

YORK COLLEGE THEATRE

presents

Le Bourgeois Gentilhomme

by Molière

Directed by Timothy J. Amrhein



December 6 at 4pm
December 7 at 7pm
December 8 at 3pm
December 10 at 12noon
December 13 at 7pm
December 14 at 2pm

York College Little Theatre
94-45 Guy R. Brewer Blvd.
Jamaica, NY 11451

YORKCollege

Performing and Fine Arts Department
COMING EVENTS – FALL 2013

MUSIC

Student Piano Recital

*TUE 12/3 @ 7 p.m.
Illinois Jacquet (aka The Chapel)*

Angel Rodríguez's Senior Recital

*TUE 12/10 @ 7 p.m.
Illinois Jacquet (aka The Chapel)*

*York College Gospel Choir
Holiday Concert & Recital*

*SUN, 12/15 @ 7 p.m.
Academic Core Atrium*

FINE ARTS

Student Juried Artshow

*Fine Arts Gallery, AC 1B01
December 2013*

SPEECH COMMUNICATION/THEATRE ARTS MAJOR

I. Required Speech Communication and Theatre Arts Courses (12 Credits)

Speech Communication 182 - Voice and Diction (3 Credits)

Theatre Arts 210 - History of Theatre (3 Credits)

Theatre Arts 211 - Basic Acting (3 Credits)

Speech Communication 303 - Ethics & The Freedom of Speech (3 Credits)

II. Speech Communication 490 (3 Credits)

Independent Research
Theatre Arts 490 (3 Credits)

III. Speech Communication/Theatre Arts Electives (18 Credits)

Students must concentrate in either Speech Communication or in Theatre Arts and Research at least twelve of their eighteen elective credits in the Concentration that she or he has declared. (A total of 12 credits of SpeechComm/TA coursework must be at the 300-level or higher.)

NOTE: Although Speech Communication students may take as much Theatre Arts *practica* as they please, *no more than 6 credits of Theatre Arts practica* may be applied towards the fulfillment of the Speech Communication Concentration; however, Theatre Arts students *may apply 9 credits of Theatre Arts Practica* towards the fulfillment of the Theatre Arts Concentration. Theatre Arts *practica* courses currently include TA215-19.

*All SpeechComm/TA majors must take SPCH 101 as a Prereq for completion of the Major. Majors in Speech Communication/Theatre Arts must fulfill their General Education Requirements in a discipline other than their major.



Share

Join the YORK COLLEGE THEATRE Facebook Group and keep up-to-date with all our productions and course offerings.

YORK College

Little Theatre/ December 6 - 14, 2013

YORK COLLEGE THEATRE

Department of Performing and Fine Arts
Timothy J. Amrhein, Chair

Presents

Le Bourgeois Gentilhomme

by Molière

Translated by Philip Jones

Directed by Timothy J. Amrhein

SCENIC DESIGN
David T. Jones

LIGHTING DESIGN
John Eckert

CHOREOGRAPHER

Danielle Hannah Bensky

TECHNICAL DIRECTION
Benjamin MacKrell

PRODUCTION STAGE MANAGER
*Jessica Pecharsky

ASSISTANT STAGE MANAGER
Kevin Cauvin

FIGHT CHOREOGRAPHER
*Jessica Pecharsky

*Member of Actors' Equity Association, the Union of Professional Actors & Stage Manager

THE CAST

Monsieur Jourdain.....	Freddy Gonzalez
Madame Jourdain.....	Vania St. Louis
Lucille.....	Jannelly Nunez
Nicole.....	Janece Bishun
Cléonte.....	Shatiek Johnson
Covielle.....	Hermilo Bautista
Dorante.....	Alvaro Rivera
Dorimène.....	Amina Alexander
Music Master.....	Cookie LaRode
Dancing Master.....	Akelia Burke
Fencing Master.....	Oyinkan Ogunleye
Philosophy Master.....	Shakeerah Fredericks
Tailor.....	Yomaira Reynoso
Servant.....	Charles Lee
Ensemble.....	Renee Whitfield

SCENES

The play takes place over the course of one day at the home of Monsieur Jordain.

The play runs approximately two hours with one 15-minute intermission.

