

*Department of Theatre and Dance Presents*

THE  
**LEARNED  
LADIES**

*a COMEDY  
by MOLIERE*



**Bucknell**

*October 8, 9, 10 and 11*

*8 p.m.*

*Tustin Studio Theatre*

*2004*



DEPARTMENT OF THEATRE AND DANCE  
*presents*

**THE LEARNED LADIES**

*(Les Femmes Savantes)*

1672

By **MOLIERE**

*Translated into English Verse by Richard Wilbur*

Direction: Robert Gainer

Set Design: F. Elaine Williams

Costume Design: Paula Davis-Larson

Technical Direction: Heath Hansum

Lighting Design: R. Christopher Stokes '06

Stage Management: Gabe Murtaugh '05

**Cast:**

**CHRYSALE**, *a rich middle class citizen* ..... Andy Nogasky '07  
**PHILAMINTE**, *his wife* ..... Paola Grande '05  
**ARMANDE**, *older daughter* ..... Mallory Sweeney '07  
**HENRIETTE**, *younger daughter* ..... Kate Fredrickson '07  
**ARISTE**, *brother of Chrysale* ..... Peter Kelly '07  
**BELISE**, *sister of Chrysale* ..... Flor De Liz Perez '07  
**CLITANDRE**, *Henriette's suitor* ..... Jon Ginn '07  
**TRISSOTIN**, *a scholar-pedant* ..... T. Patrick Halley '05  
**VADIUS**, *a scholar* ..... Rob Glassman '06  
**MARTINE**, *a kitchen-maid* ..... Shira Gasarch '07  
**LEPINE**, *a servant* ..... Ethan Cherkasky '05  
**JULIEN**, *valet of Vadius* ..... Chris North '07  
**A NOTARY** ..... Alan Johnson-McNutt '08

**SETTING:**

The action takes place in the drawing room of  
Chrysale's middle-class home in Paris.

*The play is performed with one intermission.*

Smoking, the taking of photographs, or the use of recording  
devices and cell phones is strictly prohibited.



## Moliere, French Playwright and Actor 1622-1673



Moliere was born in Paris, son of a merchant who was upholsterer to the king. His name was originally Jean Baptiste Poquelin. Moliere was the creator of French high comedy; his genius lay in exposing the hypocrisies and follies of his society through satire.

**Life:** In his youth, Moliere joined the Bejart troupe of professional actors. Madeleine Bejart was for years his mistress; her younger sister, Armande, became his wife in 1662. The little company, headed by Moliere and called the Illustre Theatre, settled (1643) in Paris, but their venture failed (1645), and they spent the next 13 years touring the provinces. They returned in triumph with a performance of Moliere's *The Doctor in Love* for Louis XIV. Under royal patronage this troupe, performing at the Palais Royal, enjoyed continuous success; it is known as the ancestor of the Comedie Francaise. Moliere had, nevertheless, to contend with rivalry from the HOTEL DE BOURGOGNE and with cries of impiety and slander from critics and other authors.

**The Plays:** The great variety in Moliere's work stems from his being at once actor, director, stage manager, and writer. Influenced by the *Commedia Dell' Arte*, he wrote farces, comedies, masks, and ballets on short notice for the entertainment of the court. He is best known for the great comedies of character in which he ridicules a vice or a type of excess by caricaturing a person who is its incarnation: *Tartuffe* (1664), on the religious hypocrite, *The Misanthrope* (1666), on the antisocial man; *The Miser* (1668); and *The Would-Be Gentleman* (1670), on the parvenu.

Other plays in which vices are personified are *The Learned Ladies* (1672), on the fashionable, affected intellectuals whom he had already lampooned in *Two Precious Maidens Ridiculed* (1659), often called the first comedy of manners and *The Imaginary Invalid* (1673), on the hypochondriac. Moliere was acting the title role of the latter when he was fatally stricken.

Also comedies of the character, but depending more on absurdities, are *The School for Husbands* (1661) and *The School for Wives* (1662), which was followed by a skit against the critics, *The Critique of The School for Wives* (1663); and *Don Juan* (1665), an adaptation of the old story of the libertine. The playwright's many uproarious farces include *Sganarelle* (1660), *The Doctor in Spite of Himself* (1666), *George Dandin* (1668), and *Scapin, the Trickster* (1661).



## Moliere On "The Rules"

"You are most amusing with your rules of Art, with which you embarrass the ignorant, and deafen us perpetually. To hear you talk, one would suppose that those rules of Art were the greatest mysteries in the world; and yet they are but a few simple observations which good sense has made, the same good sense which in former days made observations every day without resorting to Horace and Aristotle. I should like to know whether the great rule of all rules is not to please, and whether a play which attains this has not followed a good method? Can the public be mistaken in these matters, and cannot every one judge what pleases him? Let us laugh at the sophistry with which the critics would trammel public taste, and let us judge a play only by the effect which it produces upon ourselves. Let us give ourselves up honestly to whatever stirs us deeply, and never hunt for arguments to mar our pleasure."

