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Conceived and Adapted by Robert W. Goldsby
Directed by Robert W. Goldsby
THE PLAYHOUSE THEATRE
35TH SEASON
202ND PRODUCTION
OCTOBER 25 – NOVEMBER 5, 2000
THE ACTORS PREPARE from L’IMPROPTU DE VERSAILLES
First performed at Versailles in 1663 - Freely adapted in Seattle in 2000

CAST

Moliere and Members of his Company
MOLIERE  Shad Willingham
BRECOUET  Michale Estrada, Len Childers
DE LA GRANGE  Calli Sarkevich
DU CROIYS  Michale Estrada
LA THORILLIERE  Michael Smith
BEJARTE  Len Childers
Two MASKS  Matt Bernhard, Roni Weiss
MLLE DU PARC  Shontina Vernon
MLLE BEJARTE  Jillian Boyd
MLLE DE BRIE  Joanne Brooks
MLLE MOLIERE  Maile Holck
MLLE DU CROIYS  Hilda Guutormsen
MLLE HERVE  Carin Towne
Backstage at Versailles

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Special Thanks
Sarah Nash Gates, Seattle Repertory Theatre, Intiman Theatre, ACT,
Woodland Elephant House, Lana Dalley
THE WOULD-BE LADIES or LES PRÉCIEUSES RIDICULES
first performed at Le Petit-Bourbon, 1659

CAST

LA GRANGE, rejected lover
DU CROISY, rejected lover
GORGIUS, good bourgeois, father of
MAGDELAN, a would-be lady, cousin to
CATHOS, another would-be lady
MAROTTE, maid
ALAMANZOR, lackey
Le Marquis de MASCARILLE, valet of LA GRANGE
Le Vicomte de JODELET, valet du CROISY

PROCTOR #1
PROCTOR #2
LUCILLE, neighbor
NICOLE, neighbor

The House of Gorgibus in Paris

There will be one ten-minute intermission.

THE CONFOUNDED HUSBAND or GEORGE DANDIN

With a new version of the FOUR INTERLUDES by Lilly and Molieri first performed with the play at Versailles in 1668

CAST OF GEORGE DANDIN

GEORGE DANDIN, a rich peasant, married to
ANGELIQUE, the daughter of
MONSIEUR DE SOTENVILLE, a country gentleman, married to
MADAME DE SOTENVILLE, the mother of Angelique
CLITANDRE, lover of Angelique
CLAUDINE, servant of Angelique
LUBIN, a peasant, servant of Clitandre
COLIN, servant of George Dandin

CAST OF THE INTERLUDES

TIRICS
PHILENE
PHILIS
CLORIS
CLIMENE

In front of Dandin’s house in the country
A Note from the Director

Angela Paton and I called this evening’s two part entertainment “Moliere, with Love” not only because we love him, but because the subject underlying most of the work is love. The Prologue "the Actors Prepare" is a brief fragment taken, in part, from his play ‘L’Impromptu de Versailles’ and is our sense of the love his actors had for playing in his plays; for the love he had for his young wife, Armande, and for his former mistresses, all of whom were still acting together in his company. It is our way of introducing two plays where Moliere’s love for comedy is an art which transcends the pain of Love and Loss. The two “Would-Be-Ladies” who passionately love art and romance are paired against a servant who uninhhibitedly loves the freedom acting has given him from servitude. While all three lose to the cruelties of the aristocrats, and the harshness of family values what really wins us is the ancient muse of comedy looking radiant out at Life in the 17th Century (or today).

In Part II we play for you “George Dandin, the Confounded Husband.” A comedy about a deeper pain from the loss of love. In the play itself a husband tries to turn a woman into a wife; she tries to find freedom in romance; and both hate the class structure which rigidifies human beings. These were agonizing issues in Moliere’s own life (the played Dandin against his reportedly unfaithful wife as Angelique) and yet, as he did so often, he created comedy out of personal pain. Even in his death agony he was an actor creating waves of laughter for an “Imaginary Invalid” as he, the man, was actually coughing blood and dying on stage.

In the original production of Dandin in 1668 the three short acts of the farce were introduced and framed by musical interludes by Lully. This “Royal Divertissement” was staged in an outdoor theater at Versailles in front of Louis XIV and 3,000 members of the Nobility. This parallel theatre experience was performed by troups of singers, dancers, musicians and told another story: Girls Meet Boys; Girls Lose Boys; Girls Get Boys and Love Triumphs. This sunny pastoral world is a mirror for George Dandin who thrashes about in the dark right of his final humiliation. We do it with great brevity and with four shepherds, but at the end when George ends the farce by swearing to end it all by jumping in the lake the entire company talks him out of it by celebrating the “sudden glory” of love and laughter.