ACKNOWLEDGEMENTS

Materials for the Arts, The Village Light Opera Group, TDF Costume Collection, Matthew Katz and the Performing Arts Center Staff, Printing Services and Buildings & Grounds.



The use of any recording device, either audio or video, and the taking of photographs, with or without flash, is strictly prohibited. Cellular phones, beepers and watch alarms should be turned off or set to non-audible mode.



YORK COLLEGE PERFORMING AND FINE ARTS DEPARTMENT

Timothy J. Amrhein – Chair
Joycelyn Heywood - Administrative Assistant
Angela Robinson -CUNY Office Assistant
Evangelista Goris – College Assistant

COMMUNICATIONS TECHNOLOGY

Asst. Prof. Smith (Coordinator)
H.E.O. Phelps

FINE ARTS

Assoc. Prof. Buxenbaum (Studio Arts Coordinator)
Asst. Prof. Gillespie (Art History Coordinator)
Distinguished Lecturer Prof. Vendryes
Prof. Simkin (Emeritus)

MUSIC

Asst. Prof. Zlabinger (Coordinator)
Asst. Prof. Lam
Sr. CLT Dixon
Prof. Ernst (Emeritus)

SPEECH COMMUNICATION

Asst. Prof. Metcalf (Coordinator)
Lecturer Corkery
Lecturer Gieseler
Prof. Como (Emeritus)

THEATRE ARTS

Assoc. Prof. Amrhein (Chair)
Asst. Prof. Marion (Coordinator)
Prof. Nickolich (Emerita)
CLT MacKrell
CLT Pecharsky

Olga Dais, Esq.
Executive Director of Compliance and Legal Affairs

Michel A. Hodge
Acting Assistant Vice-President, Enrollment Management

Barbara Manuel
Executive Director of Human Resources

Sharon Davidson
Registrar

Linda Chesney
Director for Career Services

Earl Simons
Director of Government and Community Relations

Mondell Sealy
Director of Development and Alumni Affairs

Dr. Jean Phelps
Director of Student Activities and Campus Programming

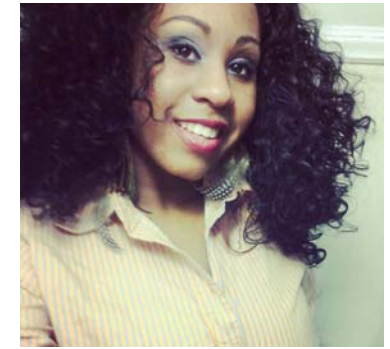
Cynthia Murphy
Executive Director of Adult and Continuing Education



THE CAST



FREDDY GONZALEZ
(Monsieur Jourdain) is a senior in his final semester at York. This show marks his 10th production on the York College stage and perhaps his final one. Freddy has been extremely active in the Theatre Discipline by helping in any way he could, whether it was working backstage or performing onstage. He also was privileged to direct two productions and had the honor of being the Drama Royals president for a year. After graduating, Freddy would like to pursue a career in the arts with his production company in through directing, acting, videography and photography. He would also like to take this moment to thank everyone who has supported him and a special thanks to his family.



VANIA ST. LOUIS
(Madame Jourdain) was last seen in *The Tuskegee Airmen Project*. She has also appeared in the Drama Club's production, *The Love Magnet*. She has also danced in numerous Red Shoes Club productions. Last summer she performed in *Starving But Making It*, directed by Jessica Pecharsky, and she worked as Head Seamstress for last year's *Dreamgirls* and *A Flea in Her Ear*.

THE CAST



JANNELLY NUNEZ
(Lucille) is a sophomore at York College majoring in Speech Communication/ Theatre Arts. This will be her first production at York, but she is certainly no stranger to the stage. In high school, she acted in two productions.



JANECE BISHUN
(Nicole) is a freshman at York College and *Le Bourgeois Gentilhomme* will be her first theatre production. Playing the role of Nicole has definitely been an experience that will always be remembered. She loves all things comedy and believes laughing heals all. Janece hopes everyone enjoys the play as much as the cast enjoyed presenting it together!

