Chloe Burton
Assistant Stage and Property Managers . . . . .	{ Margaret Lee Doumany Anne Turner Carol Knight
Chief Electrician . . . . .	Patti Puckett
Assistant Electricians . . . . .	{ Anne Ashcraft Marilyn Zimmerman
Make-up Manager . . . . .	Jan Gordon
Make-up Assistant . . . . .	Mary Lou Merrill
Wardrobe Manager . . . . .	Sammie Lou Henry
House Manager . . . . .	Joanne Petefish
Ushers . . . . .	{ Anne Arthurs Babs Carter Mary Lillian Cook Gina Davis Carolyn More Julie Rasmussen

\*Members of Alpha Psi Omega

†Pledges to Alpha Psi Omega

There will be a ten minute intermission between  
*Queens of France* and *Overtones*

## ACKNOWLEDGMENT

The Department of Speech sincerely thanks Mr. Charles Bushnell and staff and all others who have given assistance in the staging and production of these plays.

## DEPARTMENT OF SPEECH

Juliet Key McCrory\*, *Chairman*

Martha May Boyer, *Radio and Television*

Robert Douglas Hume, *Theatre Arts*



## NOTE

Ferenc Molnar (1878-1952) has been the most widely known playwright of Hungary. *The Devil* earned him international fame in 1907. *Liliom* (1908) is his most famous work; in 1945, it was made into a musical, *Carrousel*. He is also acclaimed for *The Guardsman* (1911), *The Swan* (1914), *Fashions For Men* (1915), and *The Play's The Thing* (1920). He was very prolific. Entertainment was his chief aim; and he shows imagination, wit, and sophistication in his writing. The note of cynicism observable in *A Matter of Husbands* is rare in his plays. He is mostly froth and sugar-coating.



Thornton Niven Wilder (1897- ) is an American author and dramatist. He established an international reputation as a novelist in 1927 with *The Bridge of San Luis Rey*. His importance as a dramatist dates from the production of *Our Town*, one of the outstanding successes of the 1938 season and the Pulitzer Prize Play of that year. His next most important play is *The Skin of Our Teeth*, the Pulitzer Prize winner of 1943. He is noted for his quiet and distinguished style. His smooth technique, graceful craftsmanship, and interest in the past are well exemplified in *Queens of France*.



Alice Gerstenberg was one of the leaders in the American Little Theatre Movement during the second and third decades of this century. She has written a number of one-act plays. *Overtones* (1913) is her most widely produced piece. A number of successful actresses have appeared in it, among them Ursula Faucett and Lily Langtry. A three-act version of *Overtones* was the first long play to use the dialogue of the subconscious selves of the characters. It was the forerunner of such plays as O'Neill's *The Great God Brown*.