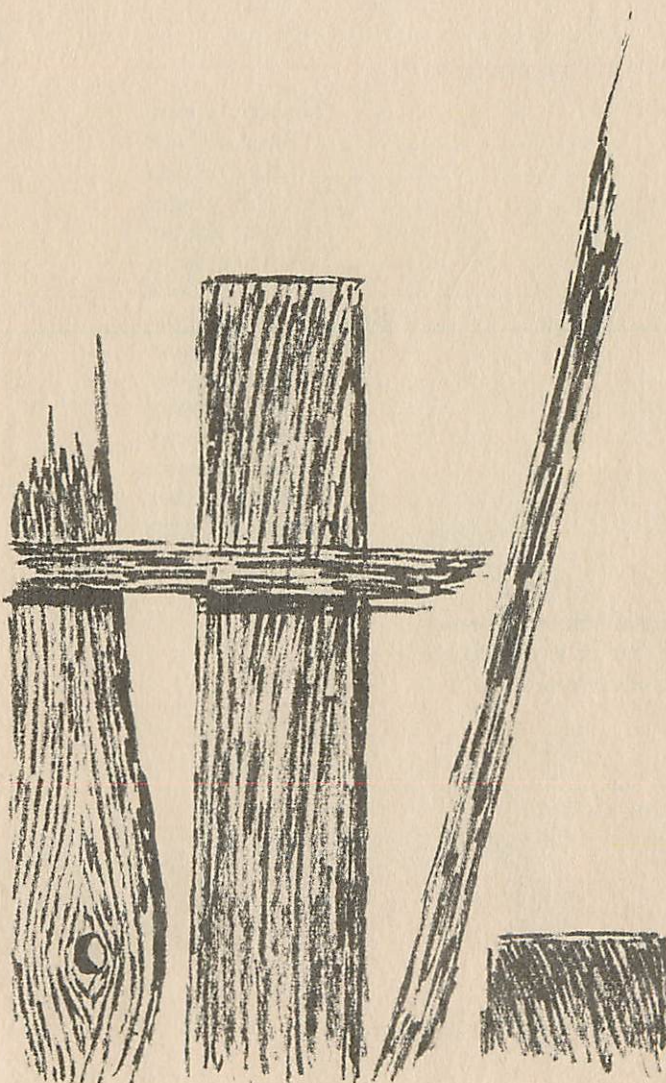


E/351  
1969

SERJEANT  
MUSGRAVE'S  
DANCE

JOHN  
ARDEN



DALTON THEATRE . . . . KALAMAZOO COLLEGE

February 27, 28, March 1, 1969

SERJEANT MUSGRAVE'S DANCE

*an unhistorical parable*

by John Arden

Direction and Setting by *Clair Myers*

Costumes by *Jo Graham*

C A S T

(in order of speaking)

SPARKY . . . . . Timothy House  
HURST . . . . . Donald Pearl  
ATTERCLIFFE . . . . . Marc Cessna  
BLUDGEON, THE BARGEE . . . . . Gil B. Hager  
MUSGRAVE . . . . . Robert Schrag  
PARSON . . . . . Lawrence Bajor  
MRS. HITCHCOCK . . . . . Mary Van Vleck  
ANNIE . . . . . Rebecca Bloomquist  
CONSTABLE . . . . . Michael Ackerman  
MAYOR . . . . . Robert Kingsley  
SLOW COLLIER . . . . . Peter Young  
PUGNACIOUS COLLIER . . . . . Timothy Shaw  
EARNEST COLLIER . . . . . Paul Stimson  
TROOPER . . . . . Daryl Fisher  
OFFICER . . . . . Robert Winship

ACT I

Scene I — A canal wharf. Evening  
Scene II — The bar of a public house  
Scene III — The churchyard

ACT II

Scene I — The bar of the public house  
Scene II — A street. Night  
Scene III — Interior of the pub (stable and bedroom)

ACT III

Scene I — The market-place  
Scene II — A prison cell

*There will be two ten-minute intermissions.*

PRODUCTION STAFF

Assistant to the Director . . . . . Rickie Means  
Technical Assistants . . . . . Gregory Wright, Bruce Pietsch  
Set Construction . . . . . Christopher Baar, Paul Burnam,  
Paul Friedrich, Robert Julian, Stephen Kieszkowski,  
Brian McCrea, Bonnie Stewart, John Woerpel  
Stage Managers . . . . . Ann Schauman, James Takahashi  
Stage Crew . . . . . Susan Beardsley, Christine Blakeney,  
Tom Kodiak  
Property Mistress . . . . . Rosellen Clark  
Property Crew . . . . . Lawrence Baron, Katherine Currier,  
Julie Mass  
Lighting Assistant . . . . . Virginia Taulane  
Lighting Crew . . . . . David Arksey, Bonnie Stewart  
Costume Assistant . . . . . Cynthia Winkler  
Costume Crew . . . . . Annadane Haines, Ruth Hall, Gail Hoben,  
Marla Kary, Randa McCartney  
Make-up Crew . . . . . Linda Swank, Susan Tait, Susan Taylor  
House Manager . . . . . Becky Eschliman  
Box Office . . . . . Shirley Hedges

*Produced by special arrangement with Toby Cole.*

ACKNOWLEDGEMENTS

The Emporium for the bed, and George Higgins, gunsmith at Miller-Boerman, for two guns.

COFFEE CRITIQUE

Following the opening night performance, interested members of the audience are invited to the Green Room for a discussion of the play and the nature of violence. Leaders for the discussion will be Mr. Mickey Clampit of the Sociology Department, Dr. John Spencer of the Philosophy Department, and students, Bradley Burkhardt and Daniel Coyle.

*This production is under the sponsorship of the Department of Theatre Arts and Speech, Nelda K. Balch, Chairman.*

## PROGRAM NOTES

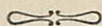
*"As for the 'Meaning of the Play': I do not think that an introductory note is a suitable place for a lengthy analysis of the work, but in view of the obvious puzzlement with which it was greeted by the critics, perhaps a few points may be made. This is not a nihilistic play. This is not (except perhaps unconsciously) a symbolist play. Nor does it advocate bloody revolution. I have endeavoured to write about the violence that is so evident in the world, and to do so through a story that is partly one of wish-fulfillment. I think that many of us must at some time have felt an overpowering urge to match some particularly outrageous piece of violence with an even greater and more outrageous retaliation. Musgrave tries to do this: and the fact that the sympathies of the play are clearly with him in his original horror, and then turn against him and his intended remedy, seems to have bewildered many people. I would suggest, however, that a study of the roles of the women, and of Private Attercliffe, should be sufficient to remove any doubts as to where the 'moral' of the play lies. Complete pacifism is a very hard doctrine: and if this play appears to advocate it with perhaps some timidity, it is probably because I am naturally a timid man — and also because I know that if I am hit I very easily hit back: and I do not care to preach too confidently what I am not sure I can practise."*

John Arden

*from the Introduction to the printed copy of*  
SERJEANT MUSGRAVE'S DANCE

## FUTURE PRODUCTIONS

Dalton Theatre ..... May 15, 16, 17  
JOE EGG by Peter Nichols (pending release)



Experimental Theatre, W.M.U. .... March 25-29  
EH by Henry Livings

*Program design by Paul Stimson*