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*The Doctor in
Spite of Himself*

SIMPKINS LITTLE THEATRE

APRIL 24-25-26-27-28, 1951

MONTANA STATE UNIVERSITY THEATRE

AND

MONTANA MASQUERS

present

MOLIERE'S

The Doctor in Spite of Himself

adapted by

BARNARD HEWITT

LEROY W. HINZE, Director

A. WOLLOCK, Technical Director

CAST

SGANARELLE.....	CHARLES G. CROMWELL
MARTINE.....	NANCY FIELDS
ROBERT.....	DALE HARVEY
GERONTE.....	CYRUS NOE
VALERE.....	TOM SHERLOCK
LUCAS.....	JACK SHAPIRA
JACQUELINE.....	DOROTHY ROSS
LUCINDE.....	KAREN WHITTET
LEANDRE.....	MAHLON READ
THIBAUT.....	ELDON JOHNSON
PERRIN.....	GARRY BOYLES

SYNOPSIS OF SCENES

Act I — Scene 1 — Outside Sganarelle's House

Scene 2 — Another Part of the Woods

10-MINUTE INTERMISSION

Act. II — Courtyard of Geronte's House

10-MINUTE INTERMISSION

Act III — Same as Act II

PRODUCTION STAFF

Assistant to the Director	Joan Hardin
Production Manager	Charles Schmitt
Stage Manager	Nancy Hays
Stage Crew	Beverly Patterson J. E. Martin, R. A. Martell, EDr 16, EDr 51
Lighting	Audrey Linscheid assisted by Isabel Gopian
Costumes	Mary Maurer assisted by Beverly Praetz, Ruth Neptune
Properties	Tom Ellis
Makeup	Roy Barkley assisted by Yvonne Kind, Edna Marie Thompson, Alice Ann Buls
Dance	Maxine Taylor
Pianist	Isabel Gopian
Program Cover	Jerry Huhn
Kaimin Publicity	Tom Ambrose
Box Office Manager	Virginia Bulen
Box Office Staff	Tom Ellis, Larry Kadlec, Isabel Gopian, Audrey Linscheid, Duane Dehn, Peder Hoynes
Theatre Secretary	Maxine Taylor

COMING

The University Theatre is pleased to call to the attention of its patrons the Missoula Community Theatre production of *YOU CAN'T TAKE IT WITH YOU*, scheduled to play May 9, 10, 11 and 12 in Simpkins Little Theatre. *YOU CAN'T TAKE IT WITH YOU* is under the direction of Abe Wollock, with Brad Arrington as technical director. The cast includes such community actors as Gordon Castle, Ruth Hughes, George Blakeslee, Brad Arrington, Marlyn Kelly, Clarence Miles, Leslie Fiedler, Phyllis Miller, Jo Joyce Dratz, Robert Hahn, Helen Hinze and Berta Castle.

Tickets for *YOU CAN'T TAKE IT WITH YOU* will be available in the University Theatre box office and Hefte's Music Shop from May 1.

THE DOCTOR IN SPITE OF HIMSELF

Moliere (1622-1673), the assumed name of Jean Baptiste Poquelin, is acknowledged to be not only the greatest figure in French literature, but with Homer, Vergil, Dante, Shakespeare, Goethe, and Cervantes one of the small company of universal geniuses of all time. He is even one of the world's most surprising geniuses, for the work of this greatest writer of comedies that ever lived is separated from the medieval farces and morality plays, as well as from the early seventeenth century burlesques and comedies of absurd intrigue, only by the mild comedies of Corneille, whose talent lay really in the field of tragedy.

From childhood until death Moliere took delight in the broad humor, slap-stick comedy, and childish horseplay that amuse the vulgar crowd. Coarse words and jokes, and other implements of buffoonery appear in all his light work. From this extreme, however, Moliere rises in his great plays to the highest comedy of characters or manners. (*The Affected Ladies; The School for Husbands; The School for Wives; Tartuffe; The Misanthrope; The Miser; The Bourgeois Turned Gentleman; The Learned Ladies The Imaginary Invalid*, etc.)

Moliere turned his irony against pedantry, affectation, insolent haughtiness among the nobility, the foolish display of parental authority, the conceit, arrogance, and ignorance of doctors, and the hypocrisy of those who try to acquire wealth and power through false piety. His ideal was a polite, well-informed man of good taste who neither makes himself ridiculous by his idiosyncrasies nor injures others by intolerant whims.

The Doctor in Spite of Himself is a most hilarious farce in which there is plenty of slapping and laughing. It was written in 1666 with the avowed purpose of recapturing a farce-loving public that did not appreciate *The Misanthrope*. It is one of several comedies in which Moliere lashes out at the medical quacks who had failed to cure his own illnesses. In his day, medical science seems to have developed but little since medieval times. It must be stated, however, that medical science made considerable progress during the last years of that century.

I enjoyed reading this Barnard Hewitt adaptation. It is an excellent piece of work, for it preserved most effectively the spirit, and often even the letter, of the original French.

Tonight's play pictures a jolly old coodcutter (Sganarelle), who caresses his bottle by day and beats his wife (Martine) by night. He himself is beaten by two servants of a rich bourgeois (Geronte) until he admits that he is a doctor. This beating was a trick by which his wife was trying to get even with him. These two servants were in search of a doctor who might cure a girl (Lucinde) who had pretended she had lost her speech in order to escape a distasteful marriage into which she was forced by her ignorant and tyrannical father (Gernote). Having received the degree of doctor of medicine by this beating — a new form of instruction which Moliere means to imply is about as good as the usual training for this profession in his day — Sganarelle proceeds to "cure" even better than the average physician! He proposes to cure Lucinde by giving her bread soaked in wine. And this marvelous cure is accomplished with the aid of an apothecary (Leandre) who is the girl's lover in disguise and who had bribed the doctor, being just as avaricious and corruptible as a genuine physician of the time. And all ends happily!

R. O. HOFFMAN.