YORK COLLEGE ADMINISTRATION

Dr. Marcia V. Keizs

President

Dr. Panayiotis Meleties

Provost and Senior Vice President for Academic Affairs

Ronald C. Thomas

Acting Vice President for Administrative Affairs

Dr. Thomas Gibson

Vice President for Student Development

Dr. Holger Henke

Assistant Provost

Dr. Donna Chirico

Dean, School of Arts and Sciences

Dr. Alfred Ntoko

Dean, School of Business and Information Systems

Dr. Lynne W. Clark

Dean, School of Health and Behavioral Sciences

Dr. William Dinello

Dean, Executive Office

Dr. Geneva M. Walker-Johnson

Vice President for Student Development

Dolores Swirin

Vice President for Institutional Advancement Unit

THEATRE ARTS STAFF



JESSICA PECHARSKY (*Production Stage Manager / CLT*) is a graduate of Hofstra University in dance and theatre. Once at Hofstra, Jessica moved her focus to stage management. She has been stage managing professionally since 2000. She has held resident stage management positions with Streetlight Productions and The Jekyll and Hyde Club. Other companies she has stage managed for include Classical Theatre

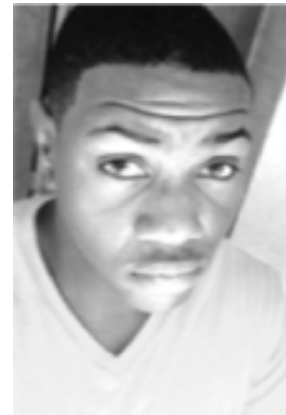
of Harlem, Centenary Stage, Ma-Yi Theatre, Chester Theater Company, Boomerang Theater, Hudson Valley Shakespeare Festival, Working Theater, Audax Theatre Group, Capacitor, Theatre LILA, Clubbed Thumb, American Globe Theater, Heartists Productions, and Moonwork. Jessica is a professional member of Actors Equity Association (AEA).

BENJAMIN MACKRELL

(*Technical Director / CLT*) holds a Bachelors Degree in Theater from Goucher College in Baltimore. As Technical Director for Manoa Valley Theater Hawaii's premier off-Broadway playhouse, he received the award for "Outstanding Technical Direction" from the Hawaii State Theater Council in 2010, a category created that year. He also received Po'okela Awards for his outstanding set designs for *Little Shop Of Horrors* (2011), *Sleuth* (2010), *Tuesdays with Morrie* (2009) all at Manoa Valley Theater. He was also awarded Broadwayworld.com Outstanding Lighting Design of a Play for *Sight Unseen* at Baltimore's Fells Point Corner Theater in 2006. His passion lies in helping theater artists realize their vision and making it possible for audiences to be emotionally and intellectually transported.

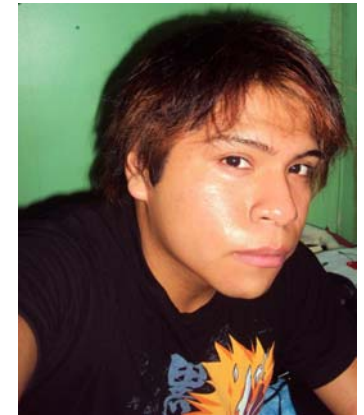


THE CAST



SHATIEK JOHNSON

(Cléonte) is a senior at York College majoring in Psychology (focusing on Childhood Development) with a minor in Theatre Arts. His latest productions at York College Theatre were *The Tuskegee Airmen Project*, *Dreamgirls* and *La Puce a l'Oreille* (A Flea in Her Ear). Shatiek hopes to use his degree in Psychology to work in parole management with young people coming out of jail and to redirect them in the right direction so they won't return. Using his minor in theatre, Shatiek would love to work backstage on theatre productions in the area of Stage Management. He is very grateful for this opportunity and would like to thank all of his supporters.



HERMILO BAUTISTA

(Covielle) is a Speech Communication/ Theatre Arts major. Hermilo prefers being called Milo by his peers rather than by his full name because he believes it's easier to pronounce. Milo has been involved in three productions as a backstage crew member: *The Love Magnet*, *Staving But Making It* and *Dreamgirls*. *The Bourgeois Gentlehomme* is his first onstage theatre production at York College and he is really excited about it. Milo has high hopes of one day becoming an amazing actor.

