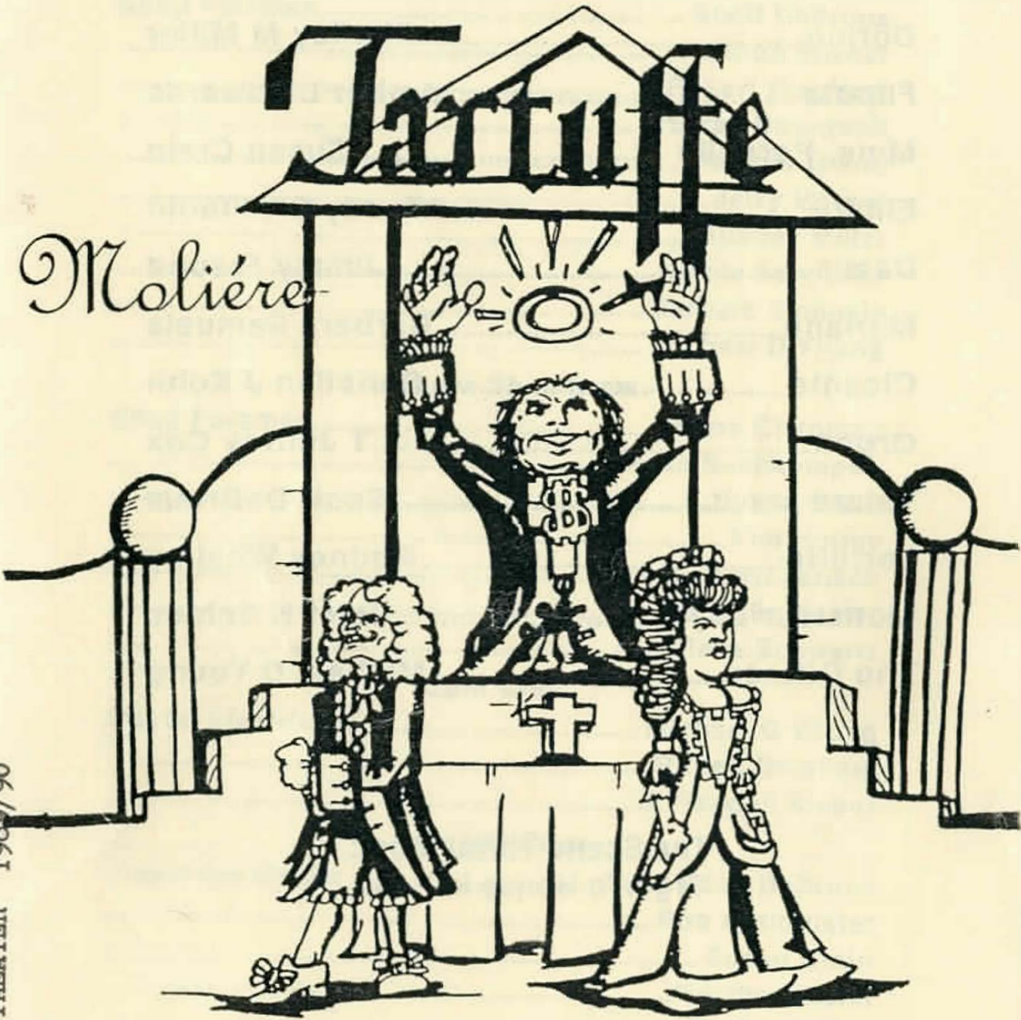


Lindenwood College Theatre Department  
presents



Directed by  
**PAUL STEGER**

Costume Design  
Niki Juncker

Scenic Design  
Gregg Hillmar, USAA

Lighting Design  
Bob Armbruster

February 15-17 and 22-24, 1990

8:00 p.m.

**JELKYL THEATRE**

## Cast (in order of appearance)

<i>Character</i> .....	<i>Performer</i>
Dorine .....	Shelley M Miller
Flipote .....	Amber L Edwards
Mme. Pernelle .....	Susan Crain
Elmire .....	Wendy Brotherlin
Damis.....	Jimmy Freund
Mariane .....	Barbara Samuels
Cleante .....	Christian J Kohn
Orgon.....	T Jeffrey Cox
Valere .....	Scott DeBroux
Tartuffe.....	Rodney Whatley
Monsieur Loyal.....	John H Snipes
The Officer .....	Michael D Young

**The Scene Throughout:  
Orgon's House in Paris.**

*There will be one 15-minute intermission.*

**Recording devices and cameras are prohibited in the  
theatre during performances.**

Molière (born Jean-Baptiste Poquelin, 1622-1673), the son of a prosperous Parisian upholsterer and furniture maker, was given a solid Jesuit education at the College de Clermont (a privately run preparatory school) where he studied philosophy and Ancient literature. In 1642 he graduated and enrolled at the University of Orleans. The young Poquelin seemed destined for a court position.

