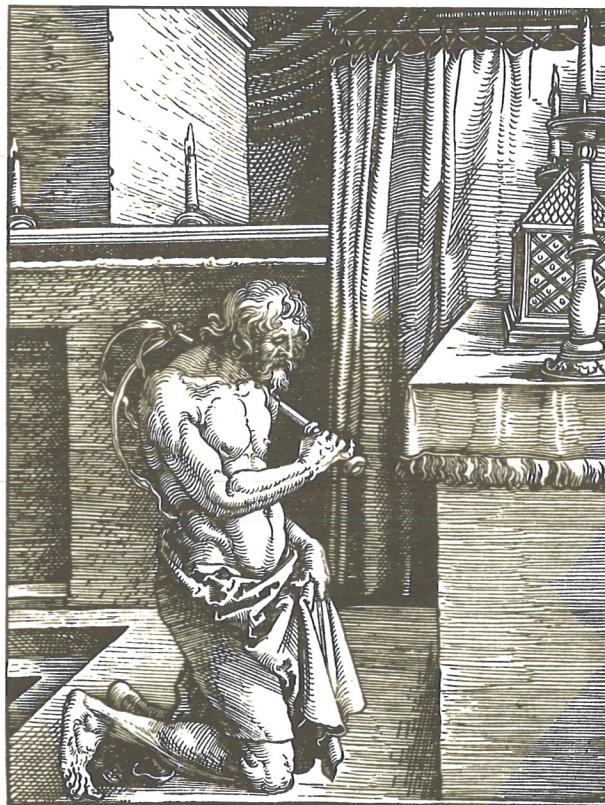


The BYU department of theatre and cinematic arts presents

# TARTUFFE: OR THE IMPOSTOR

by Molière



Translated and Adapted by John A. Green

Directed by Charles Metten

Set and Lighting Design by Eric Fielding, USAA

Costume Design by Janet L. Swenson

Technical Director, O. Lee Walker

May 27,28,29 June 1,2,3,4,5,8,9,10,11,12 at 8 p.m.

Matinees June 7 and 12 at 1 p.m.



Pardoe Theatre

1982

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**Cast of Characters**

(in order of their appearance)

Madame Pernelle, Orgon's mother .....	Kaye T. Hanson
Elmire, Orgon's second wife .....	Tamara Ryan
Dorine, Mariane's maid .....	Laura Berry
Damis, Orgon's son .....	Tim Slover
Mariane, Orgon's daughter .....	Laura Conover Wardle
Cleante, Elmire's brother .....	Peter M. Balogh
Flipote, Mme. Pernelle's maid .....	Kellie M. Hoover
Orgon, a rich merchant .....	David Spencer
Valere, betrothed to Mariane .....	R. Alan Knox
Manservant to Tartuffe .....	Daryl K. Hogenson
Tartuffe .....	Bruce Newbold
Loyale, a bailiff .....	Derek W. Streeter
An officer .....	Oscar Lee
1st sergeant .....	Richard Slawson
2nd sergeant .....	Micheal Lewis
There will be a five-minute intermission between Acts I and II	

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**Production Staff**

Director .....	Charles Metten
Set and Lighting Designer .....	Eric Fielding, USAA
Costume Designer .....	Janet L. Swenson

Production Stage Manager .....	Micheal Lewis
Lighting Technician .....	Mike Handly
Scene Shop Foreman .....	Dean Lorimer
Scene Painter .....	Chris Harris
Property Master .....	Dan Baldwin
Property Assistants .....	THCA 242R Class
Sound (BYU Sound Services) .....	Dave Jeppson
Ticket Office Manager .....	Roy Brinkerhoff
House Manager .....	Brad Stevenson
Publicity Director .....	D. Terry Petrie
Publicity Photographer .....	Floyd Rose
Makeup and Hairstyles .....	Cindy Garcia

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**Director's Notes****TARTUFFE**

*Tartuffe*: or *The Impostor* by Molière—stage name of Jean Baptiste Poquelin, 1622–1673—was first produced in 1664, rewritten at the request of King Louis XIV in 1667, and then finally presented in its present form in 1669. The play has a stormy history. It deals with religious hypocrisy. The twin themes of hypocrisy and bigotry found in the play have a disturbing and purging effect upon the characters. It is hoped that you will relate to this purging effect as well.

*Tartuffe* is one of Molière's masterpieces—one of the great comedies of world theatre—and we tremendously enjoy sharing it with you.

It is believed that Molière's art grew up in the theatre, on the stage, in the daily practice of acting, and in Molière's observation of the popular comedians who specialized in improvisation. Molière was not only a playwright but an actor, director, and manager as well. His plays are not literature, as such, composed at a desk and then mounted for the theatre; rather, I believe, they were virtually conceived on the spot where the plays were to be played—on a stage, by actors, for an audience.

I have directed or acted in six different productions of scripts by Molière. This production of *Tartuffe* is my seventh. Four of these scripts were translated and adapted from French by Charles Gildas.