

Bucknell Department of Theatre and Dance presents

William Congreve's Comedy

Love for Love



April 18, 19, 20 and 21, 1997

Coleman Hall University Theatre

Bucknell's Department of Theatre and Dance presents

Love for Love

A Comedy by William Congreve

Direction: Robert Gainer
Set Design: Elaine Williams
Light Design: Heath Hansum
Costume Design: Karen Anselm
Movement: Danna Frangione
Voice/Text: Barry Kur

Cast:

(in order of appearance)

Christopher Scholl	Valentine
David Carpenter	Jeremy
Randy Faust	Scandal
Jeremy Walker	Trapland
Levent Onar	Snap
Theodore Avgerinos	Steward to Sampson
Todd Ross	Tattle
Janellen Duffy	Mrs. Frail
Ted Burnes	Foresight
Michael Brennan	Servant to Foresight
Xan Franklin	Nurse
Stacy Spatola	Angelica
Shannon M. Kearns	Mrs. Foresight
Kelly George	Miss Prue
Glen Henderson	Sir Sampson
Landon Sulick	Ben
Ethan Page	Sailor
Cesar Ruiz	Sailor
Michael Ferry	Fiddler
Ann Bonner	Jenny
Derek Powell	Buckram
Heather Schweiger	Harpsichordist

Time: 1690's

Place: London

Act I: Valentine's Lodgings – morning
Act II: A Room in Foresight's House – same day
Act III: Foresight's Gallery adjoining Miss Prue's Bedchamber – evening
Act IV: Valentine's Anteroom leading to His Chamber – next morning
Act V: A Room at Foresight's House – later that day

*Smoking, the taking of photographs, or the use of
recording devices is strictly prohibited.*

Production Staff

Technical Director	Heath Hansum
Ass't Technical Direction	Ted Ozimek
Stage Manager	Stef Bischoff
Ass't Stage Managers	Debby Krantz, Elena Dodge
Ass't to Director	Karen Forgione
Ass't to Costume Director	Lisa Forrest
Costumer	Pam Miller
Master Electrician	Ashley Elder
Costume Construction	Justine Berger, Deane Clements Sarah Hart, Carolyn Jamison Betsy Klingler, Sara Pfaff, Gretchen Phillips
Lighting TA	Leanne Wissinger
Sound TAs	Maggie Scott Karen Forgione
Costume TAs	Catherine Lisciandra, Jessica Lurker Vanessa Peet, Kathleen Thomson
Costume Running Crew	Carolyn Jamison Amanda Parker, Colin Ward
Scene Shop TAs	Eric Charles, Ashley Elder, Jonathan Fischer, Rodney Young
Painting	Stef Bischoff, Maggie Scott, Christin Smith Derek Byron, Sandie Pisieczko Todd Ross, Suzi Esser
Props TAs	Derek Byron Sandie Pisieczko
Publicity TAs	Molly Ellis, Christin Smith
Lightboard Operator	Matthew Parker
Stage Carpenter	Maureen Kelly
Ushers	Provided by Cap & Dagger

The Department of Theatre and Dance

Danna Frangione, director of dance	Technique and theory
Robert Gainer, director of theatre	Acting and directing
Gary Grant, chair	Theatre history, theory, directing
Heath Hansum	Technical direction, lighting
Er-Dong Hu	Dance technique and theory
Elaine Williams, director of scenography	Design
Laurie McCants	Adjunct Instructor
Christine Fry	Secretary
Pam Miller	Costumer
Lisa Forrest	Costume Intern
Ted Ozimek	Technical Direction Intern

Upcoming Events

Bucknell Dance Co. Spring Performance, Weis Center May 2 & 3, 8 p.m.

Karen Anselm, Guest Costume Designer is Director of Theatre at Bloomsburg University and Vice Chair of ACTE, Region II.
Barry Kur, Guest Vocal Coach is an Associate Professor and Master Teacher of Voice in the School of Theatre Arts at Penn. State University.

