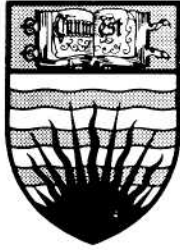


Frederic Wood Theatre

**The School
For Wives**



Open House Celebrity Alumni Concert & Auction

MARCH 5, 6 PM WAR MEMORIAL GYMNASIUM

Come have a great time with some of UBC's most illustrious alumni, and help raise money for a worthy cause. All proceeds from this evening go to the newly created Rick Hansen Special Needs Students' Bursary at UBC.

Attending:

Earle Birney

Sam Black

J.V. Clyne

Judith Forst

Allan Fotheringham

John Gray

Helen Hutchinson

Eric Nicol

Bob Osborne

David Suzuki

Bjarni Tryggvason

Harold Wright

Auction Items:

• A piano lesson with Jon Kimura Parker

• A Sam Black original

• Dinner for 6 with Rick Hansen, David and Alice Strangway at the Norman MacKenzie House

• Judith Forst's personal original opera-tape

• Three glass-blowing lessons

• John Gray performs at your party

• A day in your garden with David Tarrant

• Faculty and Staff parking sticker—good for one year!

• UBC wedding "package" complete

• An original fish print by David Suzuki

• Memorabilia from a manned space flight

• 3 leather bound volumes of the 1976 Montreal Olympics

Items Subject to Change

Celebrity Alumni Auction and Concert MARCH 5, 1987

send to:

UBC Alumni Assoc.
Diana Korvin
6251 Cecil Green Park Road
Vancouver, B.C.
V6T 1W5

Please send me

___ main floor tickets @ \$50. ea (buffet included)

___ balcony tickets @ \$10. ea (admission only)

___ balcony tickets @ \$ 5. ea (admission/seniors and students only)

Total amount enclosed \$ _____ (Please don't send cash.*)

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* Make cheques out to Celebrity Auction – UBC.

Moliere

Chronology of Important Dates

- 1622 Jean-Baptiste Poquelin born in Paris.
- 1632-37 Studies at the College de Clermont. According to legend, often taken by his grandfather to watch Italian comedians and French tragedians at the Hotel de Bourgogne.
- 1640 Poquelin meets Madeleine Bejart.
- 1643 Death of Louis XIII. Birth of Armande, daughter or sister of Madeleine Bejart and future wife of Moliere. Poquelin founds "L'illustre Theatre" with the Bejart family and other actors.
- 1644 Poquelin adopts the name "Moliere". Bankruptcy of "L'illustre Theatre". Moliere imprisoned for debt in the Chatelet. Moliere's father pays his debts.
- 1645 Moliere and the Bejarts join the Dufresne company. They tour the provinces until 1658.
- 1650 Moliere becomes director of the company.
- 1658 At the Louvre in Paris, Moliere and his company perform Corneille's *Nicomede* for the Young King, as well as Moliere's own farce *Le Docteur amoureux*: "*The King deigned to laugh*".
- 1662 Moliere marries Armande. *L'Ecole des femmes*.
- 1665 *Dom Juan, ou le Festin de Pierre*, withdrawn after initial success. Louis XIV names Moliere's company "Troupe du Roy". *L'Amour medecin*.
- 1666 Moliere's health failing. Marital difficulties with Armande. *Le Misanthrope* (a modest success). *Le Medecin malgre lui*.
- 1668 *Amphitryon* *George Dandin*. *L'Avare* (a flop). Moliere and Armande separated but they continue to act together.
- 1672 *Les Femmes savantes*. Death of Madeleine Bejart.
- 1673 *Le Malade imaginaire*. February 17: during the fourth performance, Moliere falls ill, and dies the same night.

Frederic Wood Theatre

Coming Up

THE WINTER'S TALE

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Shakespeare**

Directed By
Ray Michal

March 4-14, 1987

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Frederic Wood Theatre

The School For Wives
January 14-24, 1987

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The School For Wives

By Moliere

Translated By Richard Wilbur

Directed By John Brockington

Set and Lighting Design By
Robert Gardiner

Costume Design By
Brian H. Jackson

CAST

ARNOLPHE, also known as M. De la Souche .Bruce Harwood
CHRYSALDE, his friend. Lawrence Kagan-Ball
ALAIN, servant to Arnolphe Michael Fera
GEORGETTE, servant to Arnolphe Tanja Dixon-Warren
AGNES, ward of Arnolphe. Victoria Maxwell
HORACE, son of Oronte Neil Ingram
NOTARY. Neil Gallagher
ENRIQUE. Thomas Jones
ORONTE, friend of Arnolphe Timothy Hyland

Paris - 1662

There will be one intermission of 15 minutes.

