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The Imaginary Invalid

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TheatreGoer

THE IMAGINARY INVALID

by Molière
an adaptation by Miles Malleson

March 8,9, 8:15 p.m.

March 10, 2:30 p.m.

March 13, 14, 15, 16, 1985
8:15 p.m.

DIRECTOR:

SCENIC & LIGHTING DESIGNER:

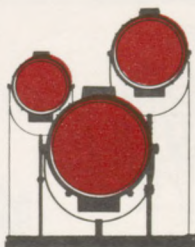
COSTUME DESIGNER:

Ed Vaughan

Michael S. Slane

Lucy Lee Reuther

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OTTERBEIN COLLEGE THEATRE

Dept. of Theatre & Dance

Center for the Arts

A BIT ABOUT THE IMAGINARY INVALID

Molière's *Le Malade imaginaire*, was presented for the first time February 10, 1673 by the King's players on the stage of the Palais-royal theatre in Paris. The fifty-year-old author was not only the leader of this troupe but its master director and leading actor as well. His was the role of Argan.

For close to fifteen years Molière's troupe had been entertaining in Paris and at the court of the young Louis XIV. Veteran observer (and target) of court intrigues, Molière summed up his profession as being indeed a strange enterprise — making decent people laugh. To do so, he had held up a mirror to his audience, reminding them that it is never wise to take oneself too seriously.

But if we see Molière's plays as simply a mirror of the seventeenth-century French court and city, we go astray. Comedies are made to be played, said the actor-director turned author. To make his comedies flourish on stage, his company was steeped in the French farcical traditions and the Italian *commedia dell'arte*. The verbal fantasies serving to unmask the pretenses of the courtly rogue or betray the gullibility of the ambitious dupe were a theatrical marvel — language which fused the everyday colloquialisms of comedy with the stylistic euphonies of a classical age.

So Molière's comedies are not primarily reliable social satire. They are theatre. But when we view *The Imaginary Invalid*, we can still hear the echo of the society of Molière's day. In Argan's upper bourgeois household, things are out of kilter because he has overlooked, for reasons of self-indulgence, the well-being of his family. The hierarchical social structure of the seventeenth-century demanded continuing attention to considerations of rank as well as the observance of specialized duties. Argan's comic fault threatens to undo family stability. The struggle has become one between fraud and foolishness.

Behind the ridicule Molière heaped on the medical profession in the characters of Purgon and the Diaforus pair lies an elementary question: How much confidence should be placed in "experts"? In this questioning Molière becomes our contemporary. How characteristic it is of him that his own declining health — which gave such an edge to that question — served as the very stuff of his comedy. The playwright's chronic cough, stemming from a long-existing tubercular condition, became part of his characterization of Argan. Toward the end of the fourth performance of *The Imaginary Invalid*, on the seventeenth of February, 1673, Molière was seized on stage with a convulsion, spitting up blood; he died later that night. In La Grange's register of the troupe's presentations, *Le Malade imaginaire* was sadly characterized as the last of Molière's plays.

— Sylvia Vance

* * * * *

The cast of *THE IMAGINARY INVALID* would like to thank Dr. Sylvia Vance, chairman of the Integrative Studies at Otterbein, for her assistance in providing background material on 17th-Century France. Her enthusiasm and knowledge of this period proved to be an inspiration to us all.



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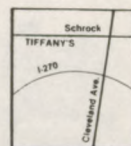
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ABOUT US ...

The Otterbein College Theater and the Otterbein Summer Theatre are the producing organizations of the Department of Theatre and Dance.

The Department offers several alternative degree programs, including:

The Bachelor of Fine Arts degree in acting or design-technical theatre, designed to prepare students for careers in professional theatre.

The Bachelor or Arts degree is a fundamental theatre training sequence with options in Music Theatre, Children's Theatre, Theatre Education and Theatre Arts Management.

The Department of Theatre and Dance combines with the Department of Music and Visual Arts to form the new CENTER FOR THE ARTS. While each department provides separate intensive student education and performance opportunities, they frequently combine efforts in co-curricular performance activities that are annually attended by thousands in the central Ohio area.

