Director's Notes:

_The Misanthrope_ is not necessarily a play about a man who despises or mistrusts all human beings. It is not merely a tale about hypocrisy nor is it only a story concerning lies and vanity. I believe Molière has constructed a play in which all of these failings are born out of the decisions that we make in our daily lives. In 1666 the doctor, director, playwright wrote a story about choice. It concerns the decisions that we as well-educated individuals make in our dress, our manners, our conversation, our behavior . . . our giving and receiving of love.

We often make imperfect selections because we fail to come to terms with the nature of our own hearts. Until we are no longer a stranger to our own emotions we will continue to see our self-worth and acceptance through the eyes of others. In order to find this acceptance, we will do anything. We will murder the reputation of another individual (our friend?) only to find that our own, in return, can also be destroyed. We willingly blind ourselves to the faults and follies of others only to be overwhelmed by pain and grief when those faults come tumbling down upon us. We delude ourselves only to learn that our self-delusion can lead to imbalanced extremes of emotion. We can become so obsessed in our rage or grief that whatever rational thought that might come to the surface is ignored.

Harmony of soul, heart and mind can be achieved by choosing to reexamine our own hearts, by deciding to view the nature of human beings with clear vision, and by using rational thought to deal with human folly. Then we will achieve "a sweet accord of temper and taste." We will be whole.

The addition of the maids and the accentuation of the characters of the Guard and the Zanni Dubois are purposed for illustration of the "gay Paris" ambience of the 17th century period. The rise of the class distinctions is exemplified by Basquette and the three maids, their alienation from the rest of the household, and their hierarchy within.

Deborah Magford
THE MISANTHROPE
by Molière
Directed by Deborah Mogford

Setting Designed by William T. Sherry
Costumes Designed by James W. Swain
Lighting Designed by Jennifer Mosher
Sound Designed by James W. Wildman

THE CAST

Dubois  Joey Berner
Maid  Elizabeth Franklin
Maid  Diane Box
Maid  Kim Mattox
Bassquette  Jonna McElrath
Alceste  Edward M. Mitchell
Philinte  Jeff Stockberger
Oronte  Steve Thomas
Cellenê  Jill Ehrisman
Elante  Cyndi Caldwell
Acaste  Stephen Speights
Clitandre  John Dement
The Guard  Thomas West
Arsinoe  Janette Lowell

The Collegium Musicum
William Casey, Director

Maria Monteiro  Jackie Burk
Lisa Falter  Betty Monterroso
Pierce Collins  Kristen Stauffer
Glen Singleton  Michael Lester

PRODUCTION STAFF

Stage Manager  Karen V. Lamb
Set Master  John Deaver
Prop Mistress  Monty Hicks
Light Master  Carey Upton
Sound Mistress  Kelly Hilliard
Costume Mistress  Tracy Goodwin
Makeup Mistress  Laura Stults
House Manager  Chad Godfrey

CREWS

Set—Liz Burton, Kerry Campbell, Kristen Foresman, Mike Holden, John Land,
Del Pentecost, Rodney Sheffield, Jeff Stockberger, Katrina Thornton
Prop—Michelle Darrah, Laura Henry, Sharon Nichols, Robin Thomas, Steve
White, Chad Godfrey, Jennifer Borbely, Stephen Speights
Light—Diana Dawson, Meganne George
Sound—Jeanne Sanders
Costume—Debbie Davis, Sheri Lee, Kim Mattox, Jonna McElrath, Christie Raney,
Jennifer Tyler
Makeup—Janette Lowell, Melissa Pollard
House—Tonia Pecina, Sharon Nichols

Time: Mid-September, 1666
Setting: A room in Cellenê's House, in the fashionable section of Paris

Performances: April 6, 7, 8, 9, 10, 11, 1987, at 7:30 p.m.
and April 11 at 1:30 p.m.  Mabee Theatre

There will be one 15-minute intermission.
Refreshments will be available in the Student Lounge.

Our Summer, 1987 performance will be a Thesis production
June 24, 25, 26, 27, 1987 (tentative)
ACKNOWLEDGMENTS

Mrs. Ruth M. Belew
CHI's Service Organization
El Chico Restaurant
Martha Voyles
Ye Olde Pawn Shop
Mrs. J. H. Corbett
Action Rentals
Shooter's Billiards
Baylor Law Library
Texas Collection
Fantiques
Robin Thomas
Wes Schmidt, rehearsal assistant

GRADUATE ASSISTANTS

Mark Gale
Karen V. Lamb
Carey Upton

UNDERGRADUATE ASSISTANTS

Diana Dawson
John Dement
Kim Mattox
Jonna McElrath
Jennifer Mosher
Del Pentecost
Stephen Speights
Jeff Stockberger
Laura Stults

THEATRE PRODUCTION STAFF

Ellie Allen
Marcia Cooper
Faye Heine
Richard Hill

MUSIC SELECTIONS FROM:

Arbeau, Attignant, Boismortier, Champonnières
Cheddevile, Hetterte, Loeillet, Marais

The Art Gallery and Museum will be open one hour before each Baylor Theatre performance of the 1986-87 school year.
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