THE CAST



ALVARO RIVERA

(Dorante) is an aspiring artist with many talents such as acting, singing, sketching and writing. He was last seen in *Dreamgirls* and dreams of one day taking the role of Fiyero in *Wicked* as his own. He aspires to releasing an album and having one of his written shows performed. His high school productions have been *Urban Cafe* (Smokey Joe's Cafe re-write) as Charlie Brown, *Racism* as Luis, *Everything Old Is New Again* as Michael and Sammy. Two years ago, he starred as Jeff in Eric Bogosian's *SubUrbia*. This is his second show for York College and he hopes you enjoy all the hard work the cast has done.



AMINA ALEXANDER

(Dorimène) is majoring in Communications Technology at York. She has participated in many vocal and choir shows throughout her years attending Frank Sinatra School of the Arts, including The Harlem Stage presentation of *Too Hot To Handle*. Her other credits include Off-Off Broadway productions of *Run That Back* and *Visiting Ours* presented by the Tuesday/Thursday cast of The Possibility Project. Not only has she starred in *Visiting Ours*, she also co-wrote the original musical with the help of her cast. Last year she was in York's production of *Dreamgirls* and she hopes to continue with music and performing. Amina would like to thank everyone who made this production possible.



DAVID T. JONES (*Adjunct Lecturer of Theatre and Drama Club Advisor*) has designed more than 15 of York College Theatre's productions since 2008, including *Anna in the Tropics*, *Little Shop of Horrors*, *Speak Out*, *Scapin*, *The Tempest*, *Fabulation*, *Fame*, *Rent*, and last year's *Dreamgirls*. He is Resident Scenic Designer for The Village Light Opera Group in Manhattan, where he has designed nearly the entire Gilbert & Sullivan canon and countless musicals and operettas, including *Kismet* and *Bells Are Ringing*. Most recently he (re)designed the revival of *Scrooge and Gilbert and Sullivan*. He

has also designed various productions in the tri-state area, including *The Merry Widow* at Hartt College as well as *Beauty and the Beast*, *Urinetown*, and *Suessical* for Northern Highlands Regional High School in New Jersey. At York, he teaches Introduction to Theatre and Scenic Painting, among other courses.



TOM MARION (*Assistant Prof. of Theatre and Theatre Arts Coordinator*) holds an M.F.A. in Acting from Rutgers' Mason Gross School of the Arts (with Bill Esper), a Certificate of Vocal Coaching from The National Theatre Conservatory (with Tony Church), and an internship with The Royal Shakespeare Company (with Cecily Berry and Andrew Wade.) He is a Designated Teacher of Linklater Voice, a founding member of the Linklater Center for Voice and Language, and an Associate Teacher of Fitzmaurice Voicework. He has taught at several studios and professional actor programs in

NYC, including NYU, The Actors' Center, Marymount Manhattan College, The New School, and Columbia University. He is a former member of Actors' Equity. At York Prof. Marion has directed *Heartbeat*, *Macbeth*, *Fabulation*, *The Exonerated*, *The Tempest*, and was the creator/director of *Istwa!* (which was subsequently performed at the 2011 International Fringe Festival, NYC) and *SPEAK OUT* (which was subsequently performed at The Bowery Poetry Club in Manhattan and at York as part of Black History Month.) Most recently, he conceived *The Tuskegee Airmen Project* that was presented at York in October.



BARBARA NICKOLICH (*Prof. Emerita of Theatre*) received her formal theatre training from Wheaton College, Northwestern University and New York University. In addition, she has been a student of Bobby Troka, voice coach, in NYC. She has appeared as a performer and director with the CUNY Readers Theatre. She developed a one-woman show, *American Counterpoint*, which she performed in Munich, Germany, Nashville and New York City.

