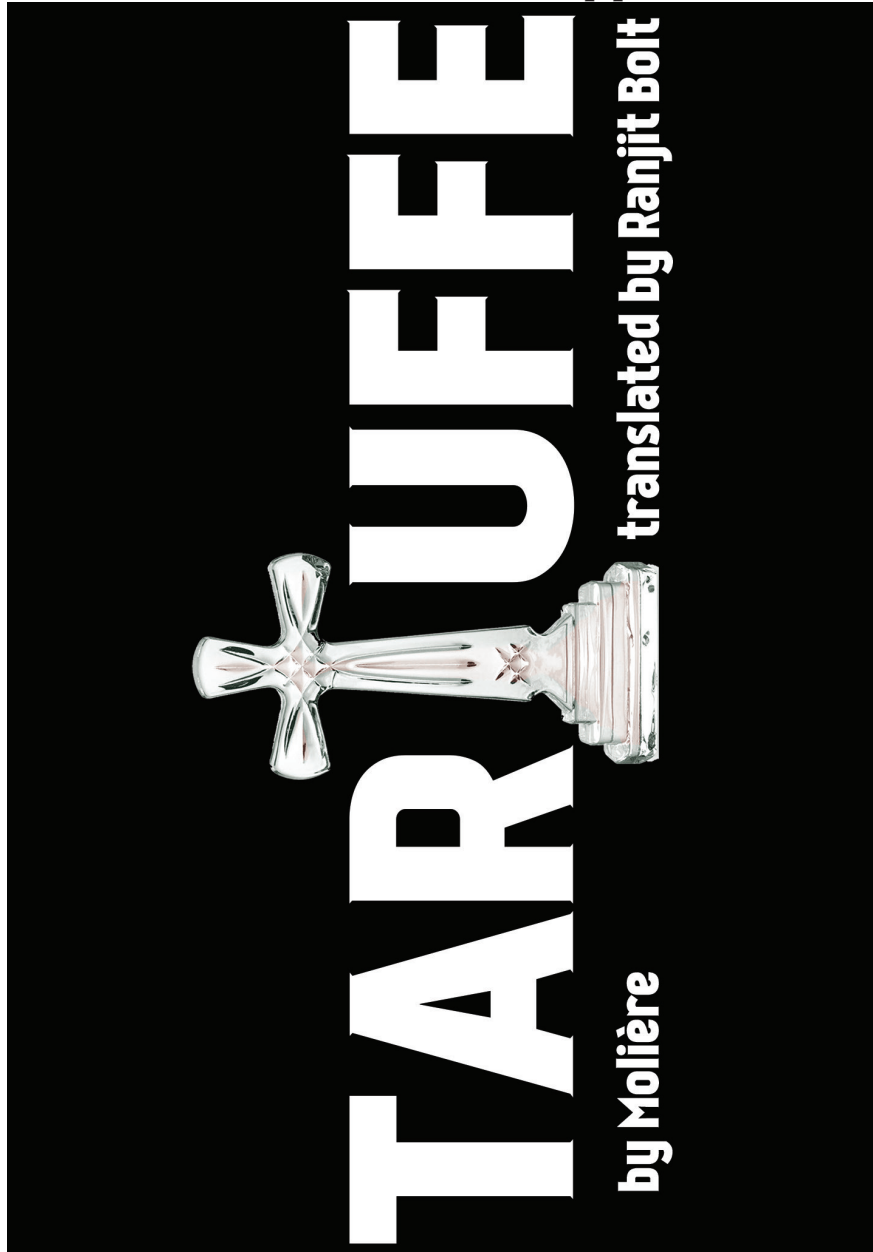




Marymount Manhattan

Theatre Production Workshop presents



TARTUFFE

by Molière
translated by
Ranjit Bolt

Direction by Ellen Orenstein
Scenic Design by Rob Dutiel
Costume Design by Sadye Naizer
Lighting Design by Matthew Weisgable
Sound Design by Toby Algysa
Stage Management by
Katherine Dunford

October 14-17, 2015 at 8PM
October 18, 2015 at 2PM

Tartuffe is produced by special arrangement with

There will be one 10 minute intermission.



