11-14-2014

Tartuffe

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A Piece of My Heart
by Shirley Lauro
February 20th - 22nd, 27th, 28th & March 1st

I Love A Piano
Music & Lyrics by Irving Berlin
April 24th - 26th & May 1st - 3rd

Student Directed Shows
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by Lanford Wilson
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by A.R. Gurney
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For ticket reservations & current information:

765.998.5289  boxoffice@taylor.edu

TAYLOR THEATRE
236 W. Reade Ave
Upland, IN, 46989

Produced by special arrangement with Samuel French, Inc.
Welcome to Taylor University Theatre. If you are a regular supporter of our program we thank you for your encouraging participation over the years. If this is your first visit, we trust that you will enjoy our work enough to return - again and again and again. We have a distinct calling as a Christian liberal arts theatre program, reflected in our philosophical statement. We welcome your participation, your comments on our work, and any suggestions you might have to help us accomplish our mission.

Come Play with us. . .

Taylor University Theatre is a co-curricular educational program supporting the liberal arts mission of the University by providing a broad range of theatre experiences that span most theatrical periods, genres, and styles.

Plays that probe the human condition and reveal human action with integrity, authenticity, and a sense of “grace,” provide us the opportunity to understand better what is true about ourselves and others.

While individual plays may not necessarily reflect the ethos of the Taylor community, we believe that this theatrical pursuit of truth resides at the heart of a Christian Liberal Arts education.

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**CAST**

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<td>Orgon</td>
<td>Zachary Cook</td>
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<td>Elmire</td>
<td>Morgan Turner</td>
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<td>Damis</td>
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<td>Mariane</td>
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<td>Paul Jacobson</td>
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<td>FLIPOTE</td>
<td>Ellie Vandegriff</td>
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<tr>
<td>LAURENT</td>
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**SETTING**

Orgon's House

*Denotes Alpha Psi Omega Membership National Theatre Honor Society*
When we first started talking about the production of *Tartuffe*, we discussed how the world could be heightened with the use of futuristic imagery coming from the world of the *Hunger Games*, specifically in the capital city. We envisioned a world that had some of the influences of the traditional Baroque architecture and design of the Louis XIV period, but was at the same time ultra modern and crisp. The baroque world of Louis XIV had strong use of line, gold trim and thick crown molding, tall doors and glass windows as seen in the following images.

One of the biggest things that stands out from this period is the over the top design of riches and elegance, where the aristocrats would show off their worth through their home. This is what makes Orgon a perfect target for *Tartuffe*.

In order to modernize this world, we pulled from research inspired from the design of the *Hunger Games*, a post modern world very similar in design, but with a simpler use of line, the use of purples and blues instead of all marble and gold, avant-garde furniture with bright colors and metals, an over the top chandelier and a transformed floor modernizing the traditional parquet floor.

This marriage of modern boldness with historical influence was finished off with the use of futuristic modern LED lighting along the crown molding and inside the cove above the dome hovering over the set. The use of LED lighting allowed us the chance to put a little whimsy and character into the unit set of the show. We are able to match the energy and excitement of the music and action by changing the mood with the accent lighting. We pushed the avant-garde quality even more by using forced perspective, a nod to both the futuristic quality and the traditional stage aesthetic of the period.

*Kevin Gawley- Scenic and Lighting Designer*
At the climax of Tartuffe, Orgon and his family are suddenly saved from certain ruin by an outside influence. This kind of ending in dramaturgical/playwriting terms is called a deus ex machina (or “god from the machine”). In the theatre of the Ancient Greeks, tragedies were often resolved by the entrance of a god who arrived on stage via machinery just in time to save the good or wronged or to punish evil. Today, the term is used to refer to the resolution of a conflict through the intervention of a person or thing from outside of the dramatic action; it is often used critically to suggest an inorganic/artificial or less than dramatically compelling resolution. In the original Molière play, the deus ex machina was present in the form of the King, who came with full sovereignty to absolve Orgon and imprison Tartuffe. In Hampton’s translation, the king is replaced by “officer’s of the court” who speak on the King’s behalf. They come to “save the day” and with them a celebration and freedom for Orgon’s family as the strings of Tartuffe’s control are finally unwound.