Theatre students combine intensive classroom study with practical production work to develop and practice their craft. Our curriculum places strong emphasis upon the development of well-rounded persons within the liberal arts spectrum, while at the same time providing specialized theatre training in all areas of theatre. The purposes of the Otterbein College Theatre are:

1. To train students in the arts of the theatre and prepare them for careers.
2. To provide opportunities for disciplined work in classes and on stage.
3. To develop high artistic standards thru the use of guest professionals.
4. To "bridge the gap" between educational training and career goals.
5. To provide entertainment, education, and cultural enrichment for students and community thru public performances.

The above goals are reached thru intensive class work and the 12 annual productions in winter and summer theatre programs. Approximately 9 studio productions are also presented each winter. Most of our students work in summer theatres here or at other Ohio theatres, and our seniors spend 15 weeks on professional theatre internships either in New York City or in regional theatres all over the country. The highly qualified faculty is frequently augmented with visiting professional actors, directors and designers, thus providing the link between academia and the realities of the professional theatre world.

FOR YOUR INFORMATION

LATECOMER'S POLICY: The House Manager may seat latecomers only during times which minimize disruption of the play. The management accepts no responsibility for inconvenience to latecomers and can make no adjustment on account of it.

FIRE NOTICE: The exit indicated by a red light and sign nearest to your seat is the shortest route to the street. In the event of a fire or other emergency please do not run - WALK TO THAT EXIT.

BOX OFFICE HOURS: Weekdays, 1:00 - 4:30 p.m., phone 614/890-3028

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PARKING: There are 5 parking lots less than 2 blocks from the Theatre. This includes the Uptown lots off of College Avenue, the Cowan Hall lot and the 3 lots off Park Street just west of the Theatre.

MAILING LIST: If you would like to be on our mailing list and receive announcements of college cultural activities, please fill out a card at the Box Office.

REFRESHMENTS: The refreshment stand is located in the north lobby for your convenience. We would appreciate your cooperation in not bringing cups into the auditorium. Thank you.

RESTROOMS and TELEPHONE: The restrooms and telephone are located off the main corridor immediately beneath the lobby.

DIRECTOR'S CORNER

One of the primary goals of the Otterbein College Theatre is "to train students in the arts of the theatre and prepare them for careers." In today's highly competitive theatrical market, the ability to handle a wide range of human sensibilities and styles is not a luxury but a requirement. The modern theatre artist must not only have a sensitivity to life today, but also must have a process by which to understand human behavior of the past.

For this season's exploration we have turned to Molière, who is considered by many to be the greatest dramatist in France and author of the most brilliant comedies for the stage. To explore Molière, we must explore the theatrical conventions of the time in which the play was written — spaces, equipment, the physical manners of the actors; language, rhythm and forms; dramatic conventions of structure; social, political, moral and other perspectives of the age in which the playwright was working and his response to them. We have spent considerable time doing our homework. We have researched the period to unravel clues for physical, vocal and emotional traits. All artistic decisions, including set, costumes, props and human characteristics, have a basis in the reality of the period.

The process of translating this information into real human beings capable of communicating needs, desires and most importantly entertaining an audience, is never without struggle. But the process has rewards, for as we research and explore the performance demands of Molière, we are forced to come to terms with the inherent truth of the text and not impose our own sense of truth upon it. In short, we are forced to look at the world through others' eyes and as we learn about them, we learn about ourselves.

At the root of this effort is the beginning of a process that will enable these young theatre artists to be flexible and eager to address a variety of human sensibilities and styles in the future.

