Boise State University Theatre

Presents

The Playboy Of The Western World

April 20 - 23, 26 - 29, 1995
Stage II, Morrison Center
Boise State Theatre Department

Presents

The Playboy Of The Western World

by John Millington Synge

The Cast

Pegeen Mike
Shawn Keogh
Michael Flaherty
Philly Cullen
Jimmy Farrel
Christy Mahon
Widow Quin
Susan Brady
Nelly Ryan
Sara Tansey
Honor Blake
Old Mahon
Villagers

Sally Eames
Samuel Read
Randy Davison
Isaac Perelson
James B. Fisk
Roger Titmus
Jenna Gline
Karen Wennstrom
Monica Mason
Cathleen Reese
Teresa Flowers
Kelly Melton

Jared Dalley, Jake Huntsman
Michelle Lockhart, Jeffrey Lawrence,
Tara Gladfelter, Leonora Bernstein

Live music on various nights by John and Tova Cochrane
Music for "Michael's Diddy" by Todd Barton. Musical
Director of the Oregon Shakespeare Festival

Synopsis

The action takes place near a village, on a wild coast of Mayo.
The first Act passes on an evening of autumn,
the other two on the following day.

Ten Minute Intermissions Following Acts One & Two
Staff

Director Richard Klautsch
Scenic Design Michele Baltzell
Lighting Design Phil Attkanson
Costume Design Ann Hoste
Dialect-Vocal Coach Ann Klautsch
Dramaturg Helen Lojek
Sound Design Kristy Martin
Technical Director Michele Baltzell
Asst. Technical Director Michael Hartwell
Props Master Shawn Denough
Graphic Designers Julie Babcock, Scott Raven

Production Crew

Stage Manager Dano Madden
Assistant Stage Manager Jeffrey Lawrence
Light Board Operator Great Justice
Sound Board Operator Kristy Martin
Costume Construction Kathi Whitacre, Eniko Soos,
Tara Gladfelter, Kea Loveland

Costume Shop Manager & Rebecca Hoffman
Cutter Kristy Martin, Ta 118
Scenic Construction Kristy Martin
Makeup Ann Hoste
House Manager Barbara Jean Griffith
Publicity Charles Lauterbach
Assistant Publicity/Program James B. Fisk

Special Thanks

Idaho Shakespeare Festival, Collector’s Choice, Savers.
Collector’s Choice Too, Albertsons, Teri Micco.
Allan Fletcher, Delphine Keim-Campbell.
Blackthorn made by Bill Mulvaney
Dramaturg Notes

by Helen Lojek

Riots greeted the 1907 premiere of The Playboy of the Western World at Dublin's Abbey Theatre. Scores of police were kept busy inside and outside the theatre, and most daily protesters related their outrage to magistrates and to the press. The play's language was "wild"; its "indelicate" portrayal of Irish women was a slander; its hard drinking Irishmen were an unfair stereotype. Further, Synèse's notion that God-fearing Irish people would lionize a violent man--"the man who killed his da"--was a libelous exaggeration of Western Ireland's reputed affection for outlaws. Similar protests, organized by Irish American groups, occurred when the company brought the production to the United States. Synèse responded to these early protests in a letter to the press:

_The Playboy is not a play with a "purpose" in the modern sense of the word,-but, although parts of it are or are meant to be extravagant comedy, still a great deal that is in it and a great deal more that is behind it is perfectly serious when looked at in a certain light....There are, it may be hinted, several sides to The Playboy._

Synèse's "hint" that audiences be open to his complex mingling of light and serious elements remains important. Though Irish (and American) audiences have long since come to terms with what is now regarded as a classic drama with a rich, often satiric viewpoint, there remain deeply disturbing elements in Synèse's play--elements which may have been important if unstated reasons for the early riots.

Hand in hand with Synèse's farcical presentation of humans under the influence of loneliness, isolation, poverty, and porter, we find his exploration of violence, of lies, of patriarchy and patricide, of Catholicism, and of colonial society. As you fall under the spell of Synèse's poetry and succumb to the myths his characters create, we hope you will also be alive to this play's concern with serious and troubling issues. Equally, we hope that you enjoy yourselves and indulge in a thighb-slapping laugh or two at the comic edge Synèse puts on his frequently dark vision.