THE SCHOOL FOR WIVES

is produced by special arrangement with
Dramatists Play Service Inc.
New York

PRODUCTION

Technical Director Ian Pratt
Properties Mistress Sherry Darcus
Costume Supervisor Rosemarie Heselton
Set Construction Robert Eberle,
Don Griffiths, John Henrickson
Cutter Jean Driscoll-Bell
Seamstress Lori Kenney
Wigs Terry Kuzyk
Wardrobe. Jannette Bijde-Vaate
Scenic Painters Larry Osland, David Roberts

Stage Manager Cynthia Burtinshaw
Assistant Stage Managers Spencer Hutchins, J.Cricket Price
Assistant to the Director Bill Roxborough
Lighting Board Operator Alan Brodie
Sound Design and Operation Randall C. Plitt
Make-up Cynthia Johnston
Properties Assistant Elana Honcharuk
Assistant to the Lighting Designer Bonnie Beecher

House Manager Mary Waterhouse
Box Office Michael Fera, Carol Fisher, Linda Humphries
Business Manager Marjorie Fordham
Production Norman Young

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a rather unique restaurant

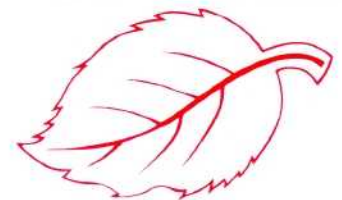
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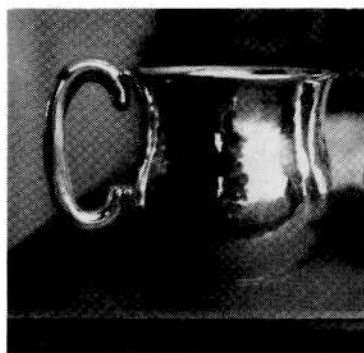
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— Mark Harris, Westender

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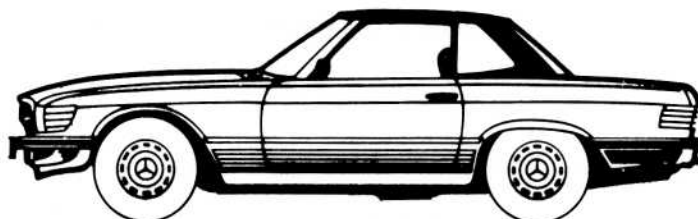
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A Note On The Play By Hallam Walker

The ingenuity of this comedy lies in its pretending to be dramatic as well as tragic. That is, it seems to make claims upon the audience to involve it emotionally in a clash of human interests on stage. There is an evident scheme of emotional tensions just as there is a heavy suggestion of a struggle between man and destiny. The use by Moliere of Alexandrine verse form goes beyond the simple experiments in parodying heroic style which we observed in his earlier works. The poetry is easy, supple, yet somehow elevated in tone, conveying the seriousness of Arnolphe, and from his speeches a feeling of drama emerges. Yet he is a truly comic figure.

Towering jealousy and rage are not comic in an Othello, for an example of a dramatic embodiment of the ideas, but Arnolphe's mingled love and suspicion become only more comic as he emulates a really noble character. At the end of the first act, Moliere shows us Arnolphe's concern with elevating himself above his former social status by using the title of Monsieur de la Souche. The name suggests that he is to be the "stock" of a great family tree, but also that he has the density of a "tree trunk". His attempts at self-glorification are neatly summed up here. When he later turns to expressing a great self-pity in dramatic style, we will hardly be disposed to take his plight to heart.

Confusion in analysis may arise because, although the play is highly theatrical and comic in themes and structure, its intellectual content is equally appropriate for serious treatment in other modes. Indeed, warped motives of sex and control over others would seem to call for a different literary approach, yet it is not hard to see that they underlie Moliere's comic material, giving reality and vigor to a plot like that of *L'Ecole des femmes*.



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