

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	Micheal Baltzell
Lighting Design	Phil Atlakson
Costume Design	Ann Hoste
Dialect-Vocal Coach	Ann Klautsch
Dramaturg	Helen Loiek
Sound Design	Kristy Martin
Technical Director	Micheal 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	Greg Justice
Sound Board Operator	Kristy Martin
Costume Construction	Kathl Whitacre, Eniko Soos, Tara Gladfelter, Kea Loveland
Costume Shop Manager & Cutter	Rebecca Hoffman
Scenic Construction	Kristy Martin, Ta 118
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, Synge'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. Synge 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 blined, several sides to The Playboy.

Synge'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 Synge's play--elements which may have been important if unstated reasons for the early riots.

Hand in hand with Synge'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 Synge'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 thigh-slapping laugh or two at the comic edge Synge puts on his frequently dark vision.