THEATRE ARTS FACULTY



TIMOTHY J. AMRHEIN
(Chair of the Department of Performing and Fine Arts and an Associate Professor of Theatre) holds an M.F.A. from Wayne State University in Theatre Design and Technology. Prior to his arrival at York College, he served as the faculty technical director and designer at the University of Pittsburgh and the faculty designer at Schoolcraft College in Livonia, MI. Prof. Amrhein has recently finished helping to translate the Dominican play, *La Luz De Un Cigarrillo*, by Marco Antonio Rodriguez from Spanish into English. The English premier was performed in October of

2012 at York College. Though Mr. Amrhein is known for his scenic and costume designs on the York College stage and throughout the tri-state area, he has directed several productions as well. Some of his past directorial credits include: *Dreamgirls*, *La Luz De Un Cigarrillo*, *RENT*, *SlapDASH*, *All in the Timing*, *FAME the Musical*, *Yo Soy Latina*, *Scapin*, *Little Shop of Horrors*, *Anna in the Tropics*, *Oleanna*, *Into the Woods* and *Once Upon A Mattress*. Mr. Amrhein has also designed both costumes and scenery throughout the United States. Some of his most recent designs have been *No Exit*, *Galileo*, *Endgame*, *Charley's Aunt* and *Antigone* (York College), the first New York City revival of *The Full Monty* and *The Fantasticks* (The Gallery Players) and *Twelfth Night* (Princeton Repertory Shakespeare Festival). Other design and directing credits include work for the Village Light Opera Group, the Princeton Repertory Shakespeare Festival, the River Rep Theatre Company, the Wings Theatre, The Second City (Detroit and Toronto), Carnegie Mellon University, and the California Repertory Theatre. He received the Best Scenic Design award from the NJ Star Ledger for *The Merry Wives of Windsor*, the Detroit Free Press's Theatre Excellence Award for *Saturday*, *Sunday*, *Monday* and *Scapin* and most recently the Award for Creative Excellence for his set design of *The Hedge* from the Arts in Christian Theatre. He is a member of United Scenic Artists, Local 829 and the United States Institute for Theatre Technology.

THE CAST



COOKIE LaRODE

(Music Master) is a Senior at York College. She is a Speech Communication/Theater Arts major and former member of the Red Shoes Dance Club. Her recent performances include *Macbeth*, *CVR* (*Charlie Victor Romeo*) and *ITSWA*. Cookie is very excited to be part of *La Bourgeois Gentlemen* and would like to thank everyone who supported her.



AKELIA BURKE

(Dancing Master) is a senior at York College. Her major is Psychology with a minor in Theatre. This is her second time acting in a York production, the first being *The Tuskegee Airmen Project*. She is also a singer and dancer. "I enjoy performing because it has given me a way to express myself and let it all hang out there." She also worked on the set of the York College production *Starving But Making It* last June, and hopes to do more shows before she graduates!

THE CAST



OYINKAN OGUNLEYE

(Fencing Master) is a senior at York majoring in Black Studies. Her past credits include *Charlie Victor Romeo*, *The Tempest*, *I Am Pan Africa* and *SuBurbia*. She has also danced in The Red Shoes Club's productions of *Once Upon a Time* and *Mix It Up*. She likes to keep herself occupied with many activities in and outside of school. Her career goal is to become an Obstetrician. She strongly believes that "You can only become truly accomplished at something you love. Don't make money your goal. Instead pursue the things you love doing and then do them so well that people can't take their eyes off of you" ~ Maya Angelou.



SHAKEERAH FREDERICKS

(Philosophy Master) is a Junior at York College majoring in English with a minor in Theater Arts. Her most recent performance was ensemble in the *Tuskegee Airmen Project*. In the Spring, she played Lorrell Robinson in York College's production of *Dreamgirls*. She joined the Harlem Camerata where artists meet to share and nurture their talent in acting. Ms. Fredericks aspires to pursue an acting career, and would like to thank the professors in the Theater Arts Discipline at York for pushing her to accomplish her goals.

