

Play directed by Francis Fergusson
Settings designed by Arch Lauterer
Ballet Interludes composed and directed by Martha Hill
Music under the direction of Otto Luening
Regisseur: Dorothy McWilliams
Costumes for *The Intellectual Ladies* designed by Helen Bottomley
Costumes for the Ballet Interludes designed
by Julia Holland and Jane Perry
Masks for the Ballet Interludes:
 Dottore, Pantalone, Amoroso designed by Elizabeth Reitell
Orchestration of "Chassons de nos plaisirs", Rameau, by Jay Nelson

TECHNICAL STAFF OF THE PRODUCTION

Scene Construction Crew: Barbara Ellis, Julia Holland
Nancy Lee Keith, Mary Somers Wood
Stage Crew: Nancy Lee Keith, Joan Leonard, Jeanne
Michaels, Herbert Shaw
Lights: Mary Somers Wood, Henry Seymour,
Jane Acheson
Furniture: Nancy Lee Keith, Joan Leonard
Properties: Barbara Ellis, Mary Louise Sciple
Curtain: Julia Holland
Costumes constructed by: Margaret Twichell, Barbara Ellis, Nancy
Lee Keith, Mary Somers Wood, Florence
Lovell, Jeanne Michaels, Jane Perry,
Virginia Todahl, Antoinette Larrabee,
under the supervision of Mildred Moore

THE BENNINGTON THEATRE STUDIO

Presents

THE INTELLECTUAL LADIES

A Comedy by Molière
Translated by Wallace Fowlie

Ballet Interludes
PANTALONE'S DAUGHTERS

Music by
LULLY and RAMEAU

The Theatre
Bennington College
June 7, 8, 9, 1939
at 9:00 P. M.

The Players

CHARACTERS IN THE PLAY

Chrysale, a rich bourgeois of Paris	Wallace Fowlie
Philaminte, his intellectual wife	Lucy Glazebrook
Bélise, his intellectual sister	Virginia Todahl
Armande, his intellectual daughter	Florence Lovell
Henriette, his unintellectual daughter	Honora Kammerer
Clitandre, in love with Henriette	Chilton Ryan
Ariste, Chrysale's brother and ally	John Blackburn
Trissotin, an author	Edward Thommen
L'Epine, Trissotin's valet	Herbert Shaw
Vadius, another author	Chandler Cowles
Vadius' valet	
Martine, Chrysale's cook	Vida Ginsberg
Notary	Herbert Shaw

The Dancers

CHARACTERS IN THE BALLET INTERLUDES

Pantalone, a rich householder	Mary-Averett Seeyle
His four lovely daughters	Jane Perry
	Carolyn Gerber
	Adele Bookman
	Jane Hartington
Dottore, a professor	Faith Reyher
Amoroso, a young gallant	Dorothea Hanwell
Zani	

The Musicians

OTTO LUENING, *Conductor*

Voice	Ruth Ives
1st Violin	Carol Welch, Sydney Peloubet, Martha Lavack, Anna Benedict, Lilla Krob
2nd Violin	Jay Nelson, Lydia Schoepperle, Anne Forbes, Helena Mason, Hope Miller
Viola	Cecilia Drinker, Henry Simon, Mariana Lowell, Phoebe Arnold
Cello	Margaret Auë, Alice Rowley, Florence Uptegrove
Bass	Mimi Wallner
Piano	Carol Haines

Synopsis

PART I

- Overture Orchestra and Ballet
Overture from Concerte Lully
- Act I
- Ballet Interlude Orchestra and Zani, Pantalone, and Daughters
Leure from Concerte Lully
- Acts II and III
- Finale Ruth Ives, Orchestra, Amoroso, and Daughters
Acanthe et Cephise, "Chassons de nos plaisirs" . . . Rameau

INTERMISSION

PART II

- Overture Orchestra and Ballet
Bourée from Concerte Lully
- Act IV
- Ballet Interlude Orchestra and Ballet
Marche et Passepied from concerte Lully
Sarabande from Concerte Lully
Chaconne from "Ballet d'Alcidienne" Lully
- Act V
- Finale Orchestra and Ballet, and Actors
Rigaudon from Concerte Lully

Notes on the Production

This version of "Les Femmes Savantes" was made by Mr. Fowlie for the use of The Bennington Theatre Studio. Moliere's version has been translated into English prose and some of the speeches have been shortened in order to give the spirit and action of the original.

The production attempts to bring out the mechanical neatness which informs the manners and modes of thought of that rationalistic age--when the universe seemed to tick like a clock, and a mathematician like Leibniz could feel that he was in the "best of all possible worlds". The theatrical conventions of vaudeville have some of this deceptive patness; and Moliere's theatre was based on the vaudeville of the time--the Commedia dell'Arte. Thus our setting is as bare as a vaudeville stage. It is not intended to picture Chrysale's house, but with its formality and symmetry to set forth the basic convention of the play. The costumes are based on the fashions of the early 17th Century.

The ballet interludes have nothing to do with the story of the play, but they are on a related theme and in the same style. The characters are traditional Commedia masks and play the traditional tale of intrigue.

The musicians, Lully and Rameau, are as characteristic of their age as Moliere. Lully even composed for some of Moliere's productions. It is in this 17th Century music that we can feel most directly the charm of the period.