Theresa Lang Theatre
Marymount Manhattan College
221 East 71st Street
New York, NY 10021



CAST

in alphabetical order

Mme. Pernelle.....Brenna Hughes
Orgon.....Martin Lewis
Elmire.....Hayley Lampart
Cleante.....Tyler Godden
Damis.....Marcus Mars
Mariane.....Lyndsi Skewes
Valere.....Akoni Steinmann
Dorine.....Eliza Murphy
Tartuffe.....Brian Patterson
Flipote.....Erin Cobb
Laurent.....Max Realyvasquez
Monsieur Loyal.....Ray Zanders
An Officer.....Eric Rich

Special Thanks

The Godden Family, Jason Rosenfeld, Carol Jackson, Paul Ciraulo, David Podell, Richard Sheldon, Jacqueline Noel, Wayne Santucci, Maria Marzano, Pete Romain, Richard Formosa, Cherilynn Gonzalez, Peter DeCaro, James Cambria, Paul Treyman, Scott Golin, MMC Facilities/Maintenance Staff, MMC Security Staff

Production Staff

Production Manager: Ray Recht

Technical Director: Christopher Parrish

Fight Choreographer: Dan O'Driscoll

Movement Consultant: Haila Strauss

Voice & Speech Coach: Jeff Morrison

Electrics Supervisor: Martin Perrin

Dramaturg: Joe Maybloom

Assistant Directors: Patrice Bell, Lita Lofton, Max Realyvasquez, Olivia Regan

Assistant Scenic Designer: Lillian Sun

Assistant Costume Designer: Jessica Corcoran

Costume Shop Assistant: Kristin Isola

Assistant Stage Managers: Leila Cheung, Krissy Delahanty

Master Electrician: Josh Parham

Properties Master: Lillian Sun

Scenic Charge Artist: Miguel Urbino

Light Board Programmer: Miguel Urbino

Light Board Operator: Emily Fletcher

Sound Board Operator: Ean Schultz

Deck/Props Crew: Julianne Fisher, Samantha Goldman, Shelbi Schooler, Samantha Walker

Wardrobe Crew: Kayshel Couture, Alessandra Kent, Savannah Mack

Costume Assistants: Molly Abraham, Ivy Swinski, Allison Treacy

Costume Construction Crew: Kali Delia, Stephanie Eng, Irene Gonzalez, Bryan Jager, Elizabeth Mattera, India McKinney, Bevin McNally, Trevor Nalepka, Katherine Turbes, Miguel Urbino, Victoria Villier

Properties Shoppers: Anthony Potter, Shelby Solla

Scenic Carpenter: Anna Dratz

Scenic Artists: Emmy Boisvert, Courtney Ross, Lillian Sun

Technical Assistants: Kate Hopkins, Melissa Nelson, Hannah O'Connor, Courtney Ross, Miguel Urbino

Carpenters: Gina Casali, Michelle Carter, Lucien Coppola IV, Cassidy Corbine, Kendall Edwards, Emily Fletcher, Jake Fornum, Marta Fuerst, Kaleena Hughes, Jared James, Thomas McEnaney, Jessica Munoz, Andrew Nguyen, Dante Pasquale, Emma Percy, Laura Peterson, Anna Porcari, Lucas Sverdlén

Electricians: Emmy Boisvert, Alexandra Fortin, Emma Gibson, Mildred Gil, Christine Hart, Claire Idstrom, Jared James, Raquel Kahn, Danielle Kancelaric, Alec Martin, Thomas McEnaney, Daniel Miller, Ian Morel, Andrew Nguyen, Emma Percy, Emily Pinto, Kaitlin Prudente, Jacob Rice, Madeline Rydberg, Angelique Sanabria, Diana Spiegel, Lillian Sun, Miguel Urbino, Bryce Valle, Bryan Walton, Claire Zager

Production Assistant: Brooke Harbaugh

Production Art Design: Matthew J. Land

Production Staff

Program Design: Matthew J. Land

Theatre Staff Supervisors: Brooke Harbaugh, Matthew J. Land

Production Photography: Gerry Goodstein

Production Videography: Johannes Holub

Front of House Staff: Adam Bachir, Jaime Bartoletti, Olav Drangslund, Andie Lerner, Emmanuel Milfort, Hannah O'Connor, Samantha Pike, Nina Simisterra, Ivy Swinski, Allie Treacy, Miguel Urbino