MOLIÈRE: THEMES

HYPOCRISY

The central theme of Tartuffe is hypocrisy, as exhibited in the holier-than-thou attitude of the antagonist. Tartuffe is the personification of hypocrisy, pretending to be morally upright and extremely pious when he is really a scoundrel. The main theme of Molière’s Tartuffe refers to the hypocrisy of religion versus Christian virtues, or people who claim to be religious but are hypocrites instead. The Absurdity of Zealotry During Molière’s time, a rogue Roman Catholic movement that advocated extreme piety gained a modicum of popularity. Called Jansenism, it promoted the Calvinist tenet of predestination along with an austere, almost unforgiving moral code. Pope Innocent X condemned Jansenism in 1653 in a papal edict entitled “Cum Occasione” (“With Occasion”). In Tartuffe, Molière, a Roman Catholic educated at a Jesuit school, lampooned Jansenism in particular—and fanaticism of any kind in general—through his characterization of Tartuffe. Thus, Molière was doing with his play what the pope had done with his edict. However, when the play opened before the king and his court at Versailles Palace, the clergy frowned on it because they thought its purpose was to satirize all clergymen, as well as the Catholic religion in general. Molière had to revise the play twice before the king approved it for public performance. The only significant change Molière made was changing Tartuffe to a layman rather than an official member of the clergy.

GULLIBILITY

Orgon foolishly believes in everything Tartuffe says and does. Even though his family members call his attention to Tartuffe’s obvious hypocrisy, Orgon stubbornly supports Tartuffe, even making him his heir and offering him the hand of his daughter. Orgon’s utter gullibility represents the attitude of churchgoers who accept sham religion characterized by zealotry. It also represents the foolishness of anyone who falls victim to hypocrisy in any form. However, in his mockery of Orgon and Tartuffe, Molière does not in any way impugn sincere religious attitudes.

Underdogs Can Bite

Though only a lowly servant girl, Dorine is perceptive, witty, and bold—an astute judge of character who is not afraid to speak her mind. In many ways, this maid of steel is the most admirable character in the play, demonstrating that one does not have to be highborn to be high-minded. Her opposition to female subservience in a male-dominated society is centuries ahead of its time.

Molière wrote during the first heartbeats of the Enlightenment, a time when freethinking was still a threat to monarchical society, (as much so as the American Revolution 100 years later, and was based in the same ideals). The Academie Francais, empowered by that Court, became the “watchful overseer of [France’s] conduct,” to seemingly protect the public from a story and a truth that would cause them to doubt the authority of the French government and the Church. In other words, the Academy claimed authority of a high priest: spiritual, moral and educational advisor of society, primarily the arts: literature, music, visual and performance art.

There exists a vital connection between our responsibility as a priesthood of believers, and our freedom to exercise that same individuality when examining our world, particularly the art that attempts to represent it. Tartuffe was repeatedly censored because it represented the injustice of attempting to micromanage the creation and reception of art. Tartuffe is an advocate for the cultural mandate, the freedom and responsibility to create and express as a function of how we are made to glorify God.

Attempts to control artist and audience alike, taking hyper-control over what the audience sees, making changes based on what they judge the competency of the audience to be, undermines this mandate. Such manipulation desires to instruct, but allows no room for questioning or growth. The result is the dumbing-down of the audience. At Taylor University, we believe that God’s truth is the foundation for all other truths. Therefore no amount of discovery, no hard questions, no difficult challenges can threaten God’s sovereignty. We believe that the pursuit of truth through these methods takes us to excellence in our intellectual pursuits by bringing us deeper into the knowledge of and relationship with God. We have found God’s truth in this play, through the characters’ testing of true and false piety, the pain caused by deceit and self-serving behavior, and the mismanaged quest for identity that results in selfishness and hypocrisy. But rather than confine your interpretation of the play to our discoveries, we hope that this work will inform and inspire your own understanding.

At Taylor, we value and liberally exercise the freedom to express ourselves diversely, recognizing the development of self as a purpose of art. The freedom and validation of expression and interpretation applies to both our participation in our faith and our participation in the arts. Molière’s intent was that, rather than forcefully instruct, Tartuffe should engage the audience in learning, interpretation, and conviction. There is not one right interpretation of this play, nor one correct presentation of its themes. We will not censor your experience, nor control your interpretation.