- NOTES -



William Congreve:

- 1670 - Born at Bardsley, near Leeds, Yorkshire. His father fights for the King during the Civil War, commanding a garrison. The family settles in Ireland where Congreve goes to school, and then to Trinity College, Dublin, where he is a contemporary of Jonathan Swift.
- 1691 - Having enrolled in the Middle Temple, he soon gives up law for literature when he publishes a novel of intrigue - *Incognita*, or love and duty reconcid.
- 1693 - Achieves sudden fame with the staging, on Dryden's recommendation, of his first play, *The Old Bachelor*. "Written for amusement in the languor of convalescence, yet it is apparently composed with great elaborateness of dialogue and incessant ambition of wit." (Dr. Johnson, *Lives of the Poets*). His second play, *The Double Dealer*, is also staged this year, starring Anne Bracegirdle, known for her virtue, yet said to be Congreve's mistress.
- 1694 - *Love for Love* first staged.
- 1697 - His only tragedy, *The Mourning Bride*, produced.
- 1698 - *A Short View of the Profaneness and Immorality of the English Stage* by Jeremy Collier is published - an instant success with the Puritans. It is a violent and combative attack on the work of contemporary dramatists, particularly Congreve, Dryden, and Vambrugh. Congreve publishes a response to Collier before the end of the year: *False and Imperfect Citations*.
- 1700 - Congreve's *The Way of the World* is performed by Thomas Betterton's company.
- 1705 - Congreve and Vambrugh meet financial disaster with the opening of their new Queens Theatre in Haymarket, London.
- 1714 - On the accession of George I, Congreve is appointed Secretary of Jamaica. Previous government "places" he has held include Commissioner for Hackney Coaches, Customer at Poole, Wine Licensor, and Undersearcher at the Port of London. He has now become friendly with the Earl of Godolphin, whose wife Henrietta succeeded Mrs. Bracegirdle in Congreve's affections.
- 1722 - Henrietta's mother, Sarah, refers to her as Congreve's "moll". Henrietta and Congreve retire to Bath together and their daughter Mary is born.
- 1729 - Congreve dies in his lodgings off the Strand from internal injuries received when his carriage overturns on a journey to Bath. He is buried in Westminster Abbey.

On Congreve's Work:

VOLTAIRE, from *Letters Concerning the English Nation*, 1733:

Mr. Congreve raised the glory of comedy to a greater height than any English writer before or since his time. He wrote only a few plays, but they are excellent in their kind. The laws of Drama are strictly observ'd in them; they abound with Characters all which are shadowed with the utmost delicacy, and we don't meet with so much as one low, or coarse jest. The language is everywhere that of men of honour, but their actions are those of knaves, a proof that he was perfectly well acquainted with human nature, and frequented what we call polite company. He was infirm and come to the verge of life when I knew him. Mr. Congreve has one defect, which was entertaining too mean an idea of his own first profession, that of writer, though it was to this he owed his fame and fortune. He spoke of his works as of trifles that were beneath him, and hinted to me in our first conversation that I should visit him upon no other foot than that of a gentleman who led a life of plainness and simplicity. I answered that had he been so unfortunate as to be a mere gentleman, I should never have come to see him; and I was very much disgusted at so unreasonable a piece of vanity.

CHARLES LAMB, 1822:

I do not know how it is with others, but I feel the better always for the perusal of one of Congreve's comedies. I am the gayer at least for it; and I could never connect those sports of a witty fancy in any shape with any result to be drawn from them to imitation in real life. They are a world of themselves almost as much as fairy-land.

LORD MACAULAY, 1843:

Two kinds of ambition early took possession of his mind, and often pulled it in opposite directions... He longed to be a great writer. He longed to be a man of fashion... The history of his life is the history of a conflict between these two impulses.

KENNETH TYNAN, 1953:

William Congreve is the only sophisticated playwright England has ever produced; and, like Shaw, Sheridan, and Wilde, his nearest rivals, he was brought up in Ireland. By sophisticated I mean genial without being hearty, witty without being smug, wise without being pompous, and sensual without being lewd... Because they speak precisely and with affection for the language they are using, it is usually taken for granted that Congreve's characters are unreal. Nothing could be more misguided. These people do not bare their souls (that would smack of nudism), but they are real enough. It is the plot which is unreal... a labyrinth (that) is so brilliantly peopled that you forget the goal. Congreve's genius is for mixing and contrasting human beings, not for taking them anywhere in particular.

