HUMAN LOMBU Directed by Pichard Klautsch A new play Based on the novel By William Saroyan Adapted by Philip W. Atlakson november 14th 21_{st} II morrison o'clock p.m. etion. Stop

ROISE STATE HNIVERSITY theatre

BOISE STATE UNIVERSITY DEPARTMENT OF THEATRE ARTS PRESENTS

WILLIAM SAROYAN'S

THE

HUMAN COMEDY

ADAPTED FOR THE STAGE BY PHILIP W. ATLAKSON

CAST

in order of appearance

MRS. MACAULEY	KELLY WESTON
ULYSSES	SCOTT FULLER
	JAMIE YOUNG
HOMER	SAM READ
AUGGIE	DAVID CARDOZA
LIONEL	MASON FULLER
	PAUL MERRILL
BLACK MAN	JAMES FISK
ACKLEY	
HELEN	TONI MICHELLE RAYBORN
BESS	KAREN WENNSTROM
SPANGLER	ANTHONY CASPER
GROGAN	R.K. WILLIAMS
YOUNG MAN/TOWNSPERSON	JIM OLIVIERO
TOBEY	RANDY DAVISON
MARCUS	
MRS. SANDOVAL/TOWNSPERSON	BECKY GRAHAM
COACH BYFIELD/TOWNSPERSON	JEFF LAWRENCE
HENRY/JOE/TOWNSPERSON	FLINT WEISSER
SAM/TOWNSPERSON	BRENT JONES
GEORGETTE/TOWNSPERSON	SANDELEE RUMMLER
MISS HICKS	SUE GALLIGAN
MR. EK	AUGUST POLLIO
MR. MECHANO/MESSENGER OF DEATH	
DRUNK	JOE JACOBY
TEX	NICK ISON
FAT	DANO MADDEN
DIANA	SHERI NOVAK
MRS. BEAUFRERE	LEE WOODS
MR. ARA	VIRGIL LEE ALLBERY
MRS. GALLAGHER	PAT PATERSON
CHILDREN OF THE TOWN	JAMIE YOUNG, MASON FULLER,
	PAUL MERILL

ARTISTIC STAFF

AKTISTIC STAFF		
DIRECTOR	RICHARD KLAUTSCH	
SET DESIGNER/TECHNICAL DIRECTOR	MICHAEL BALTZELL	
COSTUME DESIGNER	ANN HOSTE	
LIGHTING DESIGNER	ALFRED HANSEN	
SOUND DESIGNER	JOE JACOBY	
VOICE COACH	ANN KLAUTSCH	
ASSISTANT DIRECTOR	ASHLEY MARTELL	
ORIGINAL MUSIC (WRITTEN AND RECORDED)	RICHARD OLIVER	
PRODUCTION STAFF		
STAGE MANAGER	JENNIFER BENTON	
ASSISTANT STAGE MANAGER	KATIE ANN SKOGSBERG	
PROPERTY MASTER	JAMES FISK	
LIGHT BOARD OPERATOR	ASHLEY MARTELL	
SOUND BOARD OPERATOR	FELICIA GRAYBEAL	
WARDROBE	SIRI ALDEN	
DRESSERS	DAN BATES, KRIS MARTIN	
PROPS CREW	NICOLE FOX, STEPHANIE FELDIMAN	
COSTUME ASSISTANT	DEBRA CALDWELL	
HAIR	BOBBI FRANK, DAN BATES	
	ANN HOSTE	
PUBLICITY	CHARLES LAUTERBACH	
	TED CHALLENGER	
HOUSE MANAGER	BARBARAJEAN GOFFE-RAPLEE	
GRAPHICS DESIGNER		
GRAPHICS COORDINATOR	TERI MICCO	

FROM THE PLAYWRIGHT ON THE ADAPTATION PROCESS

I first read "The Human Comedy" four or five years ago. I cried when I read it. I thought about adapting it into a stage play; I had images of children bombing around the stage on cluncky, old bicycles. But that was as far as I got.

Two years ago during the intermission of "The Grapes of Wrath" at The Cort Theatre in New York, I turned to my wife and blurted out with some force, "I can do 'The Human Comedy'". We weren't talking about it, it hadn't even been on my mind, but something in the Steppenwolf Production of that other great American work inspired a determination to do it. A lot of the second act of the play was lost to me that night; I was so distracted.

I read the book several more times. I cried every time I read it.

Then, last Fall I proposed a production of "The Human Comedy" for the '92-'93 BSU Theatre Arts main season. There was no script, no treatment, no outline, only a few scattered notes and the determination to do it; that was enough.

With it on the calendar it was time to get serious about the task of adaptaion. The following semester I offered a course that would get students to mine what dramatic potential they could find in what suddenly showed itself to be a novel quick to resolve it's own conflicts. The semester ended with a reading of a draft written exclusively by the students. When it was over most of them were probably disappointed; the biggest success of the class had been to reveal the dramatic weakness of the novel. But that is not to say that we wasted our time; my goal was not a finished dramatic work anyway. I'm very thankful to them for their assistance. When I finally got around to drafting the play this past August, I turned out a script in about a week (part of which was spent at a conference in Atlanta). When I got back in town the wheels of production were already turning. Naturally, the director and designers were anxious about seeing a script. So, I sat down to my computer and typed and cried.

