The Misanthrope

by Molière
English translation by Richard Wilbur

Drama Program Head/Director
Bernard Hopkins

July 6, 7, 8, 9, 10 & 11, 1985
Margaret Greenham Theatre, 8:00 p.m.
& 2:00 p.m. July 7

A CELEBRATION OF YOUNG TALENT
THE BANFF CENTRE

presents

The Misanthrope

By Molière
A play in five acts
English translation by Richard Wilbur

Directed by BERNARD HOPKINS*
Designed by JANICE LINDSAY
Lighting Designed by BILL WILLIAMS
Stage Manager ROBERT PEL*

Music by Francis Poulenc
Music direction by EDWARD CONNELL
Performed by EDWARD CONNELL & ROBERT TWETEN

Cast (in order of appearance)

Alceste .............................................. Steve Yorke*
Philinte ............................................... Max McLaughlin
Oronte ............................................... Ron Wolosyn*
Basque ............................................... K. Eileen Smith*
Célimène ............................................ Julia Smith
Eliante ............................................... Deborah Tennant*
Acaste ............................................... Randy Hughson
Clitandre .......................................... Andrew Jackson
Arsinoe ............................................. Shauna Beharry

Assistant Stage Manager CYNTHIA LIVINGSTONE*†
Assistant Lighting Designer PAMELA LOUGHTON†

*Member of Canadian Actors' Equity Association
†Participant of Theatre Production and Design Internship Program

Produced by Special Arrangement with Dramatists Play Service, Inc.

THERE WILL BE ONE 15 MINUTE INTERMISSION
DIRECTOR’S NOTE

In this heady year of celebrations for J.S. Bach and G.F. Handel, it is vividly brought home that the works of these masters of the perfect balance of form and content have influenced the music of all time since, from Beethoven to the Beatles and Procul Harem. It is also true that the works of the great classicists of the theatre have influenced drama in a similar way. Unfortunately, the young performers of the theatre are not put in touch with the great masters as often as young musicians are. This year’s Drama program is structured with this in mind.

The participants of the Young Professionals’ Workshop spend an intensive six weeks of classes in movement, speech, voice and acting techniques, highlighted by an 18th Century Drama Class conducted by Mary Forey and a Shakespeare Master Class conducted by David William. Rehearsals and performances of this studio production of Molière’s 17th century classic *The Misanthrope* form an integral part of the young professionals’ training.

At first glance, one might think *The Misanthrope* to be another of Molière’s clever comedies, successfully founded on rivalries and misunderstandings, with conventional development between the romantic leads, but such is not the case.

In 1661 Molière wrote a heroic tragicomedy called *Don Garcia of Navarre, or The Jealous Prince*, and although this play failed in the theatre, it did provide him with the basis for what we know today as *The Misanthrope*. From that unsuccessful play, Molière retrieved 150 lines of dialogue, and some situations, which he altered drastically to form this new view of society based on the same theme.

*The Misanthrope* was written in alexandrine verse, in rhymed couplets with six iambic feet to the line. (Richard Wilbur’s translation is in iambic pentameter). It is a model of neo-classical correctness: the unities of action, time and place are observed; the important characters are all members of the upper class; no violent physical action occurs upon the stage; the characters observe the utmost decorum even when they are verbally slashing each other to ribbons; and their language is polished and witty. Indeed, they thrust and parry with a verbal alacrity that dazzles the ear.

In *The Misanthrope*, Molière wields his critical knife with alarming dexterity at Parisian high society and its preoccupation with gossip, law suits, poetry and love affairs. His characters are based on people he knew well: the manipulators, the puppets, the non-stop talkers, the braggarts,
the women whose visits never end, the flatterers, the amateur critics who like nothing and work too hard at being clever, the prudes, the coquettes, the social climbers and the chauvinists. Even Molière’s family problems surface in this play. (Molière was extremely jealous of his wife).

It is folly to think that there is only one "real" interpretation of so richly ambiguous a play as The Misanthrope. The themes Molière deals with are perennially engaging: the Roman satirists debated them in their poems; Thomas More and Raphael Hytholoday met head-on over them in More’s Utopia; and they are still argued on college campuses and in political forums throughout our country.

Why construct a contemporary production of The Misanthrope in modern dress today? If we believe that history repeats itself, and that human nature, with all its faults, is the only constant in an ever-changing universe, then surely we must recognize that a great deal of pleasure and knowledge may be gained by examining this complete exposé of the superficiality and hypocrisy of 17th century society as a reflection of our own society.

So, from the majesty of Molière’s 17th century Théâtre du Palais Royal in Paris, to our own Margaret Greenham Theatre, we span 324 years to present for your entertainment Richard Wilbur’s translation of The Misanthrope by Jean-Baptiste Poquelin (Molière). In a spirit of good fun, let us sit back and see whom of our friends we recognize portrayed on stage. To quote Oscar Wilde, “The truth is never pure and rarely simple”.

