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1948

THE DEPARTMENT OF SPEECH

PRESENTS

THE KALAMAZOO COLLEGE PLAYERS

In

The Imaginary Invalid

by

MOLIÈRE



KALAMAZOO CIVIC AUDITORIUM

JUNE 5, 1948

CAST OF CHARACTERS

ARGAN	Wayne Magee
TOINETTE	Carlyn Stroud
ANGELIQUE	Elaine Dryer
BELINE	Elizabeth Osborn
FLEURANT	Robert Binhammer
CLEANTE	Robert Cross
DIAFORUS	Donald Kiel
THOMAS	Robert Dye
LOUISON	Grace Gratsch
BONNEFOI	Gerald Adrianson
PURGON	Robert Distin
BERALDE	Theodore Troff
PHYSICIANS	John Lundblad John Laansma, Harry Petersen, Dale Spencer, Clarence King
LACKEYS	Marion Poller, Anne Whitfield
DANCERS	Ellen Alberda, Colleen Perrin, Gretta Seaholm, Susan Waters
MUSICIANS	Florence Chisholm, Delores DeVries, Joyce Stowell

The scene is a room in Argan's house.

The action is continuous.

PRODUCTION STAFF

DIRECTOR	Eleanor R. Baum
ASSISTANT TO THE DIRECTOR	Grace Gratsch
STAGE MANAGER	Robert Binhammer
BOOKHOLDER	Mary Braithwaite
CHOREOGRAPHER	Beverly Carlile
PROPERTIES	Verdonne Peterson, Richard Ferguson
COSTUMES	Dorothy Burgess
PUBLICITY	Robert Dye
TICKETS	Joan Akerman

SCENE AND FURNITURE

CONSTRUCTION AND PAINTING

Robert Binhammer, Beverly Carlile, Joan Akerman, Mary Braithwaite, Dorothy Burgess, Robert Dye, Robert Cross, Richard Ferguson, Grace Gratsch, Patricia Huscher, Elizabeth Osborn, Helen Krabbe, Marion Poller, Carlyn Stroud, Donald Spinner, Nancy Vercoe, William Wheeler, Warren David, Richard Meyerson, Al Vits.

NOTES ON THE PRODUCTION

The Imaginary Invalid is one of several farce-satires in which Molière drew material from the medical profession. It attacks not the science of medicine but rather the pedants and charlatans who practiced it and the credulous public which enabled them to gain an acceptance. To many people in the seventeenth century there was perhaps more truth than wit in the observation that "it is better to die by the rules than to be cured by unlicensed remedies." Argan is a victim of this attitude. Completely gullible by disposition, and motivated by that not uncommon human weakness—an extravagant fear of death—he is willing to sacrifice even the happiness of his family in deference to the ridiculous professions of the medical "Faculty."

This play had its first production at the famous Palais Royal in Paris, February 10, 1673, with Molière in the rôle of Argan. At the fourth presentation during the mockery of the initiation ceremony which concludes the play, he was seized with convulsions. Although he finished his performance, he died less than an hour later, and incidently, without having received medical attention. Says John Palmer of this circumstance: "Molière, sick unto death, writes the comedy of the man sick only in imagination, an act of courage and detachment unequalled in the history of genius, passing from the stage where he counterfeited death to death itself, a supreme gesture of the comic spirit which illuminates and explains every significant act of his life."

Our production may be described as "selective-historical." Without aiming at archaeological accuracy, we have made use of such styles in seventeenth-century acting and staging as will lend effectiveness to a modern performance. The absence of the front curtain (the use of which had not become an established convention in Molière's time), the chandeliers as the apparent source of light, the decorative wing set, the frank theatricalism of the whole presentation—these are instances of our effort to capture the spirit of the kind of theatre that was popular before the invasion of realism and naturalism in the nineteenth century.