10-14-1971

The Imaginary Invalid

Follow this and additional works at: https://pillars.taylor.edu/playbills

Part of the Acting Commons, Dance Commons, Higher Education Commons, Playwriting Commons, and the Theatre History Commons

Recommended Citation
"The Imaginary Invalid" (1971). Taylor Theatre Playbills. 158.
https://pillars.taylor.edu/playbills/158
taylor university theatre presents

the imaginary invalid

by jean baptiste moliere

shreiner auditorium

october 14 & 16  8:15 pm.
october 15       9:15 pm.
Jean Baptiste Molière's life had all the elements of a novel. He was educated in the classics and philosophy and yet defied his family, society and the rules of the church to join an acting troupe so disposed they were automatically excommunicated. His plays, TARTUFFE and MISANTHROPE were the peak of Molière's achievements as a playwright. He never surpassed them, but in the seven years between MISANTHROPE and THE IMAGINARY INVALID, he produced no less than fourteen plays and they include some of his best and most characteristic work. The MISANTHROPE was first produced in 1666 when Molière was 44. His rise to fame had been long delayed, but when it came it was meteoric. He was the most popular comic actor of the day, enjoying the favour of the king and the plaudits of the town, but success had provoked a formidable reaction from rivals and critics and those who felt the edge of his satire.

Among Molière's plays, none, unless it be THE WOULD BE GENTLEMAN, is more joyous, more expressive of his ebullient energy, his mingled compassion and delight in the spectacle of human frailty and folly than his last play, THE IMAGINARY INVALID, born of his own suffering and produced when he must have been aware that his illness was mortal. Three years earlier, Molière had been lampooned in a work, ELOMIRE HYPochondre, which accused him specifically of thinking he was in the throes of consumption, whereas, in fact, his illness was imaginary. Perhaps he now took his enemies at their word, perhaps he was taking arms against his own troubles to end them in laughter. Certainly the play deals with his own dilemma. Nothing was ever more tragically true to life. Argan is faithful to fact and to fantasy. He is what every man who has been in the grip of major illness knows himself to be in greater or less measure; between dire suffering and hypochondria there is the narrowest of boundaries. What unique passing belief almost, in this play is the unflagging, unconquerable gaiety with which Molière turns his own condition to the same comic account as he had already done in the foibles of others. If Molière is without mercy on doctors, he is no less ruthless with patients and Argan is no less the typical patient because his ills are so largely imaginary. The theme of doctor and patient is one which he inherited from traditional farce; he had already used it on many occasions. Here, for the first time, it provides the plot and material of a major play and a great character study.

The first performance of THE IMAGINARY INVALID was at the Palais Royal on February 10, 1673. Molière played Argan, his wife, Angelique. Molière was taken ill during the fourth performance on Feb. 17, 1663 and died the same evening. He was 51, and had been actively engaged in the theatre for thirty years.

THE IMAGINARY INVALID
Directed by Glayds M. Greathouse
Set and Lighting Design by Harvey Campbell
Costume Design by Jessie Rousselow

CAST OF CHARACTERS
Monsieur Argan...Gregg White
Toinette, the maid and nurse...Linda Kukuk*
Angelica, Argan's elder daughter...Linda Sulfridge*
Beline, Argan's wife...Debbie Melvin
Monsieur Bonnemoy, a lawyer...Gregg Fuller*
Cleante, in love with Angelica....Don McLaughlin
Dr. Diaforus...Charles Roye
Dr. Thomas Diaforus, his son...Mitch Young
Louise, Argan's younger daughter...Joyce Richardson*
Monsieur Beralde, Argan's brother...Jim Oosting*
The Apothecary...Wayne Stewart
Dr. Purgon...Steve Surber

Act I
The sitting-room of Monsieur Argan's house in Paris 1674.
intemission

ACT II
The same. Immediately following.
intemission

ACT III
The same. A little later.

Presented by Speech and Drama Department
and
Trojan Players

Our Next Production: ANTIGONE
April 13, 14, and 15, 1972  8:15 P.M.

*Denotes Trojan Player Member

As a courtesy to the actors, please do not use cameras during the program.
PRODUCTION STAFF

Technical Director: Harvey Campbell
Assistants to the Director: Debbie Carnefix, Sue VanDyke*
Assistants to the Technical Director: Portia Johnson*, Jim Oosting*
Joyce Richardson*
Set Committee: Cheryl Fesmire*, Lin Heaney, Jack Marsh, Don McLaughlin, Jim Oosting*, Jerry Sather, Steve Surber, Dana Taylor, Nona Tenissen, Susan Van Pocker
Properties: MARILYN JONES, Sylvia Cameron, Janet Currie, Laura Ewald, Debi King, Jack Marsh, Gary Metzenbaucher, Carolyn Savage*, Sue Surber
Lights: Nancy Spaulding, Dana Taylor
Sound: Portia Johnson*
Original Music: Nancy Joy Johnson
Make-up: JOYCE RICHARDSON*, LINDA SULFRIJDE, Merianne Cripe, Laura Ewald, Jean Riley, Janie Stoops
House: MARILYN JONES, Sylvia Cameron, Laura Ewald, Marcia Pugh, Jan Stiege, Karen Richards
Box Office and Publicity: Jeanne Bullock, Mary Nacey
Program Cover Design: Mary Nacey

*Denotes Trojan Player Members