— Bernard Hopkins —
THEATRE ARTS ADMINISTRATION

George Ross ........................................ Manager
Douglas Virgil Riley .............................. Assistant Manager
Heather Gardiner ................................. Summer Programs Coordinator
Clare Procyshen ................................. Administrative Secretary
Shauna Young ....................................... Summer Assistant

DRAMA PROGRAM

Bernard Hopkins ................................ Program Head
Edward Connell .................................... Pianist
Paul Draper ......................................... Movement Instructor
Susan Ferley ....................................... Acting Instructor
Mary Forey ......................................... 18th Century Drama
Robert Isaac ....................................... Coordinator/Assistant Director
Robert Pel ......................................... Stage Manager
Jojo Rideout ...................................... Speech Instructor
Ian White .......................................... Acting Instructor
David William ..................................... Shakespeare Master Class Instructor
Jan Wood .......................................... Coordinator/Acting Instructor

THEATRE COMPLEX

Training in Theatre Production and Design: All of the production elements of this performance, from sets and costumes to sound and lights, serve two purposes: first, to provide a professional performing environment for the actors on stage; and second, to provide an intensive hands-on learning experience for young theatre technicians and designers. They learn by working alongside professional staff and designers of the Theatre Complex.

There are two technical theatre programs at The Banff Centre: Introduction to Stagecraft, which gives students the opportunity to work in various aspects of theatre production throughout the Festival; and the Theatre Production and Design Internship for advanced participants (interns) who specialize in individual areas of theatre production and design, working with professionals in their chosen areas.

In the listing below, * indicates a participant of the Theatre Production and Design Internship program; and ** indicates a student in Introduction to Stagecraft.

General Manager
William Pappas

Production Office

Thomas McCarthy ............................... Production Manager
James Boudreau ................................. Technical Director
Ihor Sychylo ....................................... Production Stage Manager
Brian Low ....................................... Assistant Technical Director*
Carpenters

Hans Kuper .................................. Head Carpenter
D. Pops Fukakusa .......................... Head Shop Carpenter
Gerald Gerlinsky .......................... Carpenter
Brent Osborne ............................... Carpenter
Charles Procure ............................ Carpenter*
Iain Stewart ................................. Carpenter*

Electricians

Christopher Popowich ...................... Head Electrician
Dave Reilly .................................. Head Show Electrician*
Adam P. Stewart ............................. Electrician
David Collins ................................ Electrician*
Grant T. Smith ............................... Electrician*
Mireille Baril ............................... Electrician*
Kieran Connor Gelfand ........................ Electrician**
Sharon Gryfe ................................ Electrician**
Janie Johnson ................................. Electrician**
Neil G.T. McCann ............................ Deck Electrician**
Del Seagrave ................................ Electrician**
Joanne P.B. Smith ........................... Electrician**
Claire Waldron ............................... Electrician**

Margaret Greenham Theatre

Kathryn Kerr ................................ Head Stage Carpenter
Colin Campbell ................................ Stage Carpenter
Adrian Muir .................................. Stage Crew**
Lynn Hall .................................... Set-up Crew**
Tom Jensen .................................. Set-up Crew**
Kate Laidlaw ................................ Set-up Crew**
Joyce Reed .................................. Set-up Crew**
Nan Shepherd ................................ Set-up Crew**

Production Assistants

Larry Berrigan ............................... Production Assistant
Michael Corrigan ........................... Production Assistant
Michael Hughes ............................. Production Assistant
Robert J. Snape .............................. Driver

Properties

Bryn Finer .................................. Props Master
Ruth Abernethy ................................ Builder
Ed Curtis ..................................... Builder
Christopher Jenkins ........................ Builder
Anil Bro Chauhan ............................ Builder*
Basia Lodzinski ............................. Builder*
Cindy Rublee ................................. Builder*
Scene Painting
Sterling MacLean .................. Head Scenic Artist
Vanda Karolczak ..................... Painter*
M. Sarah J. McCallum ................... Painter*

Sound
Grant Bardsley .................. Head of Sound
Steve Morgan .................. Show Head of Sound*
James B. Cormack .................. Sound Technician
Richard Purcell .................. Sound Assistant**

Wardrobe
Sally Roberts .................. Head of Wardrobe
Daniel Shepard .................. Assistant Head of Wardrobe
Mary Jo Pollak .................. Assistant to the Head of Wardrobe
Dawn Crosby .................. Cutter
Lorraine O’Leary .................. Tailor
Linda Chow .................. First Hand
Jane Ng .................. First Hand
Caroline Delavault .................. Dyer
Trilby Lowry Jeeves .................. Milliner
Joan Lees-Miller .................. Wardrobe Mistress
Jolynn Hebein .................. Seamstress
Guylaine Lefebvre-Maunder .................. Seamstress
Gail Pocock .................. Dresser**

Wigs and Make-up
XK Sarmago .................. Wig Artist
Marion Sieling .................. Make-up Artist
Jayne M. Ariss .................. Make-up Assistant

Administration
Karen Ritchie .................. Audience Development
Eadie Russell .................. Administrative Assistant
Lynn Hurst .................. Administrative Secretary
Brenda Rennick .................. Secretary
Shirley Vercruysse .................. Publicity Assistant
Catherine Lasuitsa .................. Troubadour Coordinator