



School of Theatre, Dance, and Performance Studies  
Leigh Wilson Smiley, Producing Director

## **TARTUFFE**

by Molière

Translated into English Verse by Richard Wilbur

November 6–14, 2015

ROBERT & ARLENE KOGOD THEATRE

Director  
Scenic Designer  
Costume Designer  
Lighting Designer  
Sound Designer  
Voice Coach  
Dramaturg  
Stage Manager

Lee Mikeska Gardner  
Halea Jo Coulter  
Tyler Gunther  
Connor Dreibelbis  
Patrick Calhoun  
Mary Coy  
Allan Davis  
Sam Reilly

*Tartuffe* is presented by special arrangement with Dramatist Play Service Inc., NYC.

# CAST

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Laurent	Arshdeep Arora
Cléante	Marina di Marzo
Mme Pernelle	Whitney Geohagan
Cassandra	Heather Gibson
Mariane	Daniela Gomes
Tartuffe	Patrick Joy
Damis	Montana Monardes
Elmire	Iliana Papanicolaou
Dorine	Ashley Pugmire
Valère	Sebastian Rousseau
Police Officer	Andrew Saundry
Orgon	Samy Selim
Flipote	Jessica Schultz
M. Loyal	Jimmy Stubbs
Servants	Eden Daniel, Nitsan Scharf

## UNDERSTUDIES

Elmire/Cassandra	Monica Albizo
Orgon	Arshdeep Arora
Mariane	Jocelyn Brocato
Tartuffe	Kenneth Johnson
Dorine	Nicole Lust
M. Loyal/Police Officer	Brian Novotny
Cléante	Madison Moreland
Mme Pernelle	Nyna Ramamurthy
Valère	Andrew Saundry
Damis/Laurent	Nitsan Scharf
Flipote	Erin Valade

## TIME AND SETTING

Not too far in the future in and around Orgon and Elmire's home.

This performance will last approximately **2 hours with one 15-minute intermission.**

## TARTUFFE: DIRECTOR'S NOTES

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My son, at almost 16, is a godless heathen, with the quick mind and passionate opinions that most teenagers possess. As a devout Atheist, he simply cannot fathom why anyone would believe in something that has no basis in empiric reality. There is no arguing with him — discussions of faith go nowhere, the difference between spirituality and church is a non-starter and the beautiful and awful mysteries of this world can all be chalked up to science. I don't waste my breath anymore on this topic.

I have a friend who is very religious and adheres to the teachings of his church, which is very conservative. I see him struggle, negotiating his path through the liberal world in which he has chosen to work and his doctrine. I once tried to have a conversation with him about a woman's right to her reproductive health choices and it did not end well. I don't waste my breath anymore and we don't see each other as much.

My ex-boyfriend has become a monk. We joke that I drove him to it, but in actuality I simply told him it was okay to pursue a religious path. For years I had watched him deny his calling, flirt with the half-measures of participating in his church activities and fight his heartache at the mendacity of we flawed humans. A monastic life is what he yearned for, but it seemed so extreme that he resisted it for years. He lives his beliefs now and because he openly examines his relationship with God as a fellow flawed human, we talk all the time.

World-wide we are privy to every culture struggling with the intersection of faith, human rights and extreme interpretations of our sacred texts. In places where examination is forbidden there is fear and violence. In other places the conversation is hijacked by polls and tweets and shares and sound bites and masked by anonymity. When the chatter and babble is global and simplistic, is there room for a simple, honest conversation about how we live in the world, without the need to convince someone of the Right way?

350 years ago, Moliere was examining the same questions with his social satire, *Tartuffe*. Not much has changed. Most of our contemporary humor is based in satire and irony (a tool of satire) — it's a time-worn response to our societal condition of extremes, thriving in a setting in which the writers (think Colbert or Stone and Parker or Schumer) all know each other, take part in political and public life, and the audiences appreciate innuendo, allusion, in-jokes and gossip.\* In Moliere's time, that was the French Court. In our time, it's pretty much the world, thanks to the Internet.

Like most things that seem complex, *Tartuffe* really revolves around something quite simple — in this case, how to keep Tartuffe from marrying Mariane. After all the speeches about why the Orgon household has gone wrong and what constitutes true piety and what God would want of us, in the end we have a very human story of a con man being conned, people hiding under tables, a lover's spat, a saucy maid and a global, blended family that finds its way back to each other. 350 years later, I have to believe we'll do the same.