CONGREVE to the critic John Dennis, on the subject of humour, July 1695:

For my part, I am as willing to laugh as anybody and as easily diverted with an object truly ridiculous. But at the same time, I can never care for seeing things that force me to entertain low thoughts of my nature. I do not know how it is with others, but I confess freely to you, I could never look long upon a monkey without very mortifying reflections.... I should be unwilling to venture even on a bare description of humour, much more to make a definition of it; but now my hand is in, I will tell you what serves me instead of either. I take it to be, a singular and unavoidable manner of doing or saying any thing, peculiar and natural to one man only; by which his speech and actions are distinguished from those of other men. Our humour has relation to us, and to what proceeds from us, as the accidents have to a substance; it is a colour, taste, and smell, diffused through all; though our actions are never so many, and different in form, they are all splinters of the same wood, and have naturally one complexion; which, though it may be disguised by art, yet cannot be wholly changed: we may paint it with colours, but we cannot change the grain.

Special Thanks To: Melissa-Anne Blizzard, Jim Clark, Iris Gainer, Larry Haire, Clive Heyn, David Himmelreich, Dale Hourlland, David Lien, Rudolph and Carolyn Merkel, Chris Para, Bill Payn, Roz Richards, Roller Mill East, Robbins Marine, Jean Peterson, Heather Schweiger, George Waltman, Leslie Williams, Bloomsburg University Theatre Dept., Bloomsburg Theatre Ensemble and a very special note of appreciation to the Bucknell Association for the Arts for generously supporting the residency of guest artist Barry Kur.

Patron List

Maurice and Laurie Aburdene	Loren and Jane Amacher
Dean Anderson	Dennis and Dorothy Baumwoll
Ronald L. Beaver	William Boswell
Ann De Klerk and Bernard Taylor	Danna and Bob Frangione
Chris and Gary Fry	Bob and Iris Gainer
Harry Garvin	John and Eugenia Gerdes
Joel R. Gori	Anthony Gosse
Gary and Nancy Grant	Annelies Gray
Tom and Margaret Greaves	Linda and Fred Greenburg
Allan and Ann Grundstrom	Heath and Jana Hansum
Mary Hill	Er-Dong Hu and Lu-Ping Sun
Janet Jones and Ben Marsh	Megen Karakelian
Steve and Connie Kelley	Jack Kelly
Stephen J. Lindenmuth	Joseph R. and Carol LoGrippto
Laurie McCants	Richard and Miranda McGinnis
John and Joyce Miller	Pam and Chuck Miller
Marcia and Davis Milne	Rev. Dr. P. Dale and Judith Neuffer
Dr. and Mrs. Ralph Noble	David and Jan Pearson
John and Judy Peeler	Cindy Peltier and Roz Richards
Sharon Poff	Betsy Powers
John Rickard and Martha Holland	Ted and Jackie Sallade
Stephen I. Schier	Lisbe and Manning Smith
Gary and Sandy Sojka	Beatrice Spielman
Douglas and Margie Sturm	Lois Tilton
Tom and Susan Travis	Rev. Ned E. and Kathryn D. Weller
F. Elaine Williams	Chris and Neal Woodruff
Joseph Yushok	Lainey and Bob Zenzinger

Corporate Patrons

The Greater Susquehanna Piano Company
Metamorphosis Theatre Company

THE KENNEDY CENTER AMERICAN COLLEGE THEATER FESTIVAL XXX

Presented and Produced by the John F. Kennedy Center for the Performing Arts.
Supported in Part by The Kennedy Center Corporate Fund
The U.S. Department of Education
The National Committee for the Performing Arts

This production is entered in the Kennedy Center American College Theater Festival (KC/ACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for a response by a regional KC/ACTF representative, and certain students are selected to participate in KC/ACTF programs involving awards, scholarships, and special grants for actors, playwrights, designers, and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for inclusion at the KC/ACTF regional festival and can also be considered for invitation to the KC/ACTF national festival at the John F. Kennedy Center for the Performing Arts in Washington, DC, in the spring of 1998.

Last year more than 900 productions and 18,000 students participated in the American College Theater Festival nationwide. By entering this production, our department is sharing in the KC/ACTF goals to help college theater grow and to focus attention on the exemplary work produced in college and university theaters across the nation.