

The J.T. & Margaret Talkington College of Visual & Performing Arts
School of Theatre & Dance
presents

DOCTOR LOVE

by Molière

director
jonathan marks

music director/composer
casey joiner

choreographer
kyla olson

scene design
jared roberts

lighting design
jared roberts
darin moody^

costume design
cassandra trautman

projection design
michael yarick

sound design
seth warren-crow^

Taking photographs, with or without flash, and using video or audio recording equipment are prohibited during the performance. Eating, drinking, and smoking are not allowed in the event space. Thank you!

cast

theatre/muleshoe
lisette
dance/lucrèce/scaramouche
music/dr. macroton
dr. bahys
lucinde
josse, justice of the peace
dr. filerin
sganarelle
dr. des fonadrès
guillaume/orviétan
clitandre
dr. tomès
aminte/trivelin
trivelin 2
scaramouche 2

cameron balckmun*
hillary boyd
maddie bryan
cara ellison
ryan fay
baylee hale
jamal hutcherson
caleb ranger lowery*
justin mckean
lydia mcbee reed*
steven weatherbee
luke weber
leah johnson
malāna wilson*
michael yarick
april langehennig^*

musicians

keyboard
tuba
violin
harp
saxophone

casey joiner
justin r. glosson
felicia rojas
malāna wilson*
maddie bryan

production team

stage manager
dramaturg
assistant director
assistant music director
assistant choreographer
fight choreographer
dance captain
fight captain
vocal coach
vocal captain
assistant scene designer
assistant costume designer
assistant lighting designer
scenic charge artist
props master
program insert design

angela kennedy
michael yarick
april langehennig^*
justin r. glosson
maddie bryan
cory lawson#
maddie bryan
caleb ranger lowery*
rachel hirshorn-johnston
leah johnson
mark stargel^
emilia richardson^
christopher rogers
kelly murphey^
rebecca taylor*
surasak namwatsopon

* Member - Alpha Psi Omega, National Theatre Honor Society

^ Member - United States Institute for Theatre Technology

Appears in this Production courtesy of Actors' Equity Association

┌ a note about this production

jonathan marks | director

Halfway through his theatrical career Molière was becoming famous as a clown, actor, director, and manager, but not as a playwright; he'd only just begun to supply his troupe with some material from his own pen, cheap: no royalties to pay. After years of provincial touring he was invited back home to Paris and given royal patronage and access to a theatre on the basis of his troupe's improvised farces: stuff of theatrical dynamite but no literary value...most of which was never written down.

He never abandoned this genre, but he was also writing plays that have since established him as the Continent's greatest comic author.

In September of 1665 Louis XIV bade him, along with a royal composer and choreographer, devise an entertainment to perform at the sumptuous Palace of Versailles in four days. It was to be a *comédie-ballet* – a screwy, now-extinct form mixing comedy with interludes of music, dance, and farce (often unrelated to the main story) with a dollop of royal flattery. They had collaborated on several of these already, so they knew the drill; and for the comedy Molière relied on his years of experience improvising with his troupe.

This 4-day wonder, *l'Amour médecin*, starring Molière under his clown name, Sganarelle, succeeded at Versailles and soon with the Parisian public, but he knew it would have a rough ride as a literary text. He published it with an unusual note *To The Reader* in which he says that plays are made to be performed, not read, but suggests it's especially true for this one. Don't bother reading it, he says, unless you can imagine the music, the choreography, the ingenuity of the actors, and the total blend.

Evidently this hasn't worked of late. Ever seen this play performed? Neither have I.

For the splendid occasion of the opening of this gorgeous new home for the School of Theatre & Dance, our company has tried to follow Molière's advice, imagining his *comédie-ballet* – and its screwy, disjointed form – anew, stripping it back to its scenario and re-creating it through improvisation, inventing an analogous event rather than slavishly following a text whose author tells us to mistrust.

The topical references to celebrities of the day...transformed. Molière's satire of doctors...meaningless for today's audiences, as medicine is so utterly transformed. (Example: 17th-century doctor jokes often referred to their characteristic mode of transportation: mules. Not so much today.) This whimsical 3-legged beast of music, dance, and theatre has been re-imagined with one leg in the 17th century, one in the 21st, and one in Imaginationland, but with Molière's comical thrust and ironic obsessions intact.

"It's a strange business, making folks laugh," he wrote. If you laugh, we've done our strange job.