

1941

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CAP AND DAGGER

PRESENTS ITS EXPERIMENTAL PLAY

'LILIOM'

A LEGEND IN SEVEN SCENES

BY

FERENC MOLNAR

DIRECTED BY ROBERT SCHARMANN

ASSISTANT DIRECTOR---FLORENCE DIETRICH

SET DESIGN BY ANNE RANDLE

PRODUCTION MANAGER

CLARA YAHLE

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PRODUCED BY SPECIAL ARRANGEMENT WITH  
SAMUEL FRENCH OF NEW YORK  
BUCKNELL UNIVERSITY, DEC. 10 AND 11, 1941



## TEXTBOOKS

Marie .....	Sara Diferderfer
Julie .....	Jeanne Greenig
Mrs. Muskat .....	Alice Zindel
Liliom .....	Spencer Roberts
Three Servant Girls .....	{ Dorothy Wolfe Jane Nagro Margaret Gemmil
First Plainclothes Policeman .....	Theodore Cohen
Second Plainclothes Policeman .....	William Wasserstrom
Mother Hollunder .....	Isabella Harris
Ficsur (the Sparrow) .....	Richard Houg
Young Hollunder .....	James Donaldson

Lewisburg, Pa.

Lewisburg

Wolf Beifeld .....	James Tallon
Linzman .....	Melvin Sommer
First Mounted Policeman .....	Samuel Gibson
Second Mounted Policeman .....	Paul Rosenstein
A Doctor .....	Edmund Field
First Heavenly Policeman .....	Britton Saterlee
Second Heavenly Policeman .....	Robert McKernan
An Old Guard .....	George Mercier
A Richly Dressed Man .....	Richard Moore
A Poorly Dressed Man .....	Robert Lipman
The Magistrate .....	George Egan
Louise .....	Shirley Higgins

318 Market Street



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## SYNOPSIS

Scene I. A lonely spot in an amusement park in Budapest, Hungary, 1910.

Scene II. A photographer's studio several months later.

— INTERMISSION —

Scene III. The same as Scene 2. Later the same day.

Scene IV. A railroad embankment. An hour later.

Scene V. The photographer's studio. Half an hour later.

— INTERMISSION —

Scene VI. A courtroom in the beyond.

Scene VII. Julie's cottage. Sixteen years later.

<p><b>DONALD ROSS PHOTOGRAPHER</b></p> <p>STUDIO AT 211 Market Street Lewisburg, Pa.</p>	<p><b>MILTON'S LEADING — GIFT SHOP —</b></p> <p><b>BUOY'S STATIONERY</b></p> <p><b>MILTON, PA.</b></p>
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## STAFF

BUSINESS MANAGER—NELLE LOUISE DEAN

ADVISER—C. WILLARD SMITH

ASSISTANT PRODUCTION MANAGER—WILLIAM BYRNES

STAGE MANAGER—Graham Tappan.

Stage Crew—Albert Bacon, Elva Ahrensfield, Marcia Hart, Merle Clark, John Waroblak, Richard Zott, Myron Caverly, Augustus Cadwallader, Douglas Richardson, Carol Goodwin.

SCENERY—Carol Goodwin.

Carolyn Gebhart, June Ireland, Lee Riegner, Jean Pearce, Betty Evans, Mary Forrest, Paul Bosted, Andrew Babchak, Bushnell Fullerton, Graham Tappan, Augustus Cadwallader, Elva Ahrensfield, Doris Green, Eleanor Greene, Jean Bell.

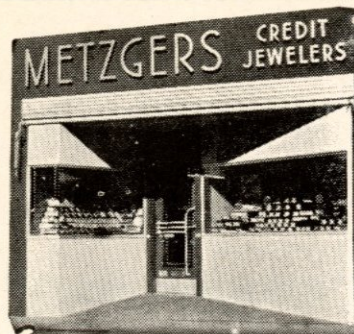
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## STAFF—(Continued)

SPECIAL EFFECTS—Anne Randle.

Elizabeth Becker, John Parachini.

COSTUMES—Ruth Zimmerman.

Elizabeth Jackson, Janet House, Corinne McDonald, Marie Fro-muth, Margery Corwin, Jean Salisbury, Lydia Greenbaum, Char-lotte Griffin, Peggy Gundy.

PROGRAMS—Lydia Greenbaum.

Gertrude Jones, Jean Shake, Martha Miller, Marion McConnell, Jean Acker.

MAKE-UP—LaVerne Fries.

Jane Nagro, Shirley Higgins, Betty Evans, Fay Myers, Rita Shi-mock, Virginia McCabe, Marion Weist, Ruth Howley, Ruth Bolton. Dorothy Wolfe, Muriel Heise, Olga Zernow.

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STAFF—(Continued)

PUBLICITY—Helen Oak.

Florence Fitzcharles, Jane Salisbury, Clara Jean Walton, Helen Ludwig, Dorothy Lee Grounds,

SOUND EFFECTS—William Roos.

