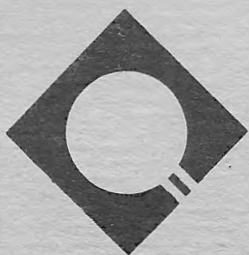


# MOLLIERE'S

*Le Bourgeois gentilhomme*

**GENTILHOMME**



# THE QUESTORS THEATRE COMPANY

*First performance: June 24th, 1978*

## Director's Note:

It is interesting to note that Molière wrote *Le Bourgeois Gentilhomme* after the comparative failure of what are now considered his finest pieces: *Tartuffe*, *Le Misanthrope*, and *Don Juan*. One might reflect that public reaction induced him to write the spectacular court pieces of which *Le Bourgeois Gentilhomme* is one. He himself calls it a comedy-ballet and in it seeks the union of acting, music and dancing. The play, first presented in 1670, pleased the court and public alike and if perhaps the depth of character is less than in his former plays there are still scenes of great comedy.

To produce *Le Bourgeois Gentilhomme* in its original form with music by Lully requires all the resources of the Comédie-Française — accomplished musicians, dancers, singers, a cast of about forty and some elaborate staging. But it does not need to be done in that way. The play is strong enough to take an individual interpretation. What we are attempting to do here, is to recapture the flavour of the original within the resources of our theatre. Dancing and mime there are, not perhaps the stylised court ballets but each one is relevant to the play. The music is not Lully's but culled from various sources, from French films to modern disco. But none of this should destroy the flavour of the original. We hope it will be an evening of sheer entertainment and show that Molière is as relevant today as he was three hundred years ago.



# MOLIÈRE'S LE BOURGEOIS

## CAST in order of appearance

Dancing Master...	...	...	...	SIMON WHEATLEY
Music Master	...	...	...	IAIN REID
Mr. Jourdain	...	...	...	PETER CARISS
Fencing Master...	...	...	...	MIKE LLEWELLYN
Philosopher	...	...	...	TONY HILL
Master Tailor	...	...	...	LIZ CHISHOLM
Tailor's Boy	...	...	...	COLLEEN JOHNSON
Nicole	...	...	...	SUE ATKINSON
Mrs. Jourdain	...	...	...	SYLVIA ESTOP
Dorante	...	...	...	PAUL EKINS
Cleonte	...	...	...	IAN PINKERTON
Covielle	...	...	...	COLIN THOMAS
Lucille	...	...	...	MARGARET TURNER
Dorimene	...	...	...	GILLIAN KERSWELL
The Mufti...	...	...	...	JANE ANDREWS
Mr. 1978	...	...	...	JOHN FRANCIS
Chorus	...	...	...	JANE ANDREWS LIZ CHISHOLM TONY HILL COLLEEN JOHNSON MIKE LLEWELLYN IAIN REID SUE SOTHERAN SIMON WHEATLEY LYNDA SMITH
Singers	...	...	...	LIZ CHISHOLM LYNDA SMITH MIKE LLEWELLYN
Musicians	...	...	...	JULIA COOKE PASCAL CARISS



# IS GENTILHOMME

Directed and designed by  
BRIAN RICH

Assistant designer  
JOY CORBETT

Choreography by JOHN WILSON

Costumes designed by MARTYN BOSWELL

Songs composed by JULIA COOKE



<i>Stage Managers</i> ... ..	ROGER STURM LESLEY HARRIS
<i>Deputy Stage Managers</i> ...	GEOFF MOORE CARINA CHOY-WARRY
<i>Lighting</i> ... ..	RICHARD BROADHURST
<i>assisted by</i> ... ..	PHILIPPA FORSTER ALISON COLSTON-LAKE
<i>Sound</i> ... ..	COLIN HORNE
<i>assisted by</i> ... ..	ELAINE STANLEY
<i>Properties</i> ... ..	KATH HARRINGTON BOB RICKET ANNE HELLYER
<i>Wardrobe</i> ... ..	WENDY BRACKLEY
<i>assisted by</i> ... ..	EDITH RICKET ELAINE PURTELL Members of The Questors Wardrobe
<i>Assistant Stage Managers</i> ... ..	GEORGE BLOXAM JOAN CURRY MARJORIE EDWINS KATHY McGUINNESS GORDON PEARCE JENNY PULSFORD JOHN WEXLER GEORGE GRIFFITHS



## ABOUT THE PLAY

*Le Bourgeois Gentilhomme* is the typical court piece, an entertainment requested by the highest authorities. The demand was for a farce on a Turkish theme, but because it was commissioned from Molière, this comedy-ballet remains one of the show-pieces of the repertoire, and is asked for in every country in which the Comédie-Française performs. The famous Ceremony offers the amenities of a large-scale spectacular revue, and there is always a Châtelet and Folies-Bergère fan in every quarter of the globe. The comedy scenes are among the broadest and most joyous that Molière ever wrote. Here there is no tilting against religion, as in *Tartuffe*, nor against himself, as in *Le Misanthrope*: there is no problem: the Court at Chambord demanded amusement, and every licence was given to mock at Turkish pride, Turkish turbans, Turkish gibberish, Turkish slippers, as the result of an unfortunate visit to Louis XIV by an Envoy from the Sublime Porte. The themes laid down form springboards for his genius. Molière may call down ridicule on the Turks, but beneath all these Turkish turbans the real enemies are once again the poet's old enemies — the fools. Monsieur Jourdain is so overwhelmingly and monumentally absurd, blind, besotted and simple that both Molière and we ourselves feel to some extent indulgent towards him, but he is the bombastic puppet figure who wins applause at the expense of those who share more discreetly his avid desire to get accepted by Society and the nobility. Under the pretext of making fun of the Turk, Molière introduces on the stage for the first time this parasitic fungoid growth which has flourished for three hundred years — the Snob. The universal significance of *Le Bourgeois Gentilhomme* lies in this. While the work may not be Molière's finest comedy, it is the one which reaches every public, for the Snob knows no frontiers. He flourishes on parquet floors, on carpets, in easy chairs the world over: he thrives equally well in more plebeian surroundings; he is common to every age and every country; Monsieur Jourdain is the same everywhere.

ANDRE ROUSSIN



# *Coming*

IN THE THEATRE:

## **SEPARATE TABLES**

by Terence Rattigan

JULY 15th – 22nd

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IN THE STUDIO:

## **LOVE FOR LOVE**

by William Congreve

JULY 11th – 15th

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AT THE QUESTORS FILM SOCIETY

## **FAHRENHEIT 451**

directed by Francois Truffaut

JUNE 30th, 11.00pm

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