From The Director

"We humans are a curious lot – the fact is, few of us have got a sense of Nature's golden mean, we can't keep straight, we have to lean to one, extreme and dangerous side..." (Cleante, *Tartuffe*). It is precisely this need for direction, for purpose, for a "side" that enables Tartuffe to sweep in and conquer Orgon's household. More than a mere tale of hypocrisy, Molière's play seems to offer us commentary on our unending search for meaning and purpose – often where there is none – and our sometimes desperate need for something, or someone, to follow. Why is this con man, this "religious charlatan" able to pull the wool so completely? How is Orgon this willingly convinced?

Herein, Molière offers us the opportunity to look more closely at our very human desires for sense and order, for control. Of course, he says, control is a fantasy, order a myth. True faith requires the opposite. Orgon is a sheep, sacrificing his own individuality and family for the touch of something seemingly divine. Like a vampire, Tartuffe sucks away almost everything, until, at last, his hypocrisy is exposed. In developing this production, then, our focus has been on the humanity of the play's characters, on each one's real quest for purpose in the face of Tartuffe's overarching presence within the household.

The search for order out of chaos, for someone to guide us and give us answers, exists for us, the 2015 audience, in everything from reality, self-help television to our cultural obsession with celebrity and social media. We all need something in which to believe. In *Tartuffe*, Molière, hopefully, helps us understand that the guidance we seek is not so blindly attained. Perhaps freedom from chaos exists most in the search, not in easy answers. In my direction, I have chosen to examine the contrasts between true and false, public and private. All the characters have secrets, not just Tartuffe. My interest lies in how we grapple with our need for solace and comfort in moments of crisis or uncertainty. How easily could any one of us fall prey to a Tartuffe? These characters are archetypes, and the stylized movement of the prologue and transitions offers my contemporary interpretation of their Commedia dell'Arte origins. But, even at their most extreme, they are also fully recognizable and relatable, three-dimensional versions of ourselves.

-Ellen Orenstein, Director

About the Production

"Your kind / All talk like that – because you're blind / You'd rather others didn't see. / You deem perceptiveness to be / A kind of sin!" -Cleante, Act One

Mirrors continue to lose their novelty as the rise of "selfie culture" alters the way we see ourselves. However, during the 17th century, mirrors were all the rage. As they became more affordable throughout the late 16th and early 17th centuries, they found a permanent place as a household object. This domestic use of the mirror altered the mores of 17th century culture, creating a society attuned to the visual aspects of personal appearance and shifting the ways people viewed one another. Molière, inspired by these changes, crafted a theory of the stage as a "public mirror."

By using theatre as the "public mirror" Molière transformed the stage into a space for satirizing the growing vanity and hypocrisy of a culture dependent on carefully constructed identities. The noble and courtly spectators of Molière's theatrical world attended performances with the intention of being seen, since the design of a theatre's auditorium effectively put the audience on display as much as the actors on stage. Therefore, by ridiculing the courtly behavior performed by his audiences, Molière exposed their desire to maintain an image of perfection at any cost. While this idea was introduced early in his career through *L'Ecole des Femmes* (The School for Wives), no play exhibited this performative technique more pointedly than *Tartuffe*.

Tartuffe was first performed at Versailles in 1664. It was an early three-act version and immediately caused widespread controversy. Certain church officials close to the crown declared the play a personal attack on the hypocrisy of the clergy, and King Louis XIV, overpowered by these same officials, banned further productions of the play, despite his support of Molière's work more generally.

Molière, affronted by the attack upon *Tartuffe*, responded by writing a more outlandish comedy, *Don Juan*, which premiered in 1665, deliberately broke each and every one of the sacred rules of the neoclassical stage by integrating supernatural elements and features from Commedia dell'arte, questioning the foundation of religion, and clearly ignoring the three unities (with pointed jokes about his flouting of those rules). In *Don Juan* Molière created a sensational, successful "public mirror" that intrigued the general audience while also infuriating the Church.