Now...people always want to know what a play is about. To that I have no more comment than the play itself. But one thing I do know, this play is <u>not</u> about crying.

Special thanks to Robert Setrakian of the William Saroyan Foundation, San Francisco and Arthur Horan of the Palmer and Dodge Agency, Boston for permission to adapt "The Human Comedy" into a stage script.

This adaptation is dedicated to the memory of my grandmother, Delberta Brown.

The Kennedy Center American College Theater Festival

Presented and Produced by
The John F. Kennedy Center for the Performing Arts
Supported in Part by
The Kennedy Center Corporate Fund
The U.S. Department of Education
Ryder System

This production is an Associate entry in the Kennedy Center American College Theater Festival (KC/ACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for adjudication by a regional KC/ACTF reprsentative, and certain students are selected to participate in KC/ACTF programs involving awards, scholarships, and special grants for actors, playwrights,

designers, and critics at both the regional and national levels. Last year more than 800 productions and 17,000 students participated in the Kennedy Center American College Theater Festival nationwide. By entering this production, our department is sharing in the KC/ACTF goals to help college theater grow and to focus attention on the exemplary work produced in college and university theaters across the nation.

SPECIAL THANKS

Timothy Breiding

Robert Bunch

Idaho Shakespeare Festival

Lens Crafters

Idaho Heritage Inn for the great bicycles.

IJA Productions

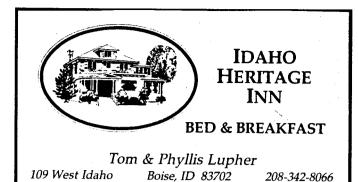
Idaho Commission on the Arts

Richard Oliver and Big Sky Productions

Michelle Fisk

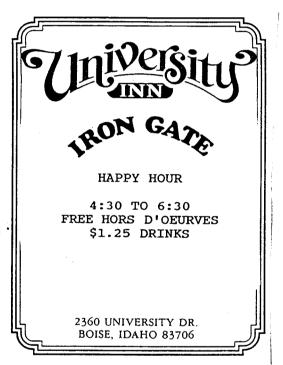


COME JOIN US AT THE DOWNTOWNER
FOR HAPPY HOUR!
5-7 P.M.
\$1.50 DRAFTS
\$1.00 APPETIZERS



Fer Boise's Hottest
New Foot Stompin!
Leg Shaken!
Waterin Hole!

Across Irom B.S.U.
THE FAMOUS'
"Lonesome Coyota Grill'
For Some Month
Waterin Centry Coolin
& BBQ



FOR INFORMATION ON PURCHASING AD SPACE IN FUTURE BSU THEATRE ARTS PRODUCTION PROGRAMS: CALL 385-3981 AND LEAVE A MESSAGE.

THERE WILL BE A 10 MINUTE INTERMISSION AT THE END OF ACT I.

FROM THE PLAYWRIGHT ON THE ADAPTATION PROCESS (ORIGINAL NOTE)

When I first read "The Human Comedy" four or five years ago, I cried when I read it. I thought about trying to adapt it into a stage play. I had an image of children bombing around the stage on clunky, old bicycles. But that was about as far as I got. Two years ago my wife and I were standing in the lobby of The Cort Theatre in New York during the intermission of "The Grapes of Wrath" when I suddenly blurted out with some force, "I can do 'The Human Comedy'." It had nothing to do with what we were talking about. It wasn't even on my mind before I said it. But there was something in the Steppenwolf Production of that other great American work that inspired a determination to do it. A lot of the second act of the play was lost on me that night I was so distracted.

I read the book several more times. I cried every time I read it.

Then last Fall I proposed a production of "The Human Comedy" for the '92-'93 BSU-Theatre Arts main season. There was no script, no treatment, no outline, only a few scattered notes and the determination to do it. But it was enough.

With it on the calendar it was time to go ahead and get serious about the task of adaptation. So in the following semester I offered a course that would get students to do the hard work for me. Their job was to mine what dramatic potential they could find in what suddenly showed itself to be a novel quick to resolve its own conflicts. I guess that should have bothered me (conflict is pretty important to a play), but it didn't. The semester ended with a reading of a collaborated draft written exclusively by the students of the course. When it was all over most of them were probably disappointed. After all the biggest success of the class had been to reveal the dramatic weakness of the novel.

As it turned out I never even consulted the student draft in this adaptation. But that is not to say that we wasted our time last semester. My goal was not a finished dramatic work anyway. The really hard work for me is always to be simple and clear about what I'm doing. So I'm very thankful to them for their assistance.

When I finally got around to drafting the play this past August I turned out a script in about a week. And part of that week was spent at a conference in Atlanta. When I got back in town the wheels of production were already turning. Naturally, the director and designers were anxious about finally seeing a script. So I sat down to my computer and typed and cried.

Now people always want to know what a play is about. To that I have no more comment than the play itself. But one thing I do know, this play is not about crying.

ACKNOWLEDGEMENTS

Special thanks to Robert Setrakian of the William Saroyan Foundation, San Francisco, and Arthur Horan of the Palmer & Dodge Agency, boston, for permission to adapt "The Human Comedy" into a stage script. This adaptation is dedicated to the memory of my gandmother, Delberta Brown.