GUEST ARTISTS

JOHN ECKERT (*Lighting Designer*) Two New Hampshire Theatre Awards (*Measure for Measure*, *Freud's Last Session*), LA Weekly Award (*Iphigenia... A Rave Fable*). Off-Broadway: *From White Plains* (Fault Line Theatre) Other New York: *Mary-Kate Olsen is in Love* (The Flea), *Soulographie*, *How and Why I Robbed My First Cheese Store* (La Mama), *Surrender* (LPAC), *A Crucible*, *Atta Boy* (Perfect Disgrace), *Frogs*, *From The Same Cloth* (Fault Line Theatre), *Wait. She Waits.* (HERE), *If [Or When] the Roof Falls In* (Rescue Agreement). Regional: *A Christmas Carol 2011 & 2012* (Trinity Rep), *This Verse Business* (Merrimack Rep), *From White Plains* (Kitchen Theatre), *What To Wear* with Richard Forman (REDCAT), *Miss Julie* (Sledgehammer Theatre), *Tartuffe* (Boston Court). over 20 shows with Peterborough Players. MFA from CalArts. www.jeckert.com

KERRY GIBBONS (*Costume Designer*) is a full-time freelance costume designer and proud member of United Scenic Artists Local 829. NY: *Stealin' Home*, *Demonstration 2013*, *Children of Killers* (Castillo), *Darling, queerSpawn* (A Collection of Shiny Objects), *Dukus* (Target Margin), *Macbeth* (Red Shark), *Raising Cane: A Family Portrait* (Brick); Regional: *Smoke Lilies & Jade* (Center for New Performance), *Taming of the Shrew* (KY Shakespeare). MFA: California Institute of the Arts. Please visit kgibbonsdesign.com for more info.



DANIELLE HANNAH BENSKY (*Choreographer*) has choreographed/ staged over 15 musicals for The New York Musical Theater Festival (NYMF), Stagedoor Manor, The Neighborhood Playhouse and York College (CUNY). She is currently teaching all genres of dance at the Harbor Conservatory, Elements Fitness studio and Just Off Broadway School of Dance. Danielle has recently embarked on her latest journey, choreographing *Joseph and the Amazing Technicolor Dreamcoat* for The Afterwork Theater opening

February 2014. Dani's training consists of all dance styles from The Joffrey Ballet, Alvin Ailey, New Jersey Ballet, Professional Performing Arts School and The Neighborhood playhouse. She was a 2010 Princess Grace Award Nominee, is currently an adjudicator for the On Point National Dance Competition and after an 11-month contract of performing for the Walt Disney company has resumed with their events team this fall. Dani is thrilled to return to York this fall to work on such a remarkable project with such a brilliant team and cast.

acted with the Manhattan Youth Theatre for three years, which she really enjoyed. Today she works with mentally ill people, but she still returns to the theatre anytime she has a chance to do so.

ELIZABETH A. PRITCHETT (*Backstage Crew*) is currently an upper senior at York College working towards her goal to achieve her BA in Psychology with a minor in Sociology. For many years, Elizabeth has shown a great interest in changing the lives of children who have gone through damaging situations in life. Her passion is to become a Child Psychologist. Elizabeth decided to take a theatre class on the side to develop news skills beyond her major and minor classes. She believes that every experience is worthwhile and something you never did before could lead to something you love.

SHANIQUA WEEKES (*Backstage Crew*) worked on a York theatre production for the first time with *The Tuskegee Airmen Project*. She is happy to be acquiring new skills while learning about backstage and thanks Ben for showing her the ropes.

CARLIN WILLIAMS (*Costume Crew*) Karlee is a lower senior at York College majoring in Sociology and happy to be taking a Theatre Arts course. She helped build set pieces for *Tuskegee* as well as helping manage costumes for the play. She has a passion for fashion and enjoys designing and bringing old clothes to life! After graduating York College she hopes to get her Masters Degree in Social Work in the mental health field working with children and additionally to pursue her dream of becoming a stylist/fashion designer.



materials for the arts
NYC DEPARTMENT OF CULTURAL AFFAIRS

THE CAST



YOMAIRA REYNOSO

(Tailor) is a graduate of York College with a B.A. in Spanish and a minor in French. She is currently enrolled in a clinical medical assistant program. This is her first play at York, but has performed onstage before. She has also belly danced in a show, sang and modeled outside of the College. She loves to keep herself occupied in different activities and has many dreams, one of which is to continue acting. Yomaira wants to inspire other people to go out and pursue their dreams. She believes that you can accomplish anything you want if you work hard for it. Commitment and determination will help you succeed. She would like to thank those who made this production possible and hopes that everyone will enjoy it as well.