But even with the success of *Don Juan*, Molière continued to develop *Tartuffe*. While the public's attention was directed at *Don Juan*, he wrote petitions to Louis seeking permission to perform a revised *Tartuffe*. He argued his intentions were never to offend the Church, but rather to display the hypocrisy of the manners and mores of 17th century French society. Louis XIV, swayed by Molière's adamant defense, relented, and in 1667 *Tartuffe* was staged again. Re-written by Molière as a five-act play entitled *L'Imposteur*, it generated the same controversy and the performance was halted mid-way through. Outraged, Molière wrote another petition imploring the King to lift the ban. Two years later, in 1669, and following another rewrite, a full performance of *Tartuffe* was finally staged.

Tartuffe quickly became one of Molière's most popular plays and today it is widely acknowledged as his most adept use of the "public mirror." Through the portrayal of the villainous title character, (continued)

Molière replicated the social hypocrisy of his aristocratic audience, reflecting back to spectators their own vanity, gossip, and elitism. In today's "selfie culture," where social media "mirrors" permit the constant manual construction and reconstruction of identity, Tartuffe's exploration of vanity and the interplay between our public and private selves remains relevant, perhaps even more so than its original time. Ultimately, even in Ranjit Bolt's contemporary translation, Molière's "public mirror" continues to ask us to recognize our own reflection.

- Joe Maybloom, Dramaturg

Who's Who Cast

Erin Cobb (Flipote) is a sophomore in the BA Theatre Arts program with a concentration in Theatre Performance and a minor in Musical Theatre. Previous credits include *Peter Pan* at Wilton High School.

Tyler Godden (Cleante) is a senior in the BFA Acting program with a minor in Musical Theatre. Previous MMC credits include the mainstage production *O Pioneers!*, the Directing Projects *Tumor* and *July 7th, 1994*, the January Projects *South Pacific* and *Elegies for Angels, Punks, and Raging Queens*, and the Musical Theatre Association Production of *Legally Blonde*.

Brenna Hughes (Mme. Pernelle) is a senior in the BFA Acting program with a minor in Musical Theatre. Previous MMC credits include the Student Theatre at Marymount production of *bobrauschenbergamerica*.

Hayley Lampart (Elmire) is a senior in the BA Theatre Arts program with a concentration in Theatre Performance and a minor in Musical Theatre. Previous MMC credits include the mainstage productions of *The Light in the Piazza* and *O Pioneers!*, the January Project *Elegies for Angels, Punks, and Raging Queens*, and the Musical Theatre Association production of *Legally Blonde*.

Martin K. Lewis (Orgon) is a junior in the BFA Acting program. Previous MMC credits include the mainstage production of *Pericles, Prince of Tyre*.

Marcus Mars (Damis) is a senior in the BFA Acting program. Previous MMC credits include the mainstage productions of *The Three Sisters*, *columbinus*, and *The Beaux' Stratagem*, and the Directing Project *Buck Simple*.

Eliza Murphy (Dorine) is a senior in the BFA Acting program. Previous MMC credits include the January Project *Elegies for Angels, Punks, and Raging Queens* and the Student Theatre at Marymount production of *bobrauschenbergamerica*.

Brian Patterson (Tartuffe) is a senior in the BFA Acting program. Previous MMC credits include the mainstage productions of *O Pioneers!*, *The Beaux' Stratagem*, and *Stage Door*; as well as the Directing Projects *Picnic On The Battlefield* and *Freak*.

(Who's Who continued)

Max Realyvasquez (Laurent) is a sophomore in the BFA Acting program with a minor in Musical Theatre. Previous credits include *West Side Story* at Saint Ignatius College Prep School.

Eric Rich (Officer) is a junior in the BFA Acting program. Previous MMC Credits include the Directing Project *Amazons and Their Men*. Other credits include *Eurydice* at the Marcus Jewish Community Center of Atlanta.

Lyndsi Skewes (Mariane) is a senior in the BA Theatre Arts program with a concentration in Theatre Performance with a minor in Musical Theatre. Previous MMC credits include the January Projects *South Pacific* and *Elegies for Angels, Punks, and Raging Queens*, as well as the Cabaret class production of *12 Deadly Sins*. Other credits include *The Buddy Holly Story* at the Majestic Theatre.

Akoni Steinmann (Valere) is a sophomore in the BFA Acting program.

