

Imaginary Invalid  
UA Theatre and Dance Fall 2022  
Actor Information

**Stage Management Contact:**  
**PLEASE SAVE THESE NUMBERS**

Marissa Councill (Stage Manager): (301)653-9898  
Searcy Herring (First Assistant Stage Manager): (334)580-7979  
Hannah Vawter (Second Assistant Stage Manager): (334)-303-4409

**General Rehearsal Information**

1. **Schedule:** Rehearsals are Sunday-Friday, 6:00pm-10:00pm. If there are days we can release before 10:00pm, we will; but please be prepared to stay until 10:00pm. The rehearsal calendar with more specific information is attached. Please know this is a very flexible schedule, so please refer to your daily cast reports if you have questions about specifics.
2. **Rehearsal Arrival:** Please do not arrive to rehearsal before 5:45pm. This gives my team and I the time to get everything ready and set up for you all. That being said, please do your best to arrive before 5:55pm. If you have not arrived by then, you will receive a call from one of my ASMs. I have listed both of their numbers below as well as mine. PLEASE SAVE THEM!
3. **Lateness:** If you believe you are going to be late, please text either Searcy or Hannah **BEFORE 5:55PM** and let them know that you will be late and when you believe you will arrive. Please be ready to work by 6:00pm. This means focused and tuned into the space. We are going to get right to work when rehearsals start! Please understand that lateness has a profound effect on the beginning of rehearsal. The shuffling and scattered energy that comes with being late should be left at the door. We take it as a matter of trust that if you are late, it is for a very, VERY good reason. Please do not disrupt rehearsal by explaining yourself. Basically, don't be late!
4. **Rehearsal Absence:** We are still in the pandemic. Please do not come to rehearsal if you are contagious or not feeling well. We will discuss this more in person. That being said, if you are not feeling well, please contact me **BEFORE** rehearsal to let me know you will not be in rehearsal. If you miss classes because you are not feeling well, please do not try to tough it out for rehearsal.
5. **Signing In:** Once you have arrived at the Gallaway, you will sign-in on the backstage access door. It is the door you enter the Gallaway through on audition day. If you do not know where this is, let me know and someone will be happy to show you tomorrow!
6. **Warm-ups:** Please come to rehearsal already physically warm. This show requires a lot of physicality.
7. **Rehearsal Attire:** Please come in clothes you are comfortable in AND can easily move in EVERY DAY! Again, this show is very physical. Also, bring layers as the Gallaway can be cold and we want you to keep your bodies and muscles warmer than you think you need in order to avoid muscle pulls and tears.
8. **Technology/Homework during rehearsals:** As this show requires a lot of moving parts and keen attention to detail, we are asking that all phones/smartwatches/any other distracting devices be put away and silenced during rehearsals. If there is a

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long gap of time in between your scenes, you may move to the back of the house and work on homework silently but please be ready to work at any moment.

9. **Materials:** Please make sure you have a pencil, water, and your scripts with you every day. Script pick-up will be tomorrow from 11:00am-12:45pm and 2:00pm-4:00pm in the undergrad stage management office (it's the double doors right next to the vending machines on the first floor of Rowand-Johnson Hall. I will have the door propped open!) I will also have my kit with me at all times. I have everything from pencils to period supplies, etc. I am happy to share my supplies, but they are expected to be returned to me at the end of every rehearsal unless it is a consumable product.
10. **Meeting with Principals:** Kelley will be reaching out to all principals to schedule character meetings with her in the coming week. Please be on the lookout for that.

**Reminders:**

1. **Off-Book Date: Your off-book date is Sunday, September 11th.** If you can be off book earlier, yay! But you do not have to be off book until then. You should work to be off book for each scene after it is blocked. You will still be able to call for lines if needed, we just want scripts out of your hands!
- 2.

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The University of Alabama  
Department of Theatre and Dance  
Performer Contract 2022-2023

**SUBJECT TO CHANGE**

1. As a performer in *Imaginary Invalid*, I will participate in every performance with energy, enthusiasm and to the best of my ability regardless of size of audience, personal illness, or incidences beyond my control.
2. I will do what is necessary to successfully carry out my responsibilities in this production. This means I will take care of myself in regards to what I eat/drink, how much sleep I get, and the amount and type of exercise I need.
3. I will attend all of my classes and other daytime responsibilities unless I am ill. If I do not attend class, I understand it is likely that I will not be allowed to attend rehearsal.
4. I will always be prepared and ready to immediately participate in rehearsals or performances at the designated time.
5. I will never make a curtain late or miss a cue by my lack of preparation on my part.
6. Once I have arrived, I will not leave the theatre building or the stage area until I have completed my show responsibilities, and/or the stage manager specifically excuses me.
7. I will not let comments of friends, relatives or critics change any phase of my work without proper consultation. I will not change lines, stage business, or any phase of the production without consultation with and permission of my DIRECTOR and STAGE MANAGER.
8. I will forego the gratification of my ego for the demands of the play.
9. I will remember my business is to create illusion and therefore will not break the illusion by appearing in costume and makeup off-stage or outside the theatre.
10. I will accept the advice of my director (or choreographer, musical director, stage manager, or producer) in the spirit in which it is given, for they can see the production as a whole and my work as observed by the audience.
11. I will say "thank you" when given a note and if I have questions or discrepancies, I will find a later time to discuss with the appropriate member of the creative team.
12. I will bring all appropriate materials, including a notebook and writing utensil to hand-write notes, to every rehearsal.
13. I will not drink or engage in any mind/body-altering activities prior to any rehearsal/performance.
14. When in the theatre, I will be focused on the show at hand and will step outside of the theatre in order to engage in anything unrelated to the show (i.e. social media).
15. I will respect the play and the playwright and, remembering that "a work of art is not a work of art until it is finished," I will not condemn a play while it is in rehearsal.
16. I will not spread rumor or gossip which is malicious and tends to reflect discredit on this show, the theatre, or any personnel connected with them-either to people inside or outside the group.
17. Since I respect the theatre in which I work, I will do my best to keep it looking clean, orderly and attractive regardless of whether I am specifically assigned to such work or not.
18. I will handle stage properties, costumes, and scenery with care for I know they are part of the tools of my trade and are a vital part of the physical production.

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19. I will follow rules of courtesy and common decency applicable in all walks of life when I am in the theatre (or representing the show) and I will observe the rules and regulations of any specific theatre where I work.

**My signature below reflects the fact that I have read and understand the conditions outlined in this contract. I will uphold this agreement in order to present myself in the utmost professional manner during the entire process here at The University of Alabama.**

Name: \_\_\_\_\_

Email: \_\_\_\_\_

Phone Number: \_\_\_\_\_

Signature: \_\_\_\_\_

Imaginary Invalid  
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Costumes Information

