the Misanthrope

written by MOLIERE
adapted by Neil BARTLETT
directed by Richard KLAUTSCH
The Misanthrope

by Moliere
Adapted by Neil Bartlett
Presented by BSU Theatre Arts Department
April 21-24,
May 4-7, 1994

Director
Richard Klautsch

Scenic Design
Stephen R. Buss

Costume Design
Barbara Mason

Lighting Design
Phil Atlakson

Dramaturg
Richard W. Bean

Sound Design
Flint Weisser

Voice Coach
Ann Klautsch

Cast
In order of appearance

Alceste................Anthony Christian Casper
Philinte......................James R. Oliviero
Oronte........................Kelly Melton
Celimene.........................Ashley Martell
Eliante........................Rebecca Prescott
Acaste.........................Nicholas P. Garcia
Clitandre......................Isaac N. Perelson
Arsinoe........................Sally Anne Eames

*Produced with special permission of Gloria Theatre ltd, London
Act I
Top Floor Of Celimene's Condo; Early Evening

Act II
The Same, A Few Hours Later

There will be one intermission

Production Staff

Stage Manager: Joe Jacoby
Assistant Stage Manager: Amber D. Hartley
Assistant Director: Kea Chournos-Jordan
Propmaster: Katie McLane
Props: Jade Scover
Technical Director: Michael Baltzell
Sound Board Operator: Ed Cox
Light Board Operator: Lonnie Holcomb
Publicity: Charles Lauterbach
Scenic Painters: Kris Martin, John Hadley, & Scene Painting Class
Make Up: Joe Bruce
Set Construction: TA 118 Painting Class
Running Crew: Kris Martin, Jade Scover, Sergio Myers
Art Design: William Houston
Program: Marc Malone

Special Thanks
Idaho Camera
Idaho Collectibles
BSU student services
High Desert Tatoo
Don Riley Furniture
Aimee Hanks
Let's all go to a place that is the cultural core of a society. Despite the fact that it is located in the middle of a desert, its grandeur and impressive list of residents are second to none. Those individuals who operate in this center are in a group that is so elite, it is virtually impossible for anyone else to get in; and once they are in, to leave would be suicide. To celebrate the fact that they are members of the elite, they throw extravagant parties and often compliment each other even when they fail. They operate by a set of rules that is independent from the laws of the land. In their quest for success, they spare no expense on their appearance, they have lunch with the right people and they portray an image that the general public will notice. And it never hurts to kiss a little butt. Does it sound like a place we all know? That's right. It's King Louis XIV's court at Versailles, way back in the late 1600's.

Now some might have thought that I was talking about modern day Hollywood. Well, I can see how that mistake might be made. It is easy to draw similarities between the two cultures. Louis XIV was the type of guy that liked to have control over everything from the government to the behavior of his people. He dictated a specific style of behavior that every member of the court had to obey. If they didn't follow the rules they were out faster than Millie Vinille. The only way to move up in the world was to be noticed by the right people, and then stay in good relation with those people. It was not uncommon for most of them to spend most of their money fine tuning their appearance so that they wouldn't go unnoticed by their peers. And their peers were very distinguished. Among them was Jean-Baptiste Poquelin, a playwright that is more familiar to us as Moliere. In his play The Misanthrope, Moliere made fun of the manners of this society of which he was no doubt very much a part.

Moliere had no way of knowing that the twentieth century would have such a close relationship to his own time. Translator Neil Bartlett has picked up on those similarities and created a modern version of Moliere's classic comedy. Just like in Louis XIV's court, our society is based on image, and the behavior and fashion of the general public is defined by the entertainment industry. With this in mind, it is easy to see why the icons of our society are known more for their image rather than for their talent. But the Madonnas and Luke Perrys of Hollywood didn't get to the top with just their good looks. They manipulated, lied, sucked up, and positioned themselves among those people who could best advance their careers. In this modern translation of The Misanthrope, we have the opportunity to see what goes on behind the walls at those extravagant Hollywood affairs. So enjoy as the characters use their money, their position and their sexual appeal as tools to obtain their goals in the same way the people of Versailles pursued their's.

-Richard William Bean is a senior Theatre Arts major specializing in Playwriting/Criticism