Ray Zanders (Monsieur Loyal) is a senior in the BA Theatre Arts program with a concentration in Theatre Performance and a minor in Musical Theatre. Previous MMC credits include the January Project *South Pacific* and the Directing Project *Approaching the End of Summer*.

Who's Who Production

Toby Algya (Sound Designer) NYC: *Hard Love, Abundance, Natural Affection, Lost In Yonkers, Awake and Sing!, Philip Goes Forth, Tender Napalm, Whida Peru, Mosaic, Rosmersholm, Ringmaster, Human Variations, Pratfalls, Where's My Money, The Invested, Hamlet, Fantasy Football the Musical?*. Regional: Barrington Stage, Shakespeare Theatre of New Jersey, Lyric Theatre of Oklahoma, Trinity Shakespeare Festival, Hartford Stage, City Theatre - Pittsburgh, Portland Stage, People's Light and Theatre, WHAT, Asolo Rep., South Coast Rep., La Jolla Playhouse. MFA UC San Diego.

Robert Dutiell (Scenic Designer) is an Associate Professor of Theatre Arts at MMC and is the Technical Director for the Theresa Lang Theatre. Previous scenic design credits include *No Exit* for the Parabolic Theatre Company (New York); *The Heart of My Mystery: The Hamlet Project* for Wordplay (New York); *Crimes of the Heart* and *Proof* for the Nebraska Repertory Theatre; *Inherit the Wind* at University of Nebraska-Lincoln; and *Reckless, Girl Gone, A Month in the Country, Native Son, The Wild Party, The Inspector General, Arcadia, Betty's Summer Vacation, The Arsonists*, and *Polaroid Stories* for the MMC mainstage. Technical direction credits include *Name Day* for the Immigrant's Theatre Company; *No Exit* for the Parabolic Theatre Company; *Salome, Turandot*, and *Candide* for the Des Moines Metro Opera; *You're a Good Man, Charlie Brown, Into the Woods, A Christmas Carol*, and *A Philadelphia Story* at University of Nebraska-Lincoln; *Art and Jake's Women* for the Nebraska Repertory Theatre; and all theater department productions (continued)

(Who's Who continued)

Robert Dutiell (Scenic Designer, *continued*) for the MMC mainstage. Lighting design credits include *The Dominie's Wife* for the Pella Opera House, *The Yellow Star Opera* at Iona College and *Spatial Dialogues* for the MMC Dance Department. Robert received his BS in Education and MFA in Scenic Design & Technical Production from University of Nebraska-Lincoln.

Katherine Dunford (Production Stage Manager) is a senior in the BA Theatre Arts program with a concentration in Producing & Management and a minor in Arts Management. Previous MMC credits include the mainstage production of *Polaroid Stories* (Asst. Stage Manager), the January Project *South Pacific* (Asst. Stage Manager), and the 2015 President's Medal Dinner (Production Stage Manager). Other credits include *The Two Gentlemen of Verona* and *Cymbeline* with Hip to Hip Theatre Company (Production Stage Manager) and "*this is not a play*" at Untitled Theatre (Production Stage Manager).

Jeff Morrison (Voice & Speech Coach) teaches Voice, Speech, and Dialects to B.F.A and B.A. performance students at Marymount Manhattan College. He has taught at the American Repertory Theatre's Institute for Advanced Theatre training at Harvard University, the Moscow Art Theatre, the Old Globe School in San Diego, Tufts University, San Diego State University, and the University of Northern Iowa and the Heifetz International Music Institute. He is a Certified Associate Teacher of Fitzmaurice Voicework (2000) and has assisted Catherine Fitzmaurice at workshops and certifications since 2002. As a performer, he has created or collaborated in new works for dance and theater that have appeared in New York, Philadelphia, Boston, Seattle, San Diego, St. Louis, Madison, and Cleveland. He has coached for stage and television in New York City, Los Angeles, Boston, and San Diego. He has published articles on the cultural dimensions of voice training and the neurological implications of flow experiences in learning breath support and is the Editor-in-Chief of the *Voice and Speech Review*.