Richard Reiss.

PROPERTIES—Marcia Herrgesell.

Catherine Bunnell, Dorothy Bunnell, Margaret Faust, Eleanor Greene, Alice Leutner, Jeanne Lever, Martha Lloyd, Ruth Lynn, Dorothy Naugle, Donna Perry, Florence Simmons.

LIGHTS—Gene Nicolait.

Helen Oak, Stewart Whittam, Stanley Marshall.

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STAFF—(Continued)

USHERS—Dorothy Benham.

Ruth Stone, Lucy Hoffman, Jean Weber, Janet Leach, Treva Poling.

PURCHASING AGENT—Volney Frankel.

BOOK—Hilda Lubliner.

HOUSE MANAGER—Russell McQuay.

Assistants—William Bowen, Richard Stember.

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Lewisburg, Pa.

## FERENC MOLNAR

LILIOM'S author had his first play, "The Lawyer", produced in Budapest in 1902. It's success was the beginning of many which his plays have earned in theatres throughout the world. To Ferenc Molnar the theatre is an escape, something a little fantastic, and it is his gift for gossamer fabrications, his adroit reversals of the stereotyped dramatic pattern which have made his plays unique in the theatre. There is no better example of this than LILIOM. It's three successful American productions, in 1921, 1932, and 1940, indicate its popularity with audiences in this country.

At the present time Mr. Molnar is living in America, and plans to remain until conditions permit his return to Europe. He is reported to be working on two plays, one of which will be produced on Broadway this season.

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Miss Martha Henderson	Professor and Mrs. Donald Stillman
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CAP AND DAGGER'S NEXT PRODUCTION

## AN ORIGINAL MUSICAL COMEDY

BY GEORGE EGAN AND GENE NICOLAIT

"MERRY - GO - ROUND"  
MARCH 11, 12, 13, 1942

TRYOUTS IN BUCKNELL HALL FOR  
SINGERS, DANCERS, ACTRESSES, ACTORS:

<i>Tuesday,</i>	<i>January</i>	<i>6</i>	<i>8 P. M.</i>
<i>Wednesday,</i>	<i>January</i>	<i>7</i>	<i>8 P. M.</i>
<i>Thursday,</i>	<i>January</i>	<i>8</i>	<i>8 P. M.</i>
<i>Friday,</i>	<i>January</i>	<i>9</i>	<i>8 P. M.</i>
<i>Saturday,</i>	<i>January</i>	<i>10</i>	<i>8 P. M.</i>

LARGE CAST SINGING-DANCING CHORUSES

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## Nobody's Right, But They All Think They Are Right, - A lot They Know.

LILIOM was a product of the Amusement Park and the Carnival. If his morals were a little low, he only reflected the morality of the crowd, who, among strangers sought the thrills of questionable entertainment. His unmarried status was quite an asset in attracting business to Mrs. Muscat's Merry Go-Round. Putting his arms around the waist of his feminine pleasure seekers was good business. Their social status denied them many pleasures and they were not averse at all to a little surreptitious emotion. Sally Rand has an immense secret following of the folks who are quite respectable back home. All the disreputable side shows of the Bloomsburg State Fair come back year after year. Certainly a lot of scum society in this neck of the woods must support them. Liliom may have barked a little louder than the rest of the pack, but there was plenty of cooperation and response in that free-masonry of the crowd.

There is a cause for every fallen woman, indeed, for every mis-spent life and some Heavenly Cop will eventually divulge the truth. Our social sins create wars and famine and wholesale slaughter and another Heavenly Cop will some day hold us responsible for our individual contributions.

Liliom, with all his fine sins had some outstanding virtues. Once that he was married he gave up a livelihood that was rather inconsistent for a husband. That took a lot of courage, giving up economic security, to play fair with his new bride. Was he personally to blame for not having a trade or sufficient mental equipment to adapt himself to other means of making a living. He was not lazy and he was still young and ambitious. After all the cause of evil is more to be censored than its offspring.

The great virtue of the New Deal is providing opportunity for idle hands, to avoid a crop of criminals, human parasites and revolutionary fire brands. And what you said and what you did and what you failed to do are the material that create our Lilioms. And no Heavenly Cop will be deceived in the least degree of our fair share of responsibility. For all have sinned and come short of a righteous life.

The source of the odors that effuse from the Self-righteous are seldom recognized by the owners. But the right Heavenly Cop will direct them to their right pew with all the smelly significances of those who think they are right. Pugh! a lot they know.

PAYNE, '09  
"On The Quadrangle"

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# THE HISTORY OF THE CITY OF BOSTON

FROM THE FIRST SETTLEMENT  
TO THE PRESENT TIME  
BY  
JOSEPH NEALE

VOLUME I  
FROM THE FIRST SETTLEMENT  
TO THE YEAR 1630

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1825

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