By our own adherence to the cultural mandate, we utilized our insight and talent to create a production that offers you the nobility and independence provided first by Molière: the choice to receive from our production all that your unique perspectives inspire. What each team, director, artist, actor, and audience make together constitutes a supremely unique product. This performance tonight is unlike any other performance of Tartuffe in history, and will never be repeated, replicated or reproduced. I thank the Lord for this gift, and for you; it is what I live for.
PRODUCTION STAFF

Artistic Director.................................*Tracy Manning
Technical Director...............................*Terrance Volden
Scenic and Lighting Designer...............Kevin Gawley
Stage Manager......................................*Callie Haven
Assistant Stage Manager.......................Sarah Dodd
Assistant to the Director.......................Jessica Schulte
Master Carpenter...................................Erin Gautille
Carpenter............................................*Carter Perry
Charge Scenic Artist.............................Megan McKechnie
Scenic Artist........................................Matt Anderson
Master Electrician.................................Wes Morgan
Mark Glenchur
Rae Beasly
Keith Cantrell
Costume Shop Supervisor.......................Natalie Smile
*Sara Bailey
Katherine Marquez
Properties Master.................................*Kacey Heinlein
Conner Reagan
Sound Technician....................................Nathan Pavely
Daniel Maurer
Makeup/Hair..........................................*Leah Murphy
Paige Lanham
Bianca Woodstock
Grace Foltz
Chelsea Thompson
Poster Design & Video Publicity..............Andrew Davis
Box Office Assistant.............................Jayne Reinhiller
Danielle Riehl
Ian Proano
Katie O’Malley
Abby Van Aartsen
Head Usher............................................Grace Bolinger
Kara Diemer
Michelle Miller
Wren Haynes
Cami Hanna
David Seaman
Alisa Schaeffer
Charnell Peters
Wren Haynes
Luke Wildman
Kelli Jean Collins
Sara Andler
Abigail Lingenhoel
Hayley King
Lauren Anderson
Haley Kurr
Joe Friedrichsen
Joyce Yu
Katherine Marquez
Chin Ai Oh
Amber DeArruda

TRANSLATION INFORMATION

Written originally in French in twelve-syllabled, rhymed couplets (Alexandrines), Tartuffe poses special challenges for translation. For the original French stage, verse rather than prose was standard and seemed simply appropriate. But since French lends itself to rhyming more than does English, early versions in England often relied upon “adaptations,” taking additional liberties to privilege English humor and allusions. Then in 1955, the poet Richard Wilbur produced a translation in rhymed couplets that was supple in flow and meaning. The very artificiality of his text called attention to both the age’s value on elegant, tidy appearances, and the artificiality of its faulty characters. For a contemporary audience, however, this focus on polished language and form risks turning Tartuffe into a period piece. In 1983, Christopher Hampton produced a blank verse version for the Royal Shakespeare Company which The Times praised for its plain, perfect phrasing: “The assumption behind this ferociously brilliant production is that Tartuffe is much too serious and alarming a work to be insulated behind any English equivalent of French classical style.” Used in Taylor’s production, Hampton’s translation presents a version of Tartuffe in which language demonstrates the currency of hypocrisy through its contemporary idioms and tones, blending elevated thought with keen observation and blunt critique. Witness early on, for instance, Dorine’s lines,

It’s always the most ludicrously guilty,
who are the first in line accusing others.
They never miss an opportunity
to batten on the slightest hint of friendship,
twist it to their purposes and then
gleefully spread the news to everyone.

Then continue to listen to the way the play’s verse manages to measure and pace thought while it flows smoothly between lines and speeches.

Dr. Beulah Baker, Professor of English

*Denotes Alpha Psi Omega Membership, National Theatre Honor Society
Priesthood of the Artist

Family drama, hypocrisy, censorship, satire, comedy, democracy. The more I delve into my craft, the more I realize that I have a particular interest in plays with complex characterization and a strong political voice. Arthur Miller, G.B. Shaw, and now Molière. I suppose one could say I have a “type.” If that is true, I could not have chosen a better fit for my first role as Assistant Director than Tartuffe. One of my favorite tasks for this show has been researching the political, and religious arguments (the two were almost inseparable in the 17th century) concerning the play’s original context. The next step was making meaningful connections for us, Molière’s present-day audience.

One hundred years before Molière was born, an idea sprung up among Western theologians that the common man was equipped, empowered and encouraged by the Holy Spirit to engage in a personal relationship with God and preach His word. Previously, the Church stood as the primary intercessor between man and God. Post Reformation, the body of Christ became its own priesthood. This priesthood grew to encompass the dangerous recognition of man’s ability to think for himself and later, to even govern himself.

