

LINDENWOOD COLLEGE
• DEPARTMENT OF SPEECH

PRESENTS

A Program Of One-Act Plays

Acted by Students in Dramatic Art

Designed, Constructed, and Staged by Students in Stagecraft

Directed by Robert Douglas Hume

ROEMER AUDITORIUM
LINDENWOOD COLLEGE
ST. CHARLES, MO.

FRIDAY EVENING, MARCH 11, 1949, 8:00 P. M.

A Matter Of Husbands

(A Satiric Comedy)

By *Ferenc Molnar*

The Earnest Young Woman MIRIAM SHELTON
The Actress JEAN ROBB

Scene: The boudoir-sitting room of The Actress's apartment in Budapest. Late afternoon of the present day.

Overtones

(A Psychological Fantasy)

By *Alice Gerstenberg*

Harriet, a cultured woman JOANNE COX
Hetty, her primitive self MARTHA DUSCH
Margaret, a cultured woman BILLIE WHITNELL
Maggie, her primitive self BARBARA WALTNER

Scene: Living-room of Harriet's New York apartment. An afternoon in Spring, 1915.

Costumes designed and executed by Margery Marcellus, Nancy Boyd, and Betty Orr.

Produced by special arrangements with Longmans, Green, New York.

The Far-away Princess

(A Romantic Idyll)

By *Hermann Sudermann*

Rosa, maid at the Fairview Inn **PATRICIA STULL
Frau Linda Lindemann, owner
of the Fairview Inn SUZANNA BINGHAM
Fritz Strubel, a student,
tutor, and poet *DOUGLAS HUME
Frau von Halldorf, an aristocratic
social climber *FOLSTA BAILEY
Liddy von Halldorf, her vigorous
daughter **MARY LOU MCNAIL
Milly von Halldorf, her anemic
daughter SUZI FINNEY
The Baroness von Brook, maid of
honor to H.R.H. JOAN REED
H.R.H., the Princess Marie-Louise
von Geldern JEANNE GROSS

Scene: The walled garden of the Fairview Inn, a mountain resort in central Germany. A summer afternoon in 1896

*Members of Alpha Psi Omega

**Pledges to Alpha Psi Omega

Costumes by St. Louis Costume Co

Staff

Stage Manager.....	CAROL GREER
Assistants.....	AUDREY BALLARD JEAN MEYERHOFF LOUISE BRAZ
Electrician.....	FRANK WYHS
Shop Technicians.....	CAROL GREER JEANNE GROSS AUDREY BALLARD FOLSTA BAILEY SUZANNA BINGHAM JEAN ROBB BARBARA WALTNER JOANNE COX
House Manager.....	MARIE KOCH

The Department of Speech sincerely thanks all who have given assistance in the staging and production of these plays.

DEPARTMENT OF SPEECH

JULIET KEY McCRORY, Chairman
MARTHA MAY BOYER, Radio
ROBERT DOUGLAS HUME, Theatre Arts

NOTE

FERENC MOLNAR (1878-) is the most widely known playwright of Hungary. *The Devil* earned him international fame in 1907. *Lilom*, 1908, is his most famous work; and he is also acclaimed for *The Guardsman*, 1911, *The Swan*, 1914, *Fashions for Men*, 1915, and *The Play's the Thing*, 1920. He has been very prolific. Entertainment is 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.

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 fore-runner of such plays as O'Neill's *The Great God Brown*.

HERMANN SUDERMANN (1857-1932) was one of the German naturalists who was occasionally tempted into romanticism, as in *The Far-Away Princess*, 1907. Here we see a strange blend of the two styles and points of view. His excellence lies in his craftsmanship and his theatrical sense. *The Far-Away Princess* is one of his most subtle and delicate works. Its dramatic technique is considered outstanding. He wrote a number of one-act plays, but he is chiefly remembered for *Magda*, 1896, and *The Joy of Living*, 1902.