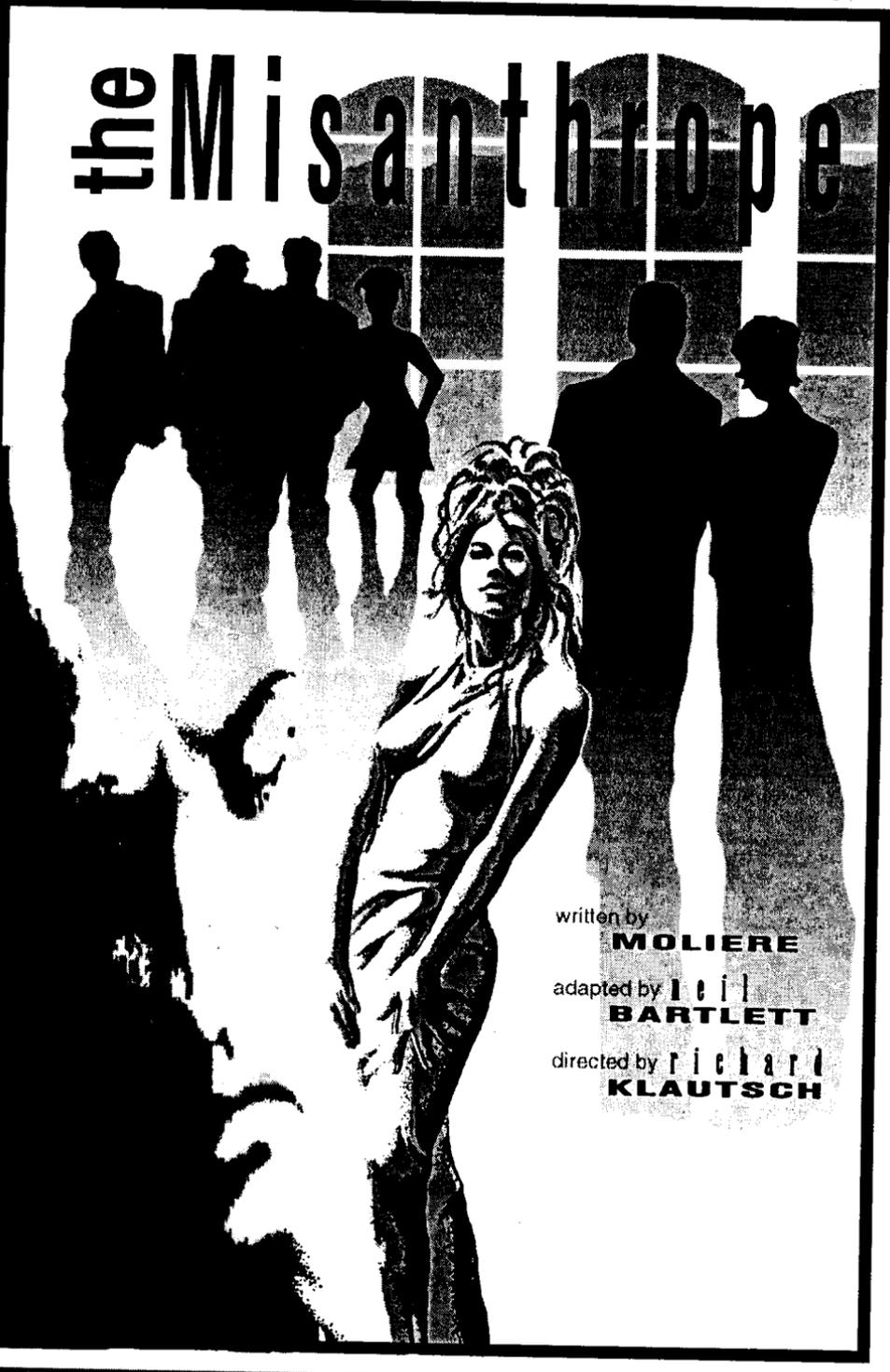


APR 26 '94

# the Misanthrope



written by  
**MOLIERE**

adapted by **Leil**  
**BARTLETT**

directed by **Richard**  
**KLAUTSCH**

BOISE STATE UNIVERSITY theatre

# *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 Vanille. 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