

Bucknell University
Department of Theatre & Dance
Presents

Fête **MOLIÈRE**

Two Comedies by Molière



April 22-25, 1994 8 p.m.

University Theatre, Coleman Hall

TWO COMEDIES BY MOLIERE

Mask/Movement by Jared Sakren

Cast (in order of appearance):

(text adapted from e.e. cummings' *Him*)

THE FLYING DOCTOR (1649)

Scene: A street in a small French town

Lawyer Liz Maccie

SGANARELLE, OR THE IMAGINARY CUCKOLD (1660)

and Sganarelle, in a suburb of Paris

Villebrequin Shannon M. Kearns

devices are strictly prohibited.

Ushers Provided by Cap & Dagger

Additional crews provided by TH149

Eric Hodgson, Suzanne Marshall and Andrea Preschle.

Faculty of the Department of Theatre and Dance

E. Elaine Williams, director of theatre



Director's Notes

Molière (Jean Baptiste Poquelin, 1622-1673) French playwright, actor-manager, was the son of Louis XIV's upholsterer. Poquelin spent his early years close to the court and received a gentlemen's education. He (dropped a career in law and) joined a theatrical troupe in 1643 and became a professional actor with the stage name Molière. Molière helped to found the Illustre Theatre Company in Paris, which soon failed, and spent 12 years touring the French provinces as an itinerant actor and company playwright. He returned to Paris (in 1658) to become the foremost comedian of his time. Within thirteen years (1659-1673), he wrote and acted in *Tartuffe*, *The Misanthrope*, *The Doctor in Spite of Himself*, *The Miser*, and *The Imaginary Invalid*. Written during France's golden age, Molière's comedies balance follies of eccentric humanity against society's reasonable good sense.

Milly S. Barranger

(In Molière's plays there is a) recognition of man as a creature defined by his passions. The characters are forces, or the meeting point of forces, which live in illusion and mistake their specific determinism for free will....maniacs are quite simply caricatures of ourselves to the extent that we live according to our passions.

Jacques Guicharnaud

For Molière a character is a person who is powerfully unified by the domination of a passion or vice that destroys or subdues all other likes and dislikes of his soul, and this quality becomes the motivating force of all his thought and action....

Gustav Lanson

Molière's early comedies are Italian plays in French dress. They show the extensive influence upon him of commedia dell'arte performances either observed in Paris or met on the road during his 13-year provincial exile. It is the strongest single influence upon him, and arguably, it never completely left him....

Masks. Molière owed a great deal to the Italians; and in the commedia dell'arte, a character's principal attribute was his mask. This served both to label the character and provide him with a constant frame of reference. Each of the major commedia figures has his characteristic foibles and mode of expression which remain the same throughout the action. They do not modulate. They neither undergo subtle character changes themselves, nor work such changes upon others. Change, when it occurs at all, tends to be arbitrary and abrupt, as if a character had taken off one mask and replaced it with another. The soul of the character is in the mask, and the mask is in the soul....

Peter Arnott

The fool. From Greek and Roman Comedy through Shakespeare and Molière to Charlie Chaplin and the Marx Brothers, the fool has had a primitive and magical power to strip us naked as he exposes the folly of all human effort. He can act free of law and order, free of the constraints of space and time, and always untouched by the terrors of reality.

Robert W. Corrigan

Let us therefore accept the title thrust upon him by his malicious contemporaries: "Molière is the first jester of France."

Gustave Lanson

The Department of Theatre and Dance, Cap & Dagger, and the director of this production wish to thank the Bucknell University Association for the Arts for supporting the residency of mask and movement specialist Jared Sakren.

Production Staff

Technical Director Steven A. Draheim
Assistant Technical Director Tim Steimle
Stage Manager Amy Gallagher
Assistant Stage Managers Tracy Richter and Kimberly Young
Vocal Coach Eric Hodgson
Scene Shop TAs Peter Conn, Chris Fronheiser,
Sean Spade, Adam Zonder
Scenic Artists Kim Domerisk, Tim Steimle, Bridgette Mayer,
Mark Minsavage, Amy Sass, Andrea Preschle
Set Construction Graham Avila, Adele Conover, Byron Frey,
David Granger, Tina Hall, Kenneth McClain,
Mark McGuire, Terence Riley,
Stephen Roeser, Stefanie Vishab
Lighting TAs Andre Fuqua, Eric Youtz
Electrics Crew Sal Asta, Devona Botelho, Corey Castellani,
Jeff Clark, Steve Firestone, Steve Herbert, Erik Klingner,
Robert Roksandich, Peter Templin, David Wensel
Sound TA James Springer
Props TAs Donna Carter, Andrea Preschle, Amy Sass
Costumer Pam Miller
Costume TAs Ashlynn Billingsley, Bernadette Finnican,
Mark Minsavage, Laura Pye, Crystal Theesfeld
Costume Construction Deane Clements, Courtney Flaherty
Susan Minsavage, Elizabeth Murphy,
Kymm Carlson, Jennifer Clark, Peter Gorski,
Lisa Leclair, Marilyn Smith, Cristina Soto
Makeup Design F. Elaine Williams
Publicity & Box Office Nicole Cobban, Bridgette Mayer,
Michael Moore
Light Board Operator Tom Kelly

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