Stage Manager

Callie Haven is a senior Photography major and Theatre Arts minor from Brownsburg, Indiana. This has been her first Stage Managing position. She has been heavily involved in Taylor theatre in Props and Hair & Makeup as well. You may even remember her slinking down the stairs in zebra print during Taylor’s production of Godspell. From really any area of theatrical production, she is passionate about serving the show and making it the best that it can be. She hopes you all enjoy the hilarious twists and turns in Molière’s Tartuffe.

Assistant to the Director

Jessica Schulte is sophomore Theatre Arts major who plans to use her experiences and her passion to shape the future of American Theatre. Schulte’s adventure with theatre has taken her as far as Anchorage, Alaska where she spent her summer working for TBA Theatre Inc. during their Summer Academy Program. Schulte appeared twice on the Taylor Stage last season as Hattie in Kiss Me Kate, and Aunt Ev in The Miracle Worker. Her previous experiences include Sarah Brown in Guys and Dolls, Fantine in Les Misérables, Titania in A Midsummer Night’s Dream. Schulte cherishes opportunities in other areas of production at Taylor, especially her role as Assistant Director. She has enjoyed learning from this inspiring ensemble of artists, and from her beloved Teacher, taking her first steps into a role she has dreamt of her whole life.

*Tamara Peachy
Junior Tamara Peachy is from Kendallville, Indiana. She is a Theatre Arts major and carries a minor in Professional Writing. She wants to be a playwright for an organization specializing in Applied Theatre. Tamara has had roles in Crimes of the Heart, The Curious Savage, Deathtrap and The Effect of Gamma Rays on Man-in-the-Moon Marigolds. She is currently the stage manager and a cast member of Taylor’s Playback Theatre Company.

*Zachary Cook
Zachary is a junior History major hailing from Whitinsville, Massachusetts. While at Taylor he has had roles in Romeo and Juliet, The Servant of Two Masters, and Kiss Me Kate. When he’s not absorbed in his study of law and history, Zachary enjoys drawing, acting, witty puns, and pretty much anything made by Marvel Studios. He hopes you enjoy the show and that you laugh a lot!

*Morgan Turner
Morgan is a junior Theatre Arts major from Bunker Hill, Indiana. She hopes to enter the field of Applied Theatre and potentially work within the prison system. Morgan has had roles in Taylor’s Playback Theatre Company, Romeo and Juliet, Godspell, Two Rooms, The Curious Savage, and The Miracle Worker among others.

*Carter Perry
Carter Perry is a junior Theatre Arts major from La Porte, Indiana. This is his fourth main stage production at Taylor University. This past summer, Perry played the role of Peter in the Dunes Summer Theatre’s production of Jesus Christ Superstar. Previously at Taylor, Perry took on the roles of Yasha in The Cherry Orchard, and Bill Calhoun/Luciento in Cole Porter’s musical, Kiss Me, Kate. He was also in Taylor’s musical production of Godspell. Perry would like to thank his family, along with Dr. Alan Winquist, Dr. Aaron Housholder, and Tracy Manning for their wisdom, guidance, and creative genius.

Jenna VanWeelden
Jenna is a freshman Theatre Arts major. She is beyond excited to perform in her first ever Taylor production. Before college, she performed in many theaters throughout her beautiful hometown of Cincinnati. Some of her favorites include First Impressions: A Pride and Prejudice Musical (Elizabeth), Godspell (Disciple), Joseph and the Amazing… (Narrator), and Bye Bye Birdie, (Kim McAfee). Jenna looks forward to the next three and a half years studying theatre at Taylor. She thanks her family for always encouraging her to pursue her passion.
Kevin Gawley - Lighting and Scenic Designer

Kevin is returning to design his 26th production at Taylor. As a freelance lighting/scenic designer, Kevin’s work has appeared on many Chicago stages, including Lifeline Theatre where he won the Jeff Citation for his design of Jane Eyre, the After Dark Award for his design of Strong Poison, and has been an ensemble member and resident designer since 2001. His work also appeared in numerous productions at the Bailiwick, Organic, Porchlight, OperaModa, Blindfaith, Theatre on the Lake, Metropolis, StoreFront, Loyola University Chicago, Revels Chicago, Midwest Jewish, and at the North Carolina Shakespeare Festival theatres. Kevin is currently the Lighting and Scenic Design professor at the University of Wisconsin–Eau Claire and has previously taught courses at Loyola University Chicago and the University of Illinois at Urbana-Champaign. He is also a resident designer at St. Scholastica Academy. Kevin holds an MFA and BFA in Lighting Design from the University of Illinois at Urbana-Champaign and an MBA in Finance from DePaul University. Kevin’s lighting/projection designs were featured summer 2009 at Lifeline Theatre’s productions of Crossing California and Gaudy Night.