Sadye Naizer (Costume Designer) is a senior in the BA Theatre Arts program with concentrations in Theatre Performance and Costume Design. Professionally, she has worked as an assistant costume designer at Hip to Hip Theatre Company, assistant costume designer at Mabou Mines, and as an intern at the Lyric Theater of Oklahoma in OKC. She has also been an assistant costume designer for several college productions including *columbinus*, *The Arsonists*, *Triumph of Love*, *The Light in The Piazza*, and *Echo*. Sadye designed the Studio Production Workshop *Unidentified Human Remains and the True Nature of Love* at Marymount Manhattan, and several pieces with the Marymount Manhattan dance department through Dancers at Work. As an actress, Sadye performed in the Marymount mainstage productions of *columbinus* and *Polaroid Stories*.

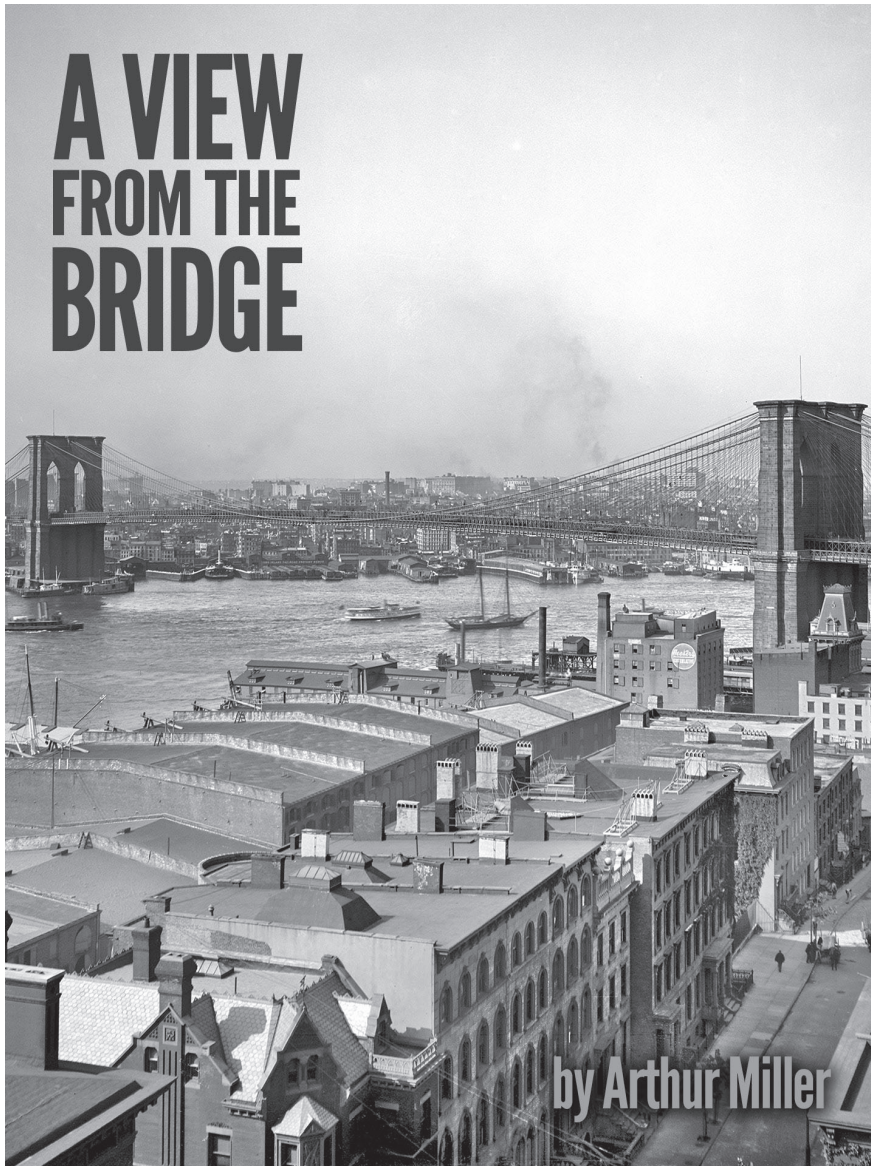
(Who's Who continued)

Dan O'Driscoll (Fight Director) has choreographed over 300 fights in more than 100 national productions that have garnered him critical praise and four OOB (Off-Off-Broadway Review) awards in New York City. Dan is a certified teacher with the Society of American Fight Directors and teaches stage combat at Montclair State University and NYU-TSOA. His work was seen previously at MMC in last year's production of *The Beaux Stratagem*. Resume @ www.swordandtherose.com.