— Lee Mikeska Gardner, director

\* Griffin, Dustin. *Satire: A Critical Reintroduction*. University Press of Kentucky, 1994.

# DRAMATURG'S NOTES

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## WHAT YOU CAN LEARN FROM THE PEOPLE WHO BANNED TARTUFFE

Satire: a form of comedy that uses irony or exaggeration to ridicule and criticize people's vices. To perform a satire is to enact the behavior one seeks to correct or reform. Generally, when we discuss satire, our conversations focus on either the object of the ridicule or perhaps the skill of the comedian. For example, with his recent departure from *The Colbert Report*, Stephen Colbert retired a nine-year-old persona who lampooned politically conservative talk show figures like Bill O'Reilly. Throughout the last decade, many writers analyzed Colbert's relationship to his fictional character or used his performances to discuss other political and media personalities. Less frequent in most discussions of satire is acknowledging the influence the object of satire has on the artist or comedian. Satire (like any performance) is not a one-way road, but an opportunity for dialogue and exchange. What does the object of ridicule have to exchange?

Molière and his play *Tartuffe* provide great examples of this relationship. In a five-year struggle to get his play produced in Paris, Molière eventually adopted the very rhetoric to argue for the significance of his play that had been used to ban his play. He transitioned from downplaying the impact of his comedy to hailing the power of theatre as an institution of moral reform. Within five years, *Tartuffe* matured from a sexual farce about cuckoldry into an elaborate satire of overly performative religiosity.

Originally written and performed in Versailles in 1664, *Tartuffe* enjoyed much acclaim from its audience, the court of King Louis XIV. Although this script does not exist, historians have found descriptions indicating that the plot only centered on Tartuffe's successful seduction of Orgon's wife. In fact, the play ended with Orgon continuing to support Tartuffe financially, unaware of the ongoing relationship between his live-in spiritual advisor and his wife. Objecting to such salacious content, a group of citizens and clergyman, known as the Company of the Holy Sacrament, managed to ban the play in Paris until 1669.

The Company was a secret society that hoped to reform Catholicism. They were dedicated to the idea that good works or deeds were necessary for salvation, but concerned that public awareness of deeds corrupted the pure motivations necessary for God's approval of service. Ironically enough, *Tartuffe* — a play hailed as a great satire of being ostentatious and performative with one's religious convictions — was banned by a group of people who wanted to reform their society's obsession with over-performing religiosity.

Molière spent five years drafting alternate versions of the play and writing personal letters to the King, asking him to intervene on his behalf. In the first letter he sent, Molière told the King that there was no reason for the ban *because it was just a play*; people did not need to get offended because it was all just a matter of entertainment. In 1667, Molière drafted his second version of the play, which included characters like Mariane, Valère and Dorine; however, the King never interceded and the ban continued. By 1669, as the influence of the Company of the Holy Sacrament waned and Molière completed a third draft, *Tartuffe* found life in print and on the Parisian stage. With the play, Molière published the two letters he had written to the King and a Preface that is often cited when it comes time to consider the social purpose of comedy.

Abandoning his sentiments that comedy was mere entertainment, Molière profusely proclaimed the moral merits of satire. In his Preface, he argued, "We have seen that the theatre's greatest virtue is its ability to correct vices [...] To expose vices to everyone's laughter is to deal them a mighty blow. People easily endure reproofs, but they cannot at all endure being ridiculed." The final version of the play also saw the embodiment of these sentiments in the creation of the character Cléante. Elmire's brother exhorts Orgon and the audience to be mindful of moderation in how performative one gets with their religious fervor. Cléante embodies the play's moral instruction — instructions echoing the social concerns of the Company of the Holy Sacrament. As Molière satirized the Company and other religious devotees alike, what they exchanged with him was a deep anxiety about the place of religious performance in public and private spaces.

More than 300 years later, how do we live with similar anxieties? What is the role of fervent feeling in polite society? In the United States, we may lean on the First Amendment or Jefferson's thoughts on the separation of church and state. But in a global world, it is clear that religion does not exist only in beliefs, but in performance. How do we respond — as individuals or as communities — to performative displays of religiosity? Does it produce anxiety? If so, why?

## TARTUFFE: ABOUT THE ARTISTS

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**Monica Albizo** (Elmire/Cassandra u/s), sophomore theatre performance major. Creative and Performing Arts Scholar, Banneker/Key Scholar. UMD credits: *Good Kids* (Brianna), *The Me Nobody Knows* (Lillian u/s). Outside credits: *The Addams Family Musical* (Wednesday), *Children of Eden* (Yonah).

