



MOLIERE'S

# The Miser

Translated by John A. Green  
of the BYU French Department

DIRECTED BY CHARLES METTEN

September 6, 7, 8, 11, 12, 13, 14, 15, 18, 19, 20, 21,  
22, at 8:00 p.m.

Matinee performance September 17, 4:30 p.m.



# Cast

(in order of appearance)

Valere	David M. Hinman
Elise	Penny C. Sandstrom
Cleante	Leon G. Lawhorn, Jr.
Harpagon	John A. Green
LaFleche	Rodger D. McDonald
LaMerluche	Cherie Beth Purdue
Mistress Claudia	Peggy Lynn Davis
Brindavoine	Kelly L. Johnson
Master Jack	Rod Schepper
Mr. Simon	Dalin Christiansen
Frosine	Barta Lee Heiner
Mariane	Laura Ann Conover
Police Officer	Oscar Lee
Clerk	Timothy-Scott Hansen

# Production Staff

Director	Charles Metten
Scenic and Lighting Designer	Eric Fielding
Costume Designer	Janet Swenson
Technical Director	O. Lee Walker
Costumer	Gary W. Call
Asst. Directors	Rosemary Gould and Cherie Beth Purdue
Box Office	Colleen Bird
Lighting Technician	Rhett Fernsten
Shop Foreman	Jim Shiley
Property Mistress <i>Myfan Moore</i>	Heather Hickman
Publicity Photos	Rick Nye
Publicity	Peter J. Wilt
Sound Technician	Kim Ellison
	(BYU Sound Services)



## Director's Note

Jean-Baptiste Poquelin—Molière is a pseudonym—ranks unquestionably among the world's foremost comic playwrights of all time. Educated at some of the finest schools of his day, he gave up a law career to write for his own troupe of actors which he directed for twelve years as a traveling company throughout southern France before returning to his native Paris in 1658 to perform before the young king Louis XIV. He and his troupe soon found favor at the royal court and among Paris audiences, although his brilliant talents, the king's protection, and the oftentimes controversial subjects he tackled excited the hatred and jealousy of powerful men.

He authored nearly thirty full-length plays during his last thirteen years in the capital and at Louis XIV's palace at Versailles. Many of these plays are still acclaimed as masterpieces. His final illness seized him during a performance of *The Imaginary Invalid* in 1673—performed at BYU in 1970—but he hid it from the audience and forced himself to finish the performance. He was refused the last rites, and it was only by intercession of the king that his body was finally buried—at night—in consecrated ground.

Molière's age was the Golden Age of French literature. But we don't watch a Molière play today out of mere historical interest. Seventeenth-century French theatre deals with man's basic psychological problems, and in this sense will never be dated. Conventionally, the action begins precisely at a moment of intense crisis in the life of each of the principal characters, and the audience is aware almost immediately that the various "lines of crisis" are about to converge. The entire action of a French classical play therefore represents the passing of only a few hours' time, and the clash is imminent from the opening lines.

Molière borrowed a traditional element from the Italian *commedia dell'arte* (the Italian farce), so popular in his time, that of the young lovers who run into opposition of one kind or another. Molière's genius led him to personify this opposition in the form of some maniac: a miser, a social climber, a hypochondriac, some person whose excessive enthusiasm or desire for something is constantly pushing him to violate common sense and defy nature. This character, a social type which Molière always acted himself, constitutes the central figure in each of his plays and serves to underscore, in each of us, thoughts, feelings, and passions which, if allowed to get out of balance and proportion, threaten the lives of those around us. We all identify and sympathize with the young lovers in tonight's play, but we find just enough of "the Miser" in ourselves as well for the clash of personalities to have a personal impact on each of us.



Coming soon to the Pardoe Theatre

## **The Crucible**

by Arthur Miller

A powerful drama of the Salem witch trials that makes a strong statement about guilt by association.

Directed by Charles Whitman

October 11, 12, 13, 16, 17, 18, 19, 20, 23, 24, 25, 26,  
27, 8:00 p.m.

Matinee performance October 22, 4:30 p.m.

Tickets go on sale Monday, October 1, 1979.

Opening soon in the Margetts Arena Theatre

## *Anastasia*

by Guy Bolton

Adapted from the play by Marcelle Maurette

Directed by Jean Jenkins

October 25, 26, 27, 30, 31, 8:00 p.m.

Matinee performance November 5, 4:30 p.m.

Tickets go on sale Monday, October 15, 1979.

This production honors Dr. Preston R. Gledhill.



## **Announcing the 1979-80 BYU Season Book Productions**

The Miser by Moliere  
Directed by Charles Metten

The Crucible by Arthur Miller  
Directed by Charles Whitman

Hansel and Gretel by Engelbert Humperdinck  
Directed by Marion Bentley

Hamlet by William Shakespeare  
Directed by Tad Z. Danielewski

Carnival by Michael Stewart and Bob Merrill  
Directed by Harold R. Oaks

The Field is White by Joan Oviatt  
LDS Church Sesquicentennial New Play Winner  
Directed by Charles Whitman

The Importance of Being Earnest by Oscar Wilde  
Directed by Eric Fielding

Two Gentlemen of Verona by William Shakespeare  
Guest Director Harold I. Hansen

South Pacific by Rodgers and Hammerstein  
Directed by Ivan A. Crosland

If you are not presently a season subscriber, now is the time to think seriously about becoming one. Some of the advantages are: NO LINES, EXCHANGE PRIVILEGES, NINE SHOWS FOR THE PRICE OF SEVEN, AND GUARANTEED TICKETS. Season ticket sales will end September 21. ACT NOW! Call the Theatre Ticket Office at 375-5050 and receive a free season brochure. FRIDAY NIGHT IS ALREADY SOLD OUT.

# L'AVARE.

C O M E D I E.

Par I. B. P. DE MOLIERE.

Représentée pour la première  
fois à Paris, sur le Theatre  
du Palais Royal, le 9. du mois  
de Septembre 1668.

Par la Troupe du ROY.

*Title page of The Miser, from the 1682 edition.*

Moliere's main source for *The Miser* was the comedy *Aulularia* (194 B.C.) by the Roman Plautus--based in turn on a lost Greek original. *Aulularia* gave Moliere the character of the miser and the hidden sum of money found by a servant, the means for extorting the miser's consent for the hand of his daughter. Larivey's *The Miser* (1579), Ariosto's *Supposes* (1509), and Boisrobert's *The Female Plaintiff* (1654) suggested other elements Moliere wove into his masterful comedy: the return from abroad of the bride's father in the nick of time; the lover entering his lover's home in disguise; the discovery of the lost son, on whose account the father gives up his own intended marriage; the son borrowing from a usurer





Frontispiece from the 1682 edition. Valere, at left, Harpagon, center, played by Moliere, and Maistre Jacques

*The Miser* was first performed on Sunday, September 9, 1668, at the theatre of Palais Royal in Paris. While it was not too well received during Moliere's lifetime, from 1659 to 1870 only three Moliere plays were acted more frequently at the Comedie Francaise. Perhaps the initial cool reception resulted from the play's being written in prose rather than the conventional verse. Or perhaps the despicable title character alienated an audience seeking more inconsequential fun. It is difficult to