At the Fair of Saint-Germain, he met a troupe of traveling players, and in 1643 after meeting the actress Madeline Bejart, renounced his family name and took the name Molière. He then founded, with Bejart and eight other young people, the Theatre Illustre where he served as an actor, writer, and director. Having failed in Paris, in 1646 the troupe set off on a tour of the provinces which lasted until 1658. In that year, the king's brother, who had seen them perform in the provinces, invited them to court. The company was granted permission to settle in Paris, the title "Troupe de Monsieur" and the use of the Petit Bourbon for public performances.

The company's first success was with Molière's "Les Precieuses ridicules" ("The Affected Ladies", 1659) a satire on fashionable affectations. In 1664, Molière entered the service of the king himself, who commanded a comedy-ballet from him. He hastily composed "Le Mariage force" ("The Forced Marriage") which was performed at the Palace of the Louvre at the end of January. Several months later, Louis XIV gave, at the palace of Versailles, the most sumptuous revels of his reign in honor of Louise de la Valiere. The entertainment, which lasted for seven days, was called "The Pleasures of the Enchanted Island". Molière's company presented a newly written comedy--in three acts and verse--called "Tartuffe, or the Hypocrite". The play was instantly embroiled in a bitter controversy as many people saw it not as an attack upon hypocrisy, but as a condemnation of all religion. The play was forbidden to be performed in public again.

After the "interdict" was issued, Molière rewrote the play in 1667, but had no luck in gaining favor with the King. In 1669, a five act version, with the Officer's speech about the "wise and just" King in the last act was submitted for Louis' approval. He granted this "Tartuffe" the right to be performed, and it had an initial run of thirty-three performances, a record for the time.

In writing this last version of "Tartuffe", Moliere conformed to the 17th century ideals of five acts and of the unities. The neo-classicists believed that plays were to have verisimilitude, or the semblance of reality. Since the audience sat in one place for a short, continuous period of time, they could not be expected to believe that the action of the play had jumped from place to place or skipped ahead in time several weeks. In the same way, characters had to remain true, they could not suddenly be revealed to the audience as being bad when they had appeared good. In "Tartuffe" for instance, we hear that Tartuffe is a fraud long before we ever see his pious show. (In fact, if you were to look up the word tartuffe in a modern French dictionary it would be defined as "someone who is a fraud or a charlatan".) Molière, however, broke from the stereotypical outdoor setting of neo-classic comedy which had before him been set outdoors after the manner of Roman comedy. With Molière, the settings are a reflection of the manners and characters on the stage, and he did much to popularize the drawing-room or other interior space as the setting for comedy. Molière wrote for his own company and knew who would play each role, usually reserving the leading role for himself.

By the production of "Le Malade imaginaire" ("The Imaginary Invalid) in February 1673 Molière had been ill for some time--probably suffering from tuberculosis. During the fourth night of the production, in which he played the title role, he was seized with convulsions and had to be carried to his home where he died during the night of February 17-18. Since actors were excommunicated in the 17th century and the priest called to attend Molière did not arrive until after he was dead, Molière was not given the sacraments or the opportunity of formally renouncing the actor's profession. The parish priest refused to allow Molière to be buried in consecrated ground and it was only through his widow's direct appeal to the King that he was allowed to be buried without ceremony and after sunset "to avoid public scandal".

Stage Manager.....Heather Glenn  
Assistant Stage Managers .....Robert Bingham  
..... Michael D Young

#### Set Construction Crew

Shop Foreman.....Scott DeBroux  
..... Jonathon Becker  
.....Robert Bingham  
.....Sarah Bourgault  
.....Heather Glenn  
.....Jerry Meurer  
..... Shelley Miller  
..... Nicole Schlueter  
..... Barbara Samuels  
..... Michael D Young

#### Costume Shop Crew

Shop Foreman.....Arlene Chapman  
..... Teresa Bushkemper  
.....Susan Crain  
.....Kim Hurley  
..... Terri Jansen  
..... Nicole Schlueter  
..... Diane Schwartz

#### Light Crew

Master Electrician ..... Michael D Young  
.....Robert Bingham  
.....E Randall Siefert

#### Property Crew

Properties Master.....Scott DeBroux  
..... Bob Armbruster  
.....Susan Crain  
.....Heather Glenn  
..... Shelley Miller  
..... Barbara Samuels

#### Sound Crew

Sound Foreman ..... Bob Armbruster  
.....Robert Bingham

#### Program

Cover Art.....T Jeffrey Cox  
Typesetting..... Phyllis A Morris

*Special Thanks To*

**Bob Armbruster, Arlene Chapman  
and St. Charles High School for  
donating props for A Christmas  
Carol: Scrooge and Marley.**

**The Lindenwood College Art and  
English Departments for donating  
the busts used in this production.**



LINDENWOOD  
COLLEGE

**DEPARTMENT OF PERFORMING ARTS  
FACULTY AND STAFF**

**Niki Juncker .....Associate Professor  
Gregg Hillmar .....Assistant Professor  
Suzanne Mills .....Assistant Professor  
Rodney Whatley .....Graduate Assistant  
Scott DeBroux .....Graduate Assistant  
Arlene Chapman .....Graduate Assistant**

*Tartuffe by Moliere  
was produced by special arrangement with  
DRAMATISTS PLAY SERVICE, INC.*