Upcoming Events

Wiley and the Hairy Man  by Susan Zeder
February 2-4, 2006  The mysteries of the bayou, lessons in self-reliance, and a bit of fun.

Danceworks
December 9-10, 2005  The best of recent concerts plus new works by Studio Dance Theatre.

The New Play Project: Theatre for Youth
March-April 2006  A student/faculty workshop resulting in a new play for young audiences.

Ten-Minute Play Festival
April 25-26, 2006  From scant ideas to performance, magic in 24 hours.

Spring Forward
April 21-23, 2006  Studio Dance Theatre’s annual concert featuring students, faculty and guests.

Theatreworks 2006
April 28-30, 2006  A showcase of student artistry and creativity.

Reservations: 404-471-6248  Groups: 404-471-6250

The Blackfriars of Agnes Scott College
The Department of Theatre and Dance present

October 28-29, November 4-5, 2005 at 8:00 pm
October 30 & November 6, 2005 at 2:00 pm
Winter Theatre
Dana Fine Arts Building
The Miser
by
Molière

Transduced by
Albert Bermel

Directed by
David S. Thompson

Scenery and Lighting
Designed by
Dudley Sanders

Costumes Designed by
Dudley Sanders and
David S. Thompson

The Miser is presented by special arrangement with Samuel French, Inc.

Special Thanks
Patti Rogers, Atlanta Costume
Rebecca Sanders
Kit Sanders
Sara Thompson
Robert and Daniel Thompson
Established in 1915, the Blackfriars of Agnes Scott College remains the oldest active theatre company in Atlanta. With a full season filled with a variety of theatrical forms, the Blackfriars strive for excellence in theatrical artistry while emphasizing the voices of women onstage and off.

Executive Board 2005—2006
President………………………………………………Hannah Reuter
Vice President………………………………………………Whitney Cué
Secretary……………………………………………………Liz Hartnett
Treasurer……………………………………………………Emilie Jones
Historian/Publicity………………………………………Chris Himebrook

Faculty Advisors
Dudley Sanders …………David S. Thompson

Blackfriars Awards
Betty Lou Houck Smith Scholarship: awarded each year to a student based upon her passion for and contribution to the theatre.
2005 Recipient: Hannah Reuter, Class of 2006
Jack T. Brooking Award: made possible through the generosity of Elizabeth Steele Forman, Class of 1981, awarded to the student who has shown excellence in all aspects of theatre.
2005 Recipient: Kate Bidwell, Class of 2005
Blackfriars Acting Award: to the outstanding student actor for performances in a season.
2005 Recipient: Kristin Hall, Class of 2007

2005-2006 Acting Award Judges
Kirsten Eidsmoe, Working Title Playwrights
Harley Gould, Harley Designs
William Pacer, professional actor
Minnie Tee, professional actor & singer

Cast

In order of appearance
Valère, Elise’s love…….BREANNA KELLY
Elise, Harpagon’s daughter…..
…….ALISON BOWDEN
Cléante, Harpagon’s son…..
…….HANNAH REUTER
Harpagon, a miser ……HOLLIS MUTC
La Flèche, Cléante’s servant…..NIKKI POU
Simon, loan broker…….KIMBERLY WATT
Frosine, matchmaker……MICHELLE ORR
Maître Jacques, chef/coachman…..
…….EMILIE JONES
Mariane, loved by Harpagon & Cléante…..
…….MAGGIE O’NEILL
Commissioner of Police…….MEG GINN
Count Anselme……………LIZ HARTNETT

SCENE: In and around Harpagon’s house

Please Note

Circuses and farces are noisy affairs, but patrons should remain in rapt attention.
Smoking, eating and drinking are prohibited.
All cell phones, pagers, alarm watches, and other noisy electronic devices should be turned off to prevent distracting the aerialists or causing an elephant stampede.

There will be one ten-minute intermission.
ProductionStaff

TechnicalDirector...............DudleySanders
ProductionCoordinator..............WhitneyCué
1stAssistantDirector/StageManager...WhitneyCué
2ndAssistantDirector/StageManager...AnnieKim
CrewHeads.......................HannahReuter,KateeTyler
CostumeCoordinators..............ChrisHimebrook,KyrieHimebrook,KateeTyler
Crew............................KaliBertelsen,JessicaRice
PropsRunningCrew...............ElizabethWilson
SetCrew........................KerryBaxter,KaliBertelsen,
                             ChrisHimebrook,KyrieHimebrook,
                             EmilieJones,MichelleJordan,
                             SarahOtto,MirandaPatton,
                             JessicaRice,EllaTackett
LightingTechnician...............LyndseyMcAdams
SoundTechnician................CelesteFredericks
WardrobeAssistants..............CatBoyle,ChrisHimebrook
Make-upAssistants...............KerryBaxter,
                                KyrieHimebrook,DanielleLonneman
BoxOffice........................LaurenBryant
HouseManager...................JessicaMoriarty
Publicity.........................ChrisHimebrook
ProgramDesigner..............DavidS.Thompson
FacultyAdvisor..................DavidS.Thompson

Director’sNote

Jean-BaptistePoquelin(1622-1673)changedhisnametoMolière
in1643whenheleftthestudyoflawtobecom anactor
andplaywright.Takingaspseudonymhasbeenacommonpractice
amongtheaterartiststhroughouttheages.Contemporary
performersmayworryaboutpublicrelationsoracreative
statement, but those of centuries past attempted to avoid
the stigmaattachedwithanunseemlyprofession.Somemore
particularly
literal-minded souls maintained that actors, by their very nature,
routinely bearfalsewitness and thus practice a sinful form
of
expression, one to be shunned. On a practical level, theater
remained the realm of “masterless men” because until relatively
recently there were no accepted methods, beyond experience or
observation, that an apprentice might study. But if Molière
wished to save his family from humiliation (his father was a
Parisianupholstererwithanappointmenttotheroyalcourt),
hardly took an inconspicuous approach. His plays served to
question the very society he sought to entertain. He satirized
at
will, skewering marriage arrangements (TheSchoolforWives),
medicine and hypochondria (TheImaginaryInvalid), court
manners (TheWould-BeGentlemen), religious hypocrisy
(Tartuffe),
and even the conventions of theater (TheRehearsalatVersailles).
Tartuffe, in particular, touched a nerve among the powerful,
leading to an official reprimand and the banning of the play. The
Prefacetothatplay’s1669editionlaysoutsome of the great
playwright’sreasoning. “If the purpose of comedy is to correct
men’svices, I do not see why any group of men should have
special privileges. If this were so, it would have a far more
dangerous social consequence than all the other vices, and we
have seen that the theatre’s great virtue is its ability to correct
vices. The most beautiful expression of a serious moral is most
often less powerful than that of satire; and nothing reforms the
majority of men better than the portrayal of their faults. To
expose vices to everyone’s laughter is to deal them a mighty
blow. People easily endure reproofs, but they cannot at all
endure being made fun of. People have no objection to being
considered wicked, but they are not willing to be considered
ridiculous.” [Translation by Richard Kerr from Bernard F.
Dukore’sDramaticTheoryandCriticism.] Thus Molière
approached his subjects as clowns disguised as citizens of 17th
centuryFrance. In that spirit, our production simply reveals the
clownsbeneaththesocietal façade. Laugh with care, however,
you may be the subject of your own ridicule. —DST