*Terrance Volden - Technical Director

Terrance graduated from Sterling College in Kansas in 2008 with a Bachelor of Arts degree in Communication and Theatre Arts. After graduation, he spent just under three years as a missionary outside of Chiclayo, Peru working for a child sponsorship organization as a teacher, pastor, and translator. In 2012, he obtained his education licenses in both Theatre and Vocal Music, also from Sterling. His theatre credits include three years as Scene Shop Supervisor at Sterling College and freelance scene design and construction across Kansas and Oklahoma. This is Terrance’s third year serving as Technical Director for the Taylor Theatre Department. His past work at Taylor includes scene designs for Waiting for Godot, Freud’s Last Session, and The Cherry Orchard along with directing The Servant of Two Masters.

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Sean McKee

Sean is a freshman Spanish Education major who plans to teach high school Spanish. While in high school he appeared in Mame, Gentlemen Prefer Blondes, 13, Our Miss Brooks, and Once Upon a Mattress.

Paul Jacobson

Carmel, Indiana is home to Paul. He is a sophomore Accounting/Systems major. He last appeared as Florindo in The Servant of Two Masters.

Ellie Vandegriff

Ellie is a freshman Film and Media Production major from Silver Spring, Maryland. This is her first appearance in a Taylor production. In high school Ellie appeared in As You Like It, and How to Succeed in Business Without Really Trying, as well as various dance showcases and other chorus roles.

Sean Sele

Sean is majoring in Theatre Arts. He is a sophomore from Portland, Oregon. In high school Sean appeared as Emile De Becque in South Pacific. Last season he had roles in Kiss Me, Kate and The Servant of Two Masters.

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Sean Sele

Sean is majoring in Theatre Arts. He is a sophomore from Portland, Oregon. In high school Sean appeared as Emile De Becque in South Pacific. Last season he had roles in Kiss Me, Kate and The Servant of Two Masters.
As I watch the play, I am often reminded of the passage in Luke 18:9-14 (NASB) where Jesus tells the story of the Pharisee and the Publican: And He also told this parable to some people who trusted in themselves that they were righteous, and viewed others with contempt: “Two men went up into the temple to pray, one a Pharisee and the other a tax collector. The Pharisee stood and was praying this to himself: ‘God, I thank You that I am not like other people: swindlers, unjust, adulterers, or even like this tax collector. I fast twice a week; I pay tithes of all that I get.’ But the tax collector, standing some distance away, was even unwilling to lift up his eyes to heaven, but was beating his breast, saying, ‘God, be [a]merciful to me, the sinner!’ I tell you, this man went to his house justified rather than the other; for everyone who exalts himself will be humbled, but he who humbles himself will be exalted.”

There's no publican in Molière's play only a whole bunch of Pharisees... each living in their own hypocrisy, conflicted within their own identities and seeking their own way; in the same moment both a funny thing to watch and a challenging thing to think about.

Enjoy tonight's performance...tell your friends about Taylor Theatre. We continue to do what we do because you sit where you sit. Thank you for the thoughtful and gracious contribution you make to our work.

Interactive and spontaneous, Playback Theatre bases its material on the stories of the community. Performances are carried out by a team of actors, an emcee (called the conductor), and a musician. During a performance, audience members respond to questions from the conductor and share their stories, then watch as the company immediately "plays back" their words as a theatrical moment. Although performances often focus on a theme of interest or concern, the performers follow no narrative agenda. Instead, they simply rely on their dramatic skills and humanity to embody the concerns and experiences of audience members. Playback is an opportunity for stories to be heard and acknowledged in a meaningful way. In every occasion, central to our theatre experience is our faith in Jesus Christ and applying the truth of Scripture to the reality of the everyday stories presented throughout the evening.

We would love to come share Playback with you!

Please note the calendar below and contact me about possible performance dates you would be interested in or any questions you may have!

Christina Howard
Taylor Playback Theatre Director
christina_goggin@taylor.edu
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