The Man Who Would Be Sick, 1948

Montana State University (Missoula, Mont.). Montana Masquers (Theater group)
THE MAN WHO WOULD BE SICK

MONTANA STATE UNIVERSITY
JULY 15, 16, 1948
THE SUMMER DRAMA WORKSHOP

AND

MONTANA MASQUERS

PRESENT

THE MAN WHO WOULD BE SICK

BY

MOLIERE

In a new translation by L. Kirk Denmark

LEROY W. HINZE, Director

ABE WOLLOCK, Technical Director

CAST

(In order of their appearance)

ARGON .................................................. WILLIAM DEMING
TOINETTE ............................................. NANCY FIELDS
ANGELIQUE ............................................. DOROTHY DROVDAL
BELINE .................................................. PEG TOWLE
CLEANTE ............................................... JAK UNSFRED
DIAFOIRUS ............................................ FLOYD CHAPMAN
THOMAS .................................................. BO BROWN
LOUISON ............................................... MARYLYN NEILS
ELMIRE .................................................. DOROTHY ENGLET
FLUERANT ............................................. HERB JAMES
PURGON .................................................. CHARLES GRAY

The entire action of the play takes place in Monsieur Argon's room.

There will be a five minute intermission between the first and second acts, and ten minutes between the second and third acts.
PRODUCTION STAFF

Assistant to the Director ................................................. Martha Brown
Stage Manager .......................................................... Robert Haight
Lighting ........................................................................ Edward Patterson
Costumes ................................................................. Martha Brown, Marge McKin, Helen Patton, Dorcas Ingals, Marta Drysdale, Peggy Clapp, Doris Lund
Make-up .............................................................. Marge McKin, Josephine Martin Matilda Kartevold, Dorcas Ingals, Hazel Soiseth
Properties .......................................................... Barbara Dew, Gladys Trambley
Staging ................................................................. Helen Rustad, Jack Hayden, Helen Micka, Jack Swee, Charlotte Parker, Hazel Soiseth, Mary Bassett, Doris Lund
House Manager .................................................. Ross Miller
Box Office .......................................................... Margaret Lampen, Betty Chapman
Publicity .......................................................... Ross Miller, Eva Welsh, Marta Drysdale

Summer Production Schedule


JULY 30—Selected One-Act Plays ... Simpkins Little Theatre
AUGUST 6—Selected One-Act Plays ... Simpkins Little Theatre
AUGUST 12, 13—Elmer Rice’s Dream Girl .... Student Union Theatre
MOLIERE

The great Voltaire called the author of THE MAN WHO WOULD BE SICK "The best comic writer of any nation," and there may be a fairly large number of people who would not take exception even now to that judgement. Certainly, there is a lightness of touch and a sauciness of atmosphere in which even Shakespeare is not able to achieve. When we consider how "dated" most comedies soon become, we may well ask ourselves how we can enjoy a play like this when it is revived two hundred and seventy-five years after its first performance before the elegant and witty court of Louis XIV. The answer lies in part in Molière's reliance upon the most basic and universal comic devices.

The foundation of Molière's approach is to laugh at all departures from the social "norm"—that standard which the courtiers of the Grand Monarch more reverenced than obeyed. Any extreme—any excess or defect—is automatically open to ridicule. The absurdity of situation is increased by the most grossly farcical incidents—a daughter bites her father's wagging finger—and by lines of the most ruthless satire. Since no sanctimonious atmosphere surrounds the doctor, Molière was on comparatively safe ground in attacking the humbuggery of conventional medicine. (Incidentally, it was while playing with gusto the part of the hypochondriacal father in this play that Molière suffered the rupture of a blood vessel from which he died.) Only when he ridiculed the hypocrite who pursues his self-interest behind the screen of religious cant did Jean Baptiste Poquelin (for that was the playwright's real name) find himself in difficulties.

In THE MAN WHO WOULD BE SICK, then, we have a work that is almost pure comedy; and such "morality" as may be present is the dictate of moderation and good sense rather than that preached by the reformer and the idealist.

BYRON R. BRYANT