

# COMING ATTRACTIONS AT THE SCHOOL OF DRAMA

**A CHORUS LINE**  
Michael Bennett  
Meany Studio Theatre  
February 5-15

**KATHIE AND  
THE HIPPOPOTAMUS**  
Mario Vargas Llosa  
Glenn Hughes Playhouse  
February 19-29

**ROAD**  
Jim Cartwright  
Meany Studio Theatre  
March 4-14  
(Some floor seating with cushions;  
comfortable clothing is advised.)

**TONS OF MONEY**  
Will Evans and Valentine  
Penthouse Theatre  
April 22-May 2  
(Grand Re-Opening!)

**THE MERCHANT  
OF VENICE**  
William Shakespeare  
Glenn Hughes Playhouse  
May 6-16

**THE ARCHITECT AND  
THE EMPEROR OF ASSYRIA**  
Fernando Arrabal  
Penthouse Theatre  
May 27-June 6

Call 543-4880 for subscription and ticket information!

# SCHOOL OF DRAMA

## FACULTY

Executive Director, Barry Witham  
Associate Director, Jack Wolcott

Theatre History, Misha Berson  
Artist in Residence, Tim Bond  
Theory, Sarah Bryant-Bertail  
Acting, Jack Clay  
Playwriting, M. E. Comtois  
Design, Robert A. Dahlstrom  
Design, Dick Devin  
Acting, Max Dixon  
Design, William Forrester

Design, Sarah Nash Gates  
Technical Director, Jay O. Glerum  
Acting, Robyn Hunt  
Theatre History, Richard Lorenzen  
Design, Richard Paulsen  
Theory, Michael Quinn  
Acting, Judith Shahin  
Child Drama, Aurora Valentinetti  
Directing, M. Burke Walker

## RETIRED AND EMERITUS FACULTY

James Crider  
Vanick Galstaun  
Agnes Haaga

Paul Hostetler  
Robert Loper  
Warren (Tyke) Lounsbury

Geraldine Siks  
Jack Sydow

## PART-TIME FACULTY

David Boushey  
Jeff Caldwell  
Bob Davidson  
Mark Jenkins

Richard Jessup  
Catherine Madden  
Michael Olich  
Mayme Paul-Thompson

Terry Sateren  
Diana Smith  
Scott Weldin

## STAFF

Library Technician, Cindy Blanding  
Stage Technician, Malcolm Brown  
Stage Technician, Alex Danilchik  
Librarian, Liz Fugate  
Costumer, Josie Gardner  
Program Manager, Arlene Hamilton  
Publicist, Denise Jarrett  
Program Assistant, Dorothy Kerst  
Office Assistant, Jennifer Kohn  
Secretary, Diana Smith  
Production Manager, Anne Stewart  
Costumer, Meri Wada  
Costumer, Jim Wauford  
Stage Technician, Alan Weldin

# THE MISANTHROPE

BY MOLIÈRE



TRANSLATED  
INTO  
ENGLISH VERSE

BY  
RICHARD WILBUR

GLENN HUGHES PLAYHOUSE  
26TH SEASON  
169TH PRODUCTION  
JANUARY 22-FEBRUARY 1 92  
UNIVERSITY OF WASHINGTON

# THE MISANTHROPE

BY  
MOLIÈRE

TRANSLATED INTO ENGLISH VERSE  
BY RICHARD WILBUR

DIRECTED BY PATRICK KELLY

Set Designer	Laura Hibbs
Costume Designer	Gail McKee
Lighting Designer	Donna Popky
Sound Designer	Barrett Scott
Technical Director	Charles Driscoll
Stage Manager	Al Salm

## CAST

Alceste, in love with Célimène	Alban Dennis
Philinte, Alceste's friend	William O' Connor
Oronte, in love with Célimène	Daniel Tierney
Célimène, Alceste's beloved	Shelley Reynolds
Éliante, Célimène's cousin	Annette Toutonghi
Arsinoé, a friend of Célimène's	Gina Panzeca
Acaste, a Marquess	Mark Williams
Clitandre, a Marquess	Scott Webster
Basque, Célimène's servant	Jim Gall
A Guard of the Marshalsea	Daniel Tierney
Dubois, Alceste's valet	Jim Gall

(All *Misanthrope* actors are members of the Professional Actor Training Program.)

THE SCENE THROUGHOUT IS  
CÉLIMÈNE'S HOUSE IN PARIS.

Production music taken from "Sonatine Bureaucratique"  
and "4eme Gnosienne" by Erik Satie.

There will be one fifteen-minute intermission.

## DIRECTOR'S NOTES

Molière (1622–1673) was an actor and shareholder in a Parisian theatre. He also wrote many of the most successful plays in its repertoire. Written only to amuse his audiences—and to provide rich comic parts for himself and his life-long partners—the plays of Molière constitute one of the great bodies of work in world literature. Besides raising the genre of comedy to a level equal with tragedy, the plays' theatrical vitality have kept them on stage since their premieres. Further proof of Molière's literary and intellectual achievement lies in subsequent recognition of him as philosopher, psychologist, social commentator—in short, as a major thinker.

Like many of the plays, *The Misanthrope* (1666) centers around a hero driven by obsession. But unlike the greedy hero of *The Miser*, the social pretender of *The Bourgeois Gentleman*, or the intellectually prideful *Don Juan*, Alceste is obsessed by honesty. Such pure soul-fire is a familiar attribute among the heroes of tragedy; but is the "happy" ending of comedy possible when society itself must change (or the hero abandon his virtuous principles) to achieve such a resolution? Did the writer go too far for the genre of comedy itself in attempting such a hero?

It is a tribute to Molière's artistry that we still delight in searching for the answers.

—Patrick Kelly

## RECOMMENDED READING

*Molière: The Man Seen through the Plays*, by Ramon Fernandez (translated by Wilson Follet). Hill and Wang, 1958.

*Molière: A New Criticism*, by Will G. Moore. Doubleday, 1962.

## PRODUCTION CREDITS

Assistant Stage Manager	Michael A. Q. Foy
Propmaster	Laura Schnyder
Master Electrician	Devin Thompson
Running Crew	Eileen Alexander, Theresa Barron, Cheng-Hsi Chen, Catherine Conoley, Lincoln Kennedy
Set Construction Crew	Edward Cage, Mark Hoffman, Al Salm, Devin Thompson, and Drama 101 and 210 students
Costume Construction Crew	Amanda Coleman, Clarissa Ellis, and Drama 101 students
Hats	Karen Ledger
Boots	Julie Wilson
Hair/Makeup Styling	Heather Massman, Leon Wiebers
House Management	Douglas Carlson, Jamie Haskins, Leyla Modirzadeh
Production Office Staff	Gaen Murphree, Tom Rowan, Stepán Simek

## ACKNOWLEDGEMENTS

Intiman Theatre, The Bathhouse Theatre,  
A Contemporary Theatre, The Empty  
Space Theatre, Seattle Children's Theatre,  
The Seattle Opera, and  
The Seattle Repertory Theatre.

*The Misanthrope* is produced by special arrangement  
with Dramatists Play Service.

Please note: The taking of photographs during the performance is strictly prohibited. Please leave all beepers and paging devices and your name with the house manager. Also, out of respect for the artists and other audience members, children under five are not admitted.