— Moliere

**RICHARD NICHOLS**, guest period movement workshop director, is a professor and master teacher in the School of the Arts at Penn State University. His participation is made possible by the generous support of the Bucknell Association for the Arts.

## SPECIAL THANKS TO:

Mitch Goldman and the Association for the Arts, Elaine Hopkins Garrett, Philippe Dubois, Allison Stedman, Laurel Evans, Ruta Karelis, Penn State University's Theatre Arts Program for men's costumes, Iris Rifkin-Gainer, Christine Fry, Bloomsburg Theatre Ensemble, Edward Ladd, Dept. of Physics, Scott Ross and the Center for Puppetry Arts, Pam Miller

## DEPARTMENT OF THEATRE AND DANCE

Paula Davis-Larson, *costume design, costume history*  
Christine Fry, *academic assistant*  
Robert Gainer, *chair, acting and directing*  
Karen Gilmer, *costume design (spring 2005)*  
Gary Grant, *theatre history, theory, directing*  
Heath Hansum, *technical direction, lighting*  
Er-Dong Hu, *director of dance, technique and theory*  
Kelly Knox, *dance technique and theory*  
Pam Miller, *costumer*  
F. Elaine Williams, *scene & costume design*  
Ryan Bauer, *technical direction intern*  
Holly Lamberson, *costume design intern*



## PRODUCTION STAFF

Technical Director ..... Heath Hansum  
Assistant Technical Director ..... Ryan Bauer  
Stage Manager ..... Gabe Murtaugh  
Assistant Stage Managers ..... Kimberly Pretz, Emily Penick  
Lightboard Operator ..... Shannon Melligan  
Soundboard Operator ..... Kimberly Pretz  
Set Construction and Electrics ..... Jon Bachaus, Adam Clark,  
..... Jason Hoffman, Peter Kim,  
..... Ernie Martin, Shannon Melligan, Ben Rimai,  
..... Joe Rusiewicz, Fred Park, Chris Stokes  
Props and Paints ..... Emily Aloiz, Anya Hess, Sandy Levine, Chris North  
Costumer ..... Pam Miller  
Costume Intern ..... Holly Lamberson  
Costume Construction ..... Vita Lamberson, Kelsey Cook,  
..... Gloria Glendaniel, Laura Scerbo, Rachel Ochotny  
Makeup and Hair ..... Diana Koretsky, Juliet Paola, Kelsey Cook  
Dresser ..... Sarah Gainer  
Publicity ..... Alexandra Bambrick  
Presidential Fellows ..... Jon Backhaus, Joe Rusiewicz, Andy Nogasky  
House Managers ..... Anastasia Peterson, Mike Mellas  
Poster Design and Program Cover ..... Kelsey Cook  
Theatre Banner Design ..... Sarah Gainer  
Ushers provided by Cap & Dagger

TH 101 Crews     At the time that this program was printed, a complete list of the production staff was unavailable. We would like to thank all those without whose help this show would not be possible.

## UPCOMING EVENTS

### Fall Dance Concert:

#### **Dracula - The Renfield Diaries**

December 3rd & 4th at 8:00 p.m. &

December 5 at 2 p.m.

Harvey Powers Theatre

### **SAM<sup>2</sup>: shorts plays by Samuel Beckett and Sam Shepard**

February 18th, 19th, 20th & 21st at 8:00 p.m.

Harvey Powers Theatre

### **All My Sons**

By Arthur Miller

April 8th, 9th, 10th and 11th at 8:00 p.m.

Harvey Powers Theatre

### **Spring Dance Performance**

April 29th and 30th at 8:00 p.m.

Weis Center for Performing Arts



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French Lectureship Series Presents  
**DR. FAITH E. BEASLEY**  
Dartmouth College

Two lectures on how Molière's plays and the works of nineteenth-century historiographers affect our current perceptions of seventeenth-century, female intellectuals.



**"THE VOICES OF SHADOWS: FRENCH  
HISTORIOGRAPHY AND THE SALONS"**

Thursday, November 11th

5pm - Coleman 221

Reception to follow, Williard Smith Library

**"LA MAÎTRISE DE LA MÉMOIRE: MOLIÈRE  
ET L'HISTOIRE LITTÉRAIRE FRANÇAISE"**

Friday, November 12th

4pm - Williard Smith Library

Refreshments will be served

Sponsored by: The French and Francophone Studies Program, the University Lectureship Committee, the Bucknell French Club, the Race/Gender Resource Center, the Women's Studies Program, and the Comparative Humanities Program.