**Arshdeep Arora** (Laurent; Orgon u/s). UMD credits: The Weekday Players' Original Works Project. He has performed in several plays in India, mostly original work. He is a member of the Center for Creative Expression.

**Jocelyn Brocato** (Mariane u/s), sophomore government & politics and theatre major. UMD credits: *Good Kids* (Kylie), *Tone of Silence* (Samantha Bradley). Outside credits: *Spamalot* (ensemble), *Damn Yankees!* (ensemble), *Biloxi Blues* (Rowena), *The Government Inspector* (Bobchinsky), *Museum* (Gilda Norris).

**Patrick Calhoun** (sound designer) has worked with companies including Shakespeare Theatre, Folger Theatre, Center Stage, Theatre J, Round House Theatre, The Kennedy Center, The Hub Theatre, Anacostia Playhouse, No Rules Theatre Company, The Arts Collective at HCC and others around the country. For the 2012–2013 season he received the William R. Kenan, Jr. Fellowship at The Kennedy Center in sound design. For more information, visit [www.patrickcalhoun.info](http://www.patrickcalhoun.info).

**Avery Collins** (assistant director), senior theatre major. Creative and Performing Arts Scholar. UMD credits: *Good Kids* (Ty), *The Me Nobody Knows* (Donald), *Twilight: Los Angeles, 1992* (various roles u/s), *for colored folks... (Brother #8)*. Outside credits: *Chupucabra* (Vetala), *The Rocky Horror Show* (Riff Raff). Upcoming original work: *Ghetto Symphony*.

**Halea Jo Coulter** (scenic designer), second-year MFA candidate in scenic design. UMD credits: *Intimate Apparel* (assistant). Outside credits: *Soon* (Signature Theatre) (assistant); *Blithe Spirit*, *Circle Mirror Transformation* (Okoboji Summer Theatre).

**Mary Coy** (voice coach), visiting lecturer at UMD this fall semester. Other UMD credits: *The Waiting Room* (director), *Twilight: Los Angeles, 1992* (voice coach). Teaching: New York University, Syracuse University, Virginia Commonwealth University, University of Virginia, Shakespeare & Company, American Shakespeare Center. Outside credits (directing): *Desdemona: A Play About a Handkerchief*, *Richard II* (Mary Baldwin College), *A Midsummer Night's Dream*, *Richard III* (Nelson County Shakespeare Festival), *27 Wagons Full of Cotton* (University of Mississippi), *As You Like It*, *The Vagina Monologues* (Randolph College) and voice coaching at Ford's Theatre, Round House Theatre, Chesapeake Shakespeare Company, Adventureland Theatre and Woolly Mammoth.

**Renee Cyr** (assistant director), first-year MA candidate studying the intersection of ritual, storytelling and theatre. Cyr is thrilled to make her UMD directing debut with this wonderful production. She is a graduate from Muhlenberg College where she majored in theatre with a concentration in directing and performance studies. She has spent the last five years living in Seattle and working as a freelance director and stage manager.

**Allan Davis** (dramaturg), fifth-year PhD candidate in theatre and performance studies. UMD credits: *For and In Behalf Of* (writer/performer), *Spring Awakening* (Adult Male). Outside credits: *21 King* (Seth Barrett), *Romeo and Juliet* (Peter/dramaturg), *Troilus and Cressida* (dramaturg), *Absent Friends* (dramaturg). Davis' research interests include intersections in religion and theatre, performance historiography, amateur performance and critical race studies.

**Eden Daniel** (Servant), senior theatre performance major. Berman Masters Scholar. UMD credits: *for colored folks...* (Lady in Orange), *Picasso at the Lapin Agile* (Freddy), *The Love of the Nightingale* (ensemble).

**Marina di Marzo** (Cléante), senior double degree candidate in broadcast journalism and theatre performance. Creative and Performing Arts Scholar and Omicron Delta Kappa award recipient. UMD credits: *Good Kids* (Deirdre), *Collidescope* (u/s). Upcoming: *Troilus and Cressida*.

**Connor Dreibelbis** (lighting designer), second-year MFA candidate in lighting design. UMD credits: *Così fan tutte* and *Projects for the Living*. Outside credits: Lighting design: *Moon Over Buffalo*, *Camelot* (Mt. Gretna Theatre); Scenography: *Der Stein*, *Peer Gynt*, *Um die Ecke* (Theater Paderborn). From 2012–2014 resident designer and design assistant at Theater Paderborn in Paderborn, Germany.