CHARLES LEE

(Servant) is an upper senior at York College. He is currently the Secretary of the Helping Hands Group at York. He was last seen in *La Puce a l'Oreille* (A Flea in Her Ear).

THE CAST



RENE WHITFIELD (Ensemble) is a senior at York College majoring in Speech Communication/Theater Arts and has a minor in Health. This is her second time acting in a York College production. Her first was a Red Shoes production. She is happy to be involved in this play.

SPECIAL THANKS



BACKSTAGE CREW

ALIX BALAN (*Backstage Crew*) is in his last semester at York College majoring in Speech Communications. At York he has appeared in *Macbeth* and *The Tuskegee Airmen Project*. Alix is also a musical artist and has been playing the piano for several years. In the future, he hopes to pursue a career in theatre arts.

KEVIN CAUVIN (*Assistant Stage Manager*) is a Theatre Arts major. *The Tuskegee Airmen Project* was his first theatre production at York College and he's very excited about working on this production. He believes acting is an art, and that you have to work hard at it. After Kevin leaves York College, he hopes to continue on in the Theatre Arts path and become a professional actor/director.

KWAME CLARK (*Light Board Operator*) is a veteran craftsman who manages the technical aspect of York College's main theatre and has helped produce many shows at York College, including the highly praised Mainstage productions of *Rent* and *Dreamgirls*. He is currently mastering (and teaching) Vectorworks, the scenic design program.

ADAM GLENN (*Sound Board Operator*) is a sophomore Theatre arts student at York. His first play at York was *The Tuskegee Airmen Project*. He was also featured in the new play *SPLIT/SCREEN* at the Helen Mills Theatre. He is happy to be participating in another show and looks forward to many more.

KAKIA HAKIM (*Backstage Crew*) is currently a lower senior majoring in Social Work. However, it is her first time assisting with backstage production. She takes pleasure in and appreciates the artistic process that goes into a theatrical production. In her spare time she likes listening to different genres of music and reading suspense novels.

MUBANGA (MUMU) NSOFU (*Backstage Crew*) is a lower senior at York College majoring in Psychology. It is her first time working backstage at York College Theatre. She loves theatre and

PRODUCTION CREW

Scenic Designer	David T. Jones
Lighting Designer	John Eckert
Costume Designer.....	Kerry Gibbons
Choreographer.....	Danielle Hannah Bensky
Fight Choreographer.....	Jessica Pecharsky
Technical Director.....	Benjamin MacKrell
Production Stage Manager.....	Jessica Pecharsky
Assistant Stage Manager.....	Kevin Cauvin
Light Board Operator.....	Kwame Clark
Sound Board Operator.....	Adam Glenn
Backstage Crew.....	Alix Balan Kakia Hakim Mubanga Nsofu Elizabeth A. Pritchett Shaniqua Weeks James West Carlin Williams
Wardrobe Crew.....	Anthony Alicea lene Fisher Carlin Williams
Box Office.....	Christian Vega Shaliesha Heath Connie Kuang Nadia Fuzaylova
Poster and Cover Design.....	Timothy J. Amrhein David T. Jones

DIRECTOR'S NOTES

Le Bourgeois Gentilhomme captures the universal theme of wanting to rise above our own class/social background and be accepted by a different class/social group. This feeling of “belonging” starts young and is perpetuated by the various social groups that culminate in the social arenas of high schools around the country (e.g. the jocks, the nerds, the Goths, etc.). ^{What} is interesting about this phenomenon is that it continues to follow us through our lives even at an older age. When was the last time that you wanted to be in a different class or social tier based upon your acquaintances at work or at play? Perhaps the midlife crisis is an adult answer to this need.

Our production is a twenty-first-century English-language version of an early twentieth-century English adaptation of a late seventeenth-century French play. Yet the story, the themes, the satire and jabs at pretense to a higher perceived social class resonate as vividly today at they did over 300 years ago. Moliere’s comedies thrive on incongruity and bounce quite happily among different historical periods, so adding in a bit of 2013 social iconography or allusions appears quite natural. The concept behind our production really stems from Monsieur Jourdain’s imagination of what it would be like to go back in time and be part of the bourgeoisie. So, lost in his own turmoil and frustrations with his present-day life and family, Jourdain falls into his 17th Century fantasy, filled with his own concoctions of schooling in the gentlemanly pastimes of fencing, dancing, music and philosophy.

The fantasy world of Monsieur Jourdain is a potpourri of fashion, musical genres, dance and art. They are all elements as he imagines them to be, somewhat “period” at times and at others-- contemporary. As we all do, we like to imagine ourselves in environments that we know from what we learn, even if things are a bit disjointed. Our production leaves the audience wondering if Jourdain even understands that he is the butt-of-all-jokes and if he even manages to awake from his fantasy world. Afterall, I think that we all want to be Lord of Pooh-Loo-Baa-Foo at least once in our lives!



~Timothy J. Amrhein

ABOUT THE PLAY

The plays of Molière were staged in the court of Louis XIV of France (1660-1715), and they usually refer to issues current in that milieu. Court ritual and the struggle for influence were paramount. Louis XIV's main passion, aside from La Vallière, was the increase of the power of the French state and the cementing of his control over the state.

Molière's plays are the classic French comedies of manners, although there are elements of farce in most of his plays. *Le Bourgeois gentilhomme* has perhaps more of the latter than the former. There is much farcical humor, some of it coming from Monsieur Jourdain's absolutely absurd obliviousness to the silliness of his behavior. What remains, however, is the gentle satire of human illusions and pretentiousness. Monsieur Jourdain is determined to climb up the social ladder to join the nobility, despite the mocking observations of his down-to-earth wife, and the cynicism of the servants in the house. There is much merriment at the pretensions of dancing masters, fencing masters, philosophy professors, music teachers, tailors, etc., all of whom take themselves too seriously and whose main function sometimes seems to be merely feeding the pretensions of foolish people. The "voice of reason" always found in Molière's plays is represented by Lucille and Cléonte.

The classical nature of the plays comes out in the author's disapproval of the extreme behavior of the protagonist; there is nothing wrong with bettering yourself in life, etc., but carrying it to extremes is a severe failing (Molière's debt to Aristotle and other classical moralists). Molière's plays can be enjoyed by virtually anyone at any time since they mock typical human behavior that one can find in any civilization.

THE PLAYWRIGHT

Jean-Baptiste Poquelin, known by his stage name Molière, was a French playwright and actor who is considered to be one of the greatest masters of comedy in Western literature. Among Molière's best-known works are *Le Misanthrope* (*The Misanthrope*), *L'École des Femmes* (*The School for Wives*), *Tartuffe ou L'Imposteur* (*Tartuffe or the Hypocrite*), *L'Avare* (*The Miser*), *Le Malade Imaginaire* (*The Imaginary Invalid*), and *Le Bourgeois Gentilhomme* (*The Bourgeois Gentleman*).

Born into a prosperous family and having studied at the Collège de Clermont, Molière was well suited to begin a life in the theatre. Thirteen years as an itinerant actor helped him polish his comic abilities while he began writing and combining Commedia dell'arte elements with the more refined French comedy.

Through the patronage of a few aristocrats, Molière procured a command performance before the King at the Louvre. Performing a classic play by Pierre Corneille and a farce of his own, *Le Docteur Amoureux* (*The Doctor in Love*), Molière was granted the use of salle du Petit-Bourbon near the Louvre, a spacious room appointed for theatrical performances. Later, Molière was granted the use of the theatre in the Palais-Royal. In both locations he found success among the Parisians with plays such as *Les Précieuses ridicules* (*The Affected Ladies*), *L'École des Maris* (*The School for Husbands*) and *L'École des Femmes* (*The School for Wives*). This royal favor brought a royal pension to his troupe and the title "Troupe du Roi" (The King's Troupe). Molière continued as the official author of court entertainments.

Molière's hard work in so many theatrical capacities began to take its toll on his health and, by 1667, he was forced to take a break from the stage. In 1673, during a production of his final play, *Le Malade Imaginaire* (*The Imaginary Invalid*), Molière, who suffered from pulmonary tuberculosis, was seized by a coughing fit and a hemorrhage while playing the hypochondriac Argan. He finished the performance but collapsed again and died a few hours later.