Ellen Orenstein (Director) is an Associate Professor of Theatre Arts and the Coordinator for Freshman/Sophomore Acting at Marymount Manhattan College. Productions directed at Marymount include: *Polaroid Stories*, *The Arsonists*, *Reckless*, *Our Town*, *The Adding Machine*, *In The Boom Boom Room*, *This Property Is Condemned*. Other New York productions include: *The Human Variations* (25CPW Red Roots Gallery, NYC), *Allegro* (25CPW Gallery, NYC), *Largo* (CV Lounge at the Hotel on Rivington, NYC), *Scherzo* (Alice's Teacup, NYC), *Tartuffe* (SUNY Purchase), *Necropolis* (Manhattan Theatre Source), *The Seagull* (assistant director), featuring Dianne Wiest and Alan Cumming (Classic Stage Company), and the staged reading of *Surfacing* (Most Outstanding Overall Production of a Reading nomination, Planet Connections Theatre Festivity). In 2007, Ellen was a participant in the 8th Annual International Symposium for Directors with Andrei Serban, Yoshi Oida, Enrique Pardo, Putu Wijaya, Petar Todorov and Annie-B Parson (La MaMa Umbria International, Spoleto, Italy). Her writing has been published in American Theatre, TheatreForum International Theatre Journal and Theatre Journal. Ellen is the Co-Artistic Director/Founder of the Blueprint Theater Project, for which she co-created and directed *The Human Variations*. In addition to her courses at Marymount Manhattan, she has taught acting at New York University and the University of Washington, and she holds a BA from Wesleyan University and an MFA from the University of Washington.

Matthew J. Weisgale (Lighting Designer) is a senior in the B.A. Theatre Arts program concentrating in Lighting Design and Stage Management. Previous MMC credits include mainstage productions of *Pericles: The Prince of Tyre* (Production Stage Manager), *O Pioneers!* (Assistant Lighting Designer), *Polaroid Stories* (Assistant Stage Manager), *The Beaux' Stratagem* (Assistant Lighting Designer), and *Stage Door* (Master Electrician) as well as the Directing Projects *Tumor* (Lighting Designer), *Fun* (Lighting Designer), *Woyzeck* (Lighting Designer), and *July 7, 1994* (Lighting Designer). Other credits include The National Playwrights and Cabaret Conference at the Eugene O'Neill Theatre Center (Intern Stage Manager), Only Make Believe Benefit (Production Assistant), *Sleep No More* (Intern Stage Manager). Upcoming projects include MMC production of *A View From a Bridge* (Master Electrician).

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For a contribution of \$1000, an inscribed plaque will be placed on the arm of a Theatre seat with your name or that of someone you wish to recognize or remember. There is room for two names on each individual plaque. Several persons can combine resources to name a Theatre seat (e.g. in honor of a favorite professor, graduating class, etc.). A company or corporation may also contribute a seat.

Please contact Professor Mary Fleischer at mfleischer@mmm.edu or at the following address:

Prof. Mary Fleischer
Dept. of Theatre Arts
Marymount Manhattan College
221 East 71st Street
New York, NY 10021



The Theresa Lang Theatre is owned and operated by Marymount Manhattan College as a facility for student work as well as an urban showcase for professional theatre, dance, and music. The College is a private institution offering BA and BS degrees in liberal arts as well as BFA degrees in Acting and in Dance.

For information about the college, call (212) 517-0430 or visit our website at www.mmm.edu. For information about the Theatre Department, its productions, or any of its programs, call (212) 774-0760. To join our mailing list, please call (212) 774-0760 or email us at theatreoffice@mmm.edu.

Theresa Lang Theatre Staff:

Producing Artistic Director
Managing Director
Technical Director
Assistant Technical Director
Administrative Assistant
VP for Administration & Finance

Mary Fleischer
Matthew J. Land
Robert Dutiel
Christopher Parrish
Brooke Harbaugh
Paul Ciraulo

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ANY KIND DURING THE PERFORMANCE ARE STRICTLY
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