**Alexa Duimstra** (assistant costume designer), first-year MFA candidate in costume design. This is her first show at UMD. Outside credits: *Romeo and Juliet* (Huntington University); *As You Like It*, *En Passant II* (Hope College).

**Lee Mikeska Gardner** (director), artistic director of The Nora Theatre Company in Cambridge, Massachusetts, where she last directed *Saving Kitty* with Jennifer Coolidge and earned an Eliot Norton Award for Best Lead Actress. Prior to that, Gardner's career was centered in the DC area serving as an artistic associate at Woolly Mammoth (directing nine plays), Charter Theatre and Keegan Theatre as well as managing director at WSC Avant Bard, Rep Stage and Consenting Adults Theatre. She has earned numerous Helen Hayes nominations for acting and directing and won an Outstanding Actress award. Gardner has directed at universities across the country.

**Whitney Geohagan** (Mme Pernelle), second-year theatre and communications double major. UTAS Second Season liaison and director of communications for Kreativty Diversity Troupe. UMD credits: Kreativty's Final Show. She is very excited to be in her first main stage performance!

**Heather Gibson** (Cassandra), senior theatre performance major. UMD credits: *Take My Hand* (playwright, director). Outside credits: *Boxes* (Chanelle, Poet, Character 1), *Euripedes* (Nurse u/s), *An Evening of One Act Plays* (Lisa, dancer).

**Daniela Gomes** (Mariane), second-year theatre, psychology and philosophy triple major with a computer science minor in the University Arts Scholars Program. UMD credits: *The Lost World* (dresser), *The Human Capacity* (dresser).

**Tyler Gunther** (costume designer), third-year MFA candidate in costume design. UMD credits: *The Lost World*, *Pleated*, *My Tempest*, *Octavia's Brood*, *Nyam Chiem*. Outside credits: *The Wonderful Wizard of Oz* (Adventure Theatre). Upcoming productions include *Regina* with the Maryland Opera Studio.

**Kenneth Johnson** (Tartuffe u/s), second-year theatre major. This is his first time as an understudy and as a sound board operator.

**Patrick Joy** (Tartuffe), second-year theatre and physics major. UMD credits: *The Human Capacity* (Franz). Outside credits: *As We Are* (Asher) (Outside the Box Theatre), *Rabbit Hole* (Jason) (Keegan Theatre), *Hemispheric Dysfunctionalism and the Cortical Titanic* (Jack) (5th Dentist).

**Nicole Lust** (Dorine u/s), senior dance and psychology double degree. University Honors Program, Presidential Scholar, Byrd Scholar, Stringer Foundation Performing Arts Scholarship recipient. Delta Chi Xi Honorary Dance Fraternity, Inc. and UTAS board member. UMD credits: *The Lost World* (student/dinosaur, reporter and apatosaurus u/s).

**Montana Monardes** (Damis), sophomore theatre performance major. Member of Kreativty Diversity Troupe.

**Brian Novotny** (M. Loyal/Police Officer u/s), senior theatre performance major. College Park Arts Scholar. UMD credits: *For and In Behalf Of* ("E").

## TARTUFFE: ABOUT THE ARTISTS (cont'd)

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**Iliana Papanicolaou** (Elmire), first-year theatre performance major. This is her first UMD production. Outside credits: *Noises Off* (Dotty), *Diary of Anne Frank* (Esther), *The Importance of Being Earnest* (Cecily), *King Lear* (Kent) (WJ S\*T\*A\*G\*E).

**Ashley Pugmire** (Dorine), senior theatre performance major. Presidential Scholar. Outside credits: *The Resistible Rise of Arturo Ui* (Arturo Ui), *Macbeth* (Lady Macbeth), *The Tempest* (Miranda). Upcoming UMD credits: *Troilus and Cressida* (Cressida). She dedicates her work to her daughter, Ellen.

**Nyna Ramamurthy** (Mme Pernelle u/s), first-year theatre performance major. Creative and Performing Arts Scholar, ARHU College Park Arts Scholar.

**Sam Reilly** (stage manager), fourth-year theatre major. UMD credits: *Good Kids* (ASM) and Fall 2014 Dance Thesis (ASM). Outside credits: *[title of show]* (SM) for Terrapin Theatre Troupe and *Stop Kiss* (SM) for The Weekday Players. She is also the co-producer for The Weekday Players and production manager of Terrapin Theatre Troupe.