Thank you for giving us the opportunity to share our efforts with you and enjoy the show.
Ed Vaughan

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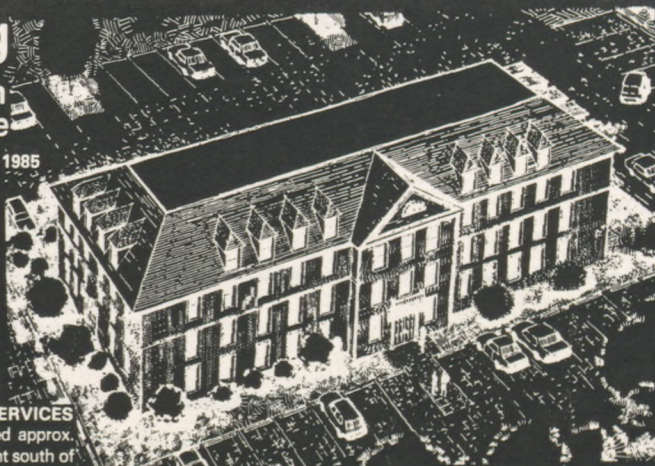
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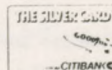
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Director of Theatre	Dr. Charles W. Dodrill
Designer-Technical Director	Prof. Fred J. Thayer
Director	Prof. Ed Vaughan
Costume Designer	Prof. Lucy Lee Reuther
Assistant Designer Technical Director	Michael Slane
Coordinator of Dance	Dean Joanne VanSant
Dance Instructors	Virginia Adams
	Joan Moos
Administrative Assistant/Secretary	Vicki Taylor

ACKNOWLEDGEMENTS

The Otterbein Dept. of Music for the harpsichord	Saratoga Trunk
Seek-N-Save Consignment Shop	Dr. Kennedy for sewing machine donation
Craig Johnson, Department of Music	Tim Foley for volunteer services
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Bess Haddad and Marci Hain for volunteer services	
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CAST

(In order of appearance)

Monsieur Argan	Steve Salyer*
Toinette	Jodie Silk*
Angelica	Bridget Killen
Béline	Allison Dixon**
Monsieur Bonnefoy	Roy Woods*
Cléante	Tim Gregory*
Dr. Diaforus	David Caldwell*
Dr. Thomas Diaforus	Gary Scott*
Louise	Bethany Bangeman
Monsieur Béralde	Michael Blankenship*
The Apothecary	Jeffrey J. Kin*
Dr. Purgon	H. Todd Freeman**

SYNOPSIS OF SCENES

ACT I

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

ACT II

The same. Immediately following.

ACT III

The same. A little later.

There will be two 10-minutes intermissions.

USE OF CAMERAS OR TAPE RECORDERS IS STRICTLY PROHIBITED

Otterbein College Theatre is affiliated with the American Theatre Association, the American College Theatre Festival, the Ohio Theatre Alliance and the United States Institute of Theatre Technology.

*Indicates membership in Cap and Dagger Drama Club

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BETHANY BANGEMAN (Louise) is a freshman Musical Theatre major. Bethany made her Otterbein debut as a munchkin in *THE WIZARD OF OZ*. Bethany makes her home in Bay Village.

MICHAEL BLANKENSHIP (Beralde) a senior design-tech. major, has displayed skill both as a set designer (*HEIDI*, *SAME TIME, NEXT YEAR*, and *THE WIZARD OF OZ*) and a performer (Bottom in *A MIDSUMMER NIGHT'S DREAM*, Frankie in *MRS. DALLY HAS A LOVER*). Michael was the 1982 recipient of the D. Martyn Bookwalter Award for excellence in technical theatre. Michael has been a member of the summer theatre technical crew for the past two years.

DAVID CALDWELL (Dr. Diaforus and sound director) is a junior in the performance program. David's recent roles include Frank in *EQUUS*, The Cowardly Lion in *THE WIZARD OF OZ* and participation in the Otterbein College Summer Theatre and the Workshop Theatre program. David is a resident of Worthington.

LINDA COLE (Costume Co-chn.) a junior performance major, appeared as Mona in *COME BACK TO THE FIVE AND DIME*, *JIMMY DEAN*, *JIMMY DEAN*. Other roles include Janet McKenzie in *WITNESS FOR THE PROSECUTION* and Fraulein Rottenmeier in *HEIDI*. Linda, a resident of Maryville, has also participated in the Workshop Theatre program.

ALLISON DIXON (Beline), returning from her senior internship in New York, adds Beline to a resume that includes Harriet Stanley in *THE MAN WHO CAME TO DINNER*, Haughtense in *THE MASQUE OF BEAUTY AND THE BEAST* and chorus roles in *IRENE!* and *FIDDLER ON THE ROOF*. Allison is a native of Chillicothe.

JAMES ELLIOTT FIPPIN (Lighting Chmn.) is a senior from Springfield, whose primary interest is in directing. Jim has stage managed *EQUUS* and *SAME TIME, NEXT YEAR*. Performance roles include Fulbert in *ABELARD AND HELOISE*, Will in *THE ELEPHANT MAN* and involvement in the Workshop Theatre program.

H. TODD FREEMAN (Dr. Purgon and Assistant Stage Manager) is a senior in the performance program, originally from Delaware, Ohio. Todd's performing credits include Andrew Eden in *WHOSE LIFE IS IT ANYWAY?* and chorus roles in *IRENE!* and *FIDDLER ON THE ROOF*.

KAREN FRYE (Stage Manager) is a junior concentrating in the design-tech area. Karen's past contributions include lighting *EQUUS*, *IRENE!* and *A MIDSUMMER NIGHT'S DREAM* and serving as Properties Master for the Otterbein College Summer Theatre, 1984.

TIM GREGORY (Cleante) was last seen as The Scarecrow in *THE WIZARD OF OZ*. Tim comes to Otterbein from West Chester, Ohio, and is a sophomore in the performance program. Tim's past roles include Perchik in *FIDDLER ON THE ROOF*, Lysander in *A MIDSUMMER NIGHT'S DREAM*, and the Alm Uncle in *HEIDI*. Tim was also a member of the 1984 Otterbein College Summer Theatre company.

DIANE IDAPENCE (Box Office Manager) is a senior Theatre Arts Management major with a minor in Dance. Diane has been the box office manager for two years as well as the 1984 summer theatre box office manager. Diane is currently doing an on-campus internship in the Otterbein College Public Relations Department.

BRIDGET KILLEN (Angelica) is a freshman from Pittsburgh, Pennsylvania making her mainstage debut. Bridget is a member of Opus Zero, the Otterbein swing choir, and also participated in the Workshop Theatre program fall term.

JEFFREY J. KIN (The Apothecary and Properties Master) is a junior Musical Theatre major who appeared as Alan Strang in the season opener, *EQUUS*. This performance earned Jeff an Irene Ryan Nomination at the American College Theatre Festival. Past roles for Jeff include Motel in *FIDDLER ON THE ROOF*. A native of Upper Sandusky, Jeff spent the summer in Maine with the Cold Comfort Summer Theatre Company.



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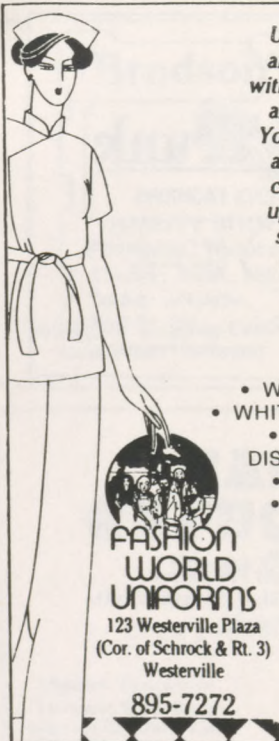
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RUTH PETTIBONE (Publicity Chmn.) is a senior from Beardstown, Illinois. Ruth has worked extensively in the technical theatre area and participated in the Workshop Theatre program.

JO BETH PHALEN (Make-Up Designer) is a junior from Fairfield, Ohio. Jo Beth recently portrayed Stella May in COME BACK TO THE FIVE AND DIME, JIMMY DEAN, JIMMY DEAN and was The Good Witch of the North in THE WIZARD OF OZ. Additionally, Jo Beth designed the make-up for THE WIZARD OF OZ.

CATHERINE RANDAZZO (Costume Co-chmn.) is a sophomore from Seven Hills, Ohio who recently appeared as Juanita in COME BACK TO THE FIVE AND DIME, JIMMY DEAN, JIMMY DEAN and portrayed Yente, the Mat-chmaker, in FIDDLER ON THE ROOF. Catherine has also been active in the Workshop Theatre program and is a member of Opus Zero.

STEVE SALYER (Argan) has just returned from a New York internship. Steve's roles include Flute in A MIDSUMMER NIGHT'S DREAM, Mendel in FIDDLER ON THE ROOF and Inspector Blorr in TEN LITTLE INDIANS. Steve was the 1984 recipient of the Burrell-Mangia Musical Theatre Award. A resident of Marion, Ohio, Steve has spent the past two summers as an Otterbein College Summer Theatre company member.

GARY SCOTT (Thomas) is a junior in the performance program. Gary appeared as The Great Oz in THE WIZARD OF OZ, Snout in A MIDSUMMER NIGHT'S DREAM and Dr. Bradley in THE MAN WHO CAME TO DINNER. Gary is from Gahanna.

MELANIE SCOTT (House Manager) is a sophomore from Dublin, Ohio. Melanie has had minor roles in THE WIZARD OF OZ, FIDDLER ON THE ROOF, and A MIDSUMMER NIGHT'S DREAM. In addition to her performance major, Melanie is minoring in Dance.

JODIE SILK (Toinette) is a junior performance major from Dublin. Jodie appeared as Hester Salomon in EQUUS, Tillie in THE EFFECT OF GAMMA RAYS ON MAN-IN-THE-MOON MARIGOLDS, Helga Ten Dorf in DEATHTRAP and Meg in CRIMES OF THE HEART. Jodie was also a member of the 1984 Otterbein College Summer Theatre company.

ROY WOODS (Bonney) is a sophomore in the performance program. Roy was a chorus member in FIDDLER ON THE ROOF and has been active in the Workshop Theatre program. Roy's hometown is Eaton, Ohio.

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April 14 — Concert Band, Cowan Hall, 7:00 p.m.

April 19-21 — Opus Zero, Pizazz '85, Battelle Fine Arts Center, 8:15 p.m., Sun. 7:00 p.m.

May 17 — Early Music Ensemble, Philomathean Room, Towers Hall, 8:15 p.m.

May 19 — Westerville Civic Symphony and Concert Choir, Cowan Hall, 7:00 p.m.

May 22 — Percussion Ensemble, Battelle Fine Arts Center, 8:15 p.m.

May 29 — Jazz-Lab Band, Battelle Fine Arts Center, 8:15 p.m.

June 1 — Combined Choirs, Battelle Fine Arts Center, 8:15 p.m.

June 2 — Concert Band, Cowan Hall, 7:00 p.m.

June 5 — Morton Achter & Michael Haberkorn duo-pianos, Battelle Fine Arts Center, 8:15 p.m.

June 15 - Alumni Choir, Battelle Fine Arts Center, 8:15 p.m.

June 16 - Alumni Band Commencement Concert, Rike Center, 11:00 a.m.

THEATRE

May 9-12 — WEST SIDE STORY, Cowan Hall, 8:15 p.m., Sunday matinee, 2:30 p.m.

May 31, June 1,2, 5-8 — AGNES OF GOD, Campus Center Arena, 8:15 p.m., Sunday matinee, 2:30 p.m.

OPUS ZERO...

presents PIZAZZ '85 at 8:15 p.m., April 19 and 20 and 7:00 P.M. April 21 in the Battelle Fine Arts Center. Highlights of the program include selections from the hit musical COMPANY and CHORUS LINE as well as a variety of popular music including Lionel Ritchie's, "You Are" and the theme from the movie, FOOTLOOSE. Box Office opens April 8. To make your reservation please phone 890-3000, Extension 1358. All seats are reserved.



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