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## The Bourgeois Gentleman

Boar's Head Dramatic Society of Syracuse University

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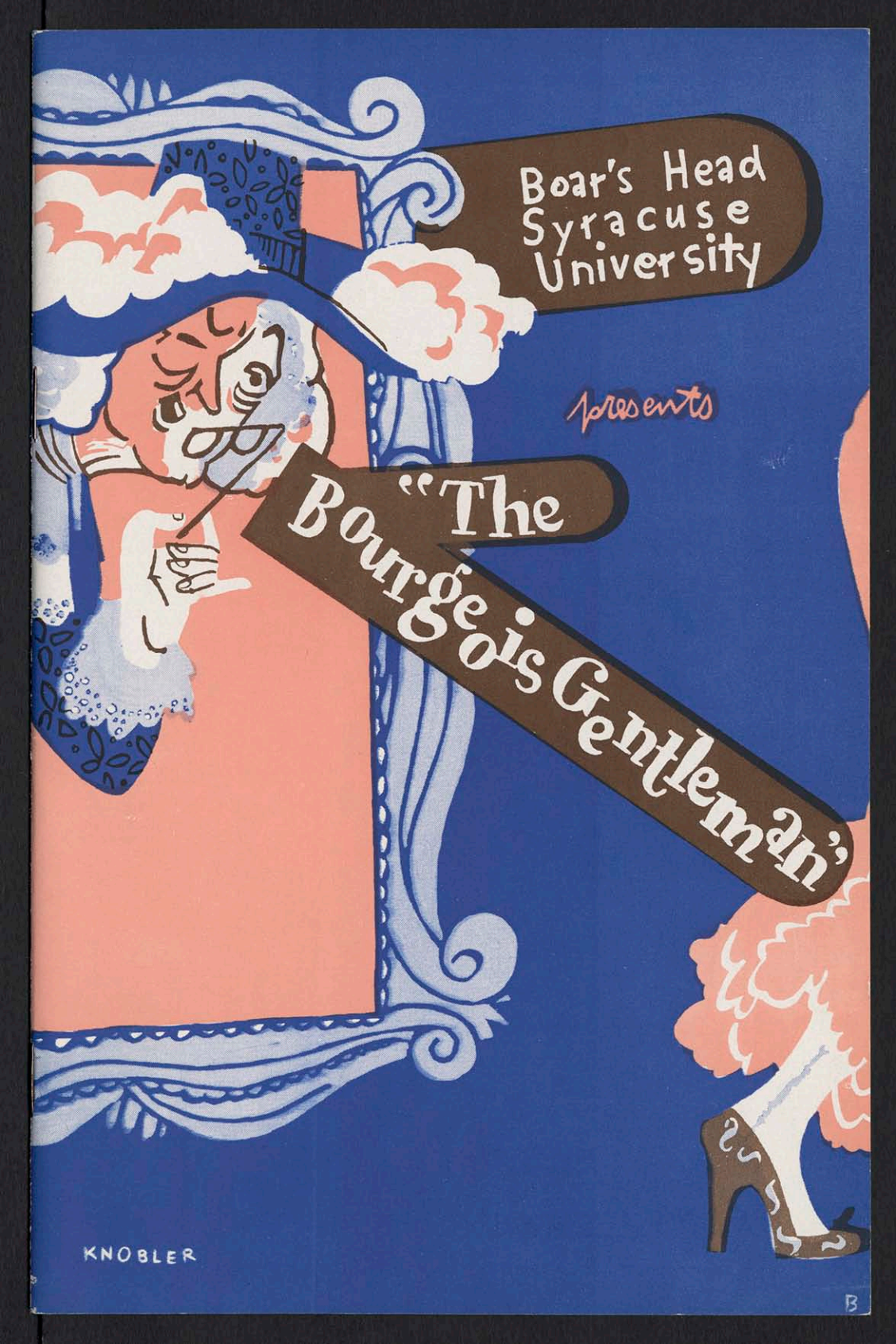
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Boar's Head  
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University

*presents*

"The  
Bourgeois Gentleman"

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### From the Director's Chair

Moliere has been described as "the lover of the golden-mean", and as "common sense incarnate". If, by amplification, these phrases can embrace a sense of proportion (from whence, too, spring a sense of humor); and that balance which inclines toward ready symmetry; and the classical attitude which gives well-dictated order and arrangement, then, it is possible to find a key to Moliere and a method for directing the plays.

A line by line analysis of "Le Bourgeois Gentilhomme", even to the clause, the phrase, and the individual word, reveals rhetorical balances, symmetries, parallelisms, poised contrasts. These the actor must first apperceive and then master histrionically if he is to achieve the fluency of line necessary to activate the text. Likewise, the actor's individual gestures and his gestures coordinated with those of his fellows, must be governed by the same consciousness and executed with the same cleanliness and style.

The director, in turn, must strive to follow in his manipulation and grouping of players, something of this deliberate balance, grace and arrangement. This seems to be the proper way to objectify the "common-sense" with which Moliere has infused the text.

Also the scene designer must be alert to these fundamental characteristics. His setting must be dynamic to occasion full movement (for there can be no loitering or finicky doings in a Moliere performance); it must be functional in so far as it is obligated to offer an arena for action rather than specific, identifiable locales; it must have that noble artificiality about it which was part of the Louis XIV baroque, and part, too, of the theatre-attitude of the day. To all these things, the acting, the directing, the dancing, the music, the costumes must be related.

"Le Bourgeois Gentilhomme" has an architeconic structure that is an amazement and a delight to praticioneers of the theatre. (In a word, we have derived much satisfaction from working on this play, because it has shown us clearly what "theatre-writing" is.) A casual glance might lead the observer to believe that the play is a potpourri. In truth, it is made up of many diverse elements: ballet-drama, slapstick, vaudeville and horseplay, an artificially arranged love debat, commedia dell arte (farcical and romantic) characters and situations, and sharp-pointed social satire. The skill in the writing lies in the balance, proportion and judicious arrangement of this grab-bag material. The genius of the writing lies in the wonderful conformity between the "common sense incarnate" motif and the manner in which it is transmogrified for theatrical presentation.

—Sawyer Falk



## Random Statistics

A conservative estimate of the amount of work that has gone into this production of the **BOURGEOIS GENTLEMAN** counting from the beginning of formal rehearsals in December through to the end of the run of the play in May, yields the staggering total of 50,000 man hours of work. This includes the efforts of some 150 odd actors, technicians, production men, and business workers. In other words, if a man were to work forty hours a week for fifty weeks a year for twenty-five years, he would just equal the amount of labor that has gone into this play.

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## The Season 1949-50

When the lazy advance of warm weather officially ends theatrical activities on Campus for the current year, it will mark one of the most ambitious and rewarding seasons in the history of the Syracuse Civic-University program. From September 1949 to May 1950 over two hundred and fifty people will have been involved in a drama program that is geared for continuous production activity.

Barely two weeks after classes began, Noel Coward's "Blithe Spirit" opened for a two week run. This was a revival of last year's brilliant success that achieved national recognition for the originality of the production scheme. It was Mr. Sawyer Falk's idea that this somewhat worn drawing room comedy would be transformed into an exciting theatre piece by switching the time from the 20th Century to the 17th Century. Instead of wearing tuxedos and consuming dry martinis, the Condomines wore elaborate Louis XIV costumes and drank sherry. The play was staged by Herbert Smith.

"The Heiress" a play based on a novel by Henry James, was the next offering of the season. It opened on October 20, just one week after "Blithe Spirit" closed. This was the first university production of the play in the Country. Betty Glenzon portrayed the part of the jilted girl; Amram Nowak directed and Bernard Sachs designed the settings.

Following a short recess for Thanksgiving, Sidney Howard's powerful testament on 'Momism' opened on December 8th. Herbert Smith again directed while Bernard Sachs did the settings.

The current production of "The Bourgeois Gentleman" represents one of the most elaborate productions in the last ten years. It was put into rehearsal in November and its six-week run will mark a record of play longevity at the University.

The University Children's Theatre attracted wide attention recently with its production of "The Wizard of Oz", directed by Stanley Raiff, which played both at the Playhouse and on tour. The group, which at present has an enrollment of over 120 children between the ages of six and sixteen, is now in rehearsal for the forthcoming production of "The Little Princess."

Three film programs given in conjunction with Mr. Falk's course in Cinema were shown over a period of two months. The first two programs were devoted to the early work of Charlie Chaplin while the third was concerned with the 'experimental film'.

At present, part of Machinery Hall is being converted into a theatre of unique design which will permit the presentation of plays in arena staging as well as in the conventional proscenium arch style.

Several plays are now in rehearsal for presentation in this new theatre. J. B. Priestley's "Home is Tomorrow", "The Young and Fair", and a group of original one-act plays.

The music-drama will be represented this season by two short operas which will be produced in cooperation with the School of Music. The two are Kurt Weill's "Down in the Valley", and a new opera by Mark Bucci.

Three formal theatrical readings, "Oedipus at Colonus", "Everyman", and "Faust", presented on Sunday afternoons represent an exploratory venture into a medium halfway between a platform reading and the play form. "Oedipus at Colonus" was given in December and the other two are scheduled for production soon.

Two separate touring companies are now in rehearsal in preparation for Spring tours. The first company will present the passion play "Quem Queritus" during the Easter holiday for various churches throughout central New York while the second company will bring a light farce, "Successful Calamity", to small communities within a radius of fifty miles of Syracuse.

In conjunction with the classes in play production, over fifty one-act plays will have been produced informally before classes end. This schedule requires that a new bill of three plays be presented almost every week of the year. Mr. Falk's classes in Acting and Directing has several projects underway: one of the more interesting ones is a production of an impromptu comedy in the style of the Comedie dell Arte.

An intensive summer program of activities will be announced shortly.

<b>Officers of Boar's Head</b>	
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Vice President .....	John J. Moore
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Presents

# The Bourgeois Gentleman

by  
Moliere

DIRECTED BY SAWYER FALK

Settings Designed and Lighted by Bernard Sachs

Music Selected and Arranged by Donald McIsaacs      Choreography by Peter Meijlaender

## CAST

MUSIC MASTER .....	Alfred Spindelma
DANCING MASTER .....	Albert Corbin
MR. JOURDAIN .....	Gerry Stiller
FENCING MASTER .....	Amram Nowak
PROFESSOR OF PHILOSOPHY .....	Alan Bergmann
TAILOR .....	Leo Bloom
NICOLE .....	Billie Howells
MRS. JOURDAIN .....	Peggy Menefee
DORANTE .....	Rex Partington
CLEONTE .....	John De La Vallee
COVIELLE .....	Jerry Gershman
LUCILLE .....	{ Mary Lou Lindstrom Janet Boyer
DORIMENE .....	Diana Anthony
PUPIL .....	Gerry Leider
VALETS .....	Wilfred Haddad, Harold Cohen
MUSICIANS .....	Allen Davis, Michael Ambrosino
GRAND MUFTI .....	Leo Bloom
DERVISHES .....	Alan Bergmann, Al Spindelma
SINGERS .....	June Roland, Barton Crowell, Edward Kenney
DANCERS .....	Peter Meijlaender, director; Francie Falk (solo), Jean Sack, Barbara Skura, Vivian Fein, Anita Kirshbaum, Julius Tomchin, Mary Ann Frank, Audrey Witcher

Scene: Paris, during the extreme elegance of the late seventeenth century.  
The action is continuous. There will be no intermissions.

Opening Night: March 14, 1950

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## About the Cast

**Alfred Spindelman** (Music Master) is a versatile drama major who has a long list of accomplishments to his credit in his three years on the Hill. Besides having been associated with Children's Theatre for two years, he has also acted with the Community Players of Syracuse and with the Chain O' Lakes Summer Theatre.

**Albert Corbin** (Dancing Master), a Boar's Head senior, has worked his way up from lackey in *The Student Prince* to master of the dance in the present show, filling in the intervening two seasons as the pompous doctor in *Blithe Spirit*, and in two dramatic readings. He was one of the founders of the Group 20 Players, in Connecticut.



**Gerry Stiller** (Jourdain) first established himself as a slapstick comedian in the comedy leads of *Blossom Time*, *Girl Crazy*, and last year's *Long Live Love*. Two seasons with the Oneida Castle Players and a season with the Cherry Lane theatre in New York served to confirm him as a burlesque comedy type with the alter ego of a kindly butler. As the *Bourgeois Gentleman*, Mr. Stiller is at last able to combine his talent for slapstick comedy with the more substantial aspect of social satire.

**Amram Nowak** (Fencing Master) is an instructor in the Drama Department as well as business manager of dramatic activities for the Department.

**Alan Bergmann** (Philosophy Master) is a reformed radio major, remembered for his MC-ing in *Midnight in Syracuse*, a program which he developed from the army show *Midnight in Munich*. His decision to change to drama came when he was a member of the Oneida Castle Players last summer.

**Leo Bloom** (Master Tailor) has also appeared before in a comic role opposite Gerry Stiller, as one of the stars of LLL. He has played in the Westport Theatre and in off-Broadway productions. To those who wonder about the difficulty of learning lines for a part, he advises trying them in Turkish, which he claims is a very versatile tongue.

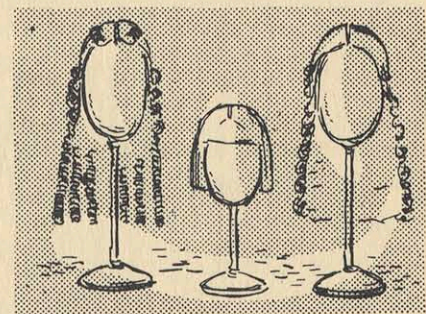
**Billie Howells** (Nicole) is a "natural" for the part of the giggling servant. Her personality is as lively offstage as on—and so, believe it or not, is her laugh! This Boar's Head sparkplug has also appeared in novelty numbers for *Long Live Love* and in *A Night of Tennessee Williams*.

**Peggy Menefee** (Mrs. Jourdain) is the drama department's perennial character actress. Although she claims that she longs to play ingenue leads, her ability in character parts is attested by her great success in many Boar's Head productions including last semester's *Silver Cord*, *Claudia*, and *The Heiress*. Miss Menefee has also been one of the mainstays of the Oneida Players for two years.

**Rex Partington** (Dorante) was once, in his unenlightened past, a law student, but two summers at the Skaneateles Theater convinced him that his future lay in drama. While at Utica College he was president of the Dramatic Group and was active in forming a theater workshop. Besides his current role as the conniving Count Dorante, he has played at Syracuse in the *Silver Cord*, *A Night of Tennessee Williams*, and many one-act plays.

**John De La Vallee** (Cleonte) is a graduate student, hailing from the West Coast where he attended Loyola University and where he was associated with the Del Ray Players. This is his first major performance in Syracuse.

**Jerry Gershman** (Covielle) Boar's Head's glib president, has been teamed with Gerry Stiller in three major shows: first in *Girl Crazy*, then in last year's *Long Live Love*, which he co-directed, and in this show as Cleonte's servant and foil. Besides these time-consuming shows, Jerry has also played at Oneida Castle, and manages to sandwich in MC and night club work to keep things from being dull.



## Staff for *The Bourgeois Gentleman*

### PRODUCTION

Stage Manager .....	Julian M. Kaufman
Assistant Stage Manager.....	Michael Ambrosino
Production Assistants.....	Judy Barger, Helen Buchta, Mary Ann Buell
Sound .....	Murray Miller
Costumes.....	Carol Sisson (Head), Virginia Lee, Naomi Trier, James Warwick, Richard Rummins, Mary Mallery, Adele Shulman, Anne Silverman
Make-up.....	Diana Anthony (Head), Peg Menefee, Dee Meola, Jules Tomchin, Georgia Obrist Laura Learned, Evelyn Feldman
Properties.....	Anita Kirshbaum (Head), Muriel Sosnow, Arlene Leiberman
Understudies .....	Helen Buchta, Rita Ebenhart
Typists .....	Adele Perkoff, Naomi Trier
Recording Orchestra.....	Wilfred Burkle (oboe), Don Cotton (clarinet), Don MacIsaac (bass viol), Anthony Milogram (violin), Bob Pritchard (piano)

### TECHNICAL

Technical Director.....	James Warren Johnson
Technical Assistant.....	John J. Moore
Building and Painting Crew.....	Barbara Mallin, Adele Saulman, Helen Buchta, Joan Rundbaken, Diana Anthony, Anita Kirshbaum, Ethel Sealander, Lila Wershof, Mary Spedding, Bergliot Thorsteinsson, Janet Dutschmann, Florence Lamont, Bruce Hoblitzell, Alan Shalleck, Minott Coombs, Alfred Spindelman, Merrill Feldman, Ben- net Miller, Barton Crowell, David Jewett, Robert Teitelbaum, Arthur Chasoman, Alan Bergmann, Lawrence Davis, Philip Bernis
Lighting Crew.....	Mary Buell, Mary Lou Lindstrom, Robert Buford, Robert Teitelbaum, Robert Weir, David Jewett, Paul Busch, Henry Heafner, Marvin Jacobson, Merrill Feldman, Jerome Gershman
Sculptural Effects.....	Norman Pearl

### BUSINESS

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Program Production.....	Bill Reese
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### FOR THE FACULTY

Director .....	Sawyer Falk
Designer .....	Bernard Sachs
Business Manager.....	Amram Nowak



## About the Cast

**Mary Lou Lindstrom** (Lucille) possesses the dual talents of actress and dancer. She has not only danced her way from the Stadt Opera in Switzerland to California, but has also acted with Oneida Castle Players and in Syracuse, notably in last semester's *The Heiress*.

**Janet Boyer** (Lucille: alternate) is making her first Syracuse appearance before the footlights. An enthusiastic sophomore in the School of Speech, she has worked for much of the past two years in Children's Theatre.

**Diana Anthony** (Dorimene) seems to be perfectly suited to the part of a seventeenth century lady, not only because of her part as Dorimene but also for her portrayal of Lady Condomine in *Blithe Spirit*. She spent last

summer as a member of the Oneida Castle Players.

**Bernard Sachs** (designer) is an instructor in the Drama Department and is responsible for the design and execution of all settings in Drama Department productions. Mr. Sachs was formerly technical director of The Dramatic Workshop of the New School.

**Sawyer Falk** (director) is head of the Drama Department and Director of Dramatic Activities at the University. Mr. Falk is also president of the National Theatre Conference and a member of the board of directors of the American National Theatre and Academy. In 1945 he directed *Live Life Again* on Broadway.



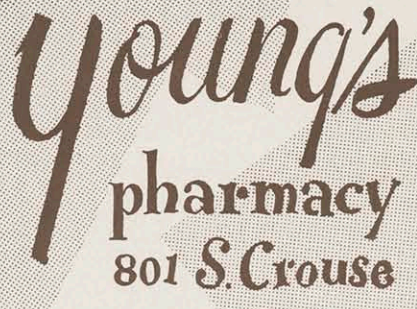

  
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