**Sebastian Rousseau** (Valère), second-year theatre major. Training: Central Pennsylvania Youth Ballet, Washington Ballet School, Hamburg Ballet School, Miami City Ballet, Ballet Austin, Sacramento Ballet.

**Andrew Saundry** (Police Officer; Valère u/s), first-year theatre performance major.

**Nitsan Scharf** (Servant; Damis/Laurent u/s), second-year theatre major. UMD credits: *StopKiss*, The Weekday Players (soundboard operator); *[title of show]*, Terrapin Theatre Troupe (assistant stage manager).

**Jessica Schultz** (Flipote), junior theatre major, Dean's List student. This is her first performance at UMD. She has worked for Stages St. Louis as a costume attendant for *They're Playing Our Song* and *How to Succeed in Business without Really Trying*. Outside credits: *Beauty and the Beast* (wardrobe).

**Samy Selim** (Orgon), second-year PhD candidate in theatre. International Teaching Fellow. UMD credits: *The Me Nobody Knows* (assistant music director). Outside credits: *The Illusion* (Matamore), *The Bold Soprano* (Mr. Smith).

**Jimmy Stubbs** (M. Loyal), junior theatre major, scenic design focus. Creative and Performing Arts Scholar. Artistic director of The Weekday Players. UMD credits: *The Lost World* (Mr. Ward/ Investigator), *[title of show]* (Hunter). Outside credits: Scenic design: *Venus in Fur* (Silver Spring Stage).

**Kyle Travers** (assistant stage manager), junior theatre and linguistics double major. Citation from College Park Scholars Arts Program. UMD credits: *Twilight: Los Angeles, 1992* (male u/s), *Collidescope* (ensemble), *The Human Capacity* (Richter u/s), *[title of show]* (Jeff).

**Tori Ujcz** (assistant stage manager), senior theatre major. Outside credits: *A Midsummer Night's Dream* (stage manager); *Blue Straggler*, *Outside Mullingar* and *Tribes* (asst. stage manager).

**Erin Valade** (Flipote u/s), first-year theatre performance major. ARHU Dean's Freshman Scholar, Creative and Performing Arts Scholar, Presidential Scholar. Outside credits: *Grease* (Rizzo), *The Wizard of Oz* (Dorothy).

## TARTUFFE – IN THE UMD LIBRARIES

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The following items and materials related to this performance are available in the collections of the University of Maryland Libraries. For materials held in the Paged Collections Room, please ask at the circulation desk.

***Tartuffe* – Washington Area Performing Arts Video Archive (WAPAVA),  
The Shakespeare Theatre Company, Dominique Serrand, director**

**Location:** Michelle Smith Performing Arts Library — Paged Collections Room

**Call Number:** WAP 0760 vols. 1 and 2 (non-circulating)

A recent production by Washington DC’s Shakespeare Theatre Company and director Dominique Serrand puts an illuminating twist on Molière’s 17th-century masterpiece. Recorded at STC’s Sidney Harman Hall in June 2015, Serrand’s staging plays with the traditional concept of theatre lighting and sets the production in a single day, taking place from sunrise to sunset. Molière’s characters seem to interact in real time as the “sun” moves meticulously from east to west across the stage, and this illusion of reality only serves to heighten the connection between the play’s themes of religion, politics, duplicity and extremism with struggles in our present-day society. This WAPAVA recording is available for in-library viewing at MSPAL; please ask at our circulation desk.

***Molière: A Theatrical Life* – Virginia Scott**

**Location:** McKeldin Library — Stacks

**Call Number:** PQ1852.S22 2000

Jean-Baptiste Poquelin, better known by his stage name Molière, lived an exciting life illustrated in vivid detail by internationally recognized scholar, author and professor of theatre Virginia Scott. Her account of Molière’s life and works, the first since 1930, provides an engaging narrative that traces his development from “his Jesuit education at the Collège de Clermont, through the beginnings of his theatrical career in Paris and as a vagabond actor in the provinces, to his days as a court dramatist under Louis XIV.” Scott’s overview of Molière’s body of work places his plays in the social, literary and theatrical contexts of his time, and will appeal to the general reader as well as specialists in French and theatre studies.

For more information on these UMD Library materials and other resources relating to the performers, pieces, composers and themes of this program, please visit us at [www.lib.umd.edu/mspal/mspal-previews](http://www.lib.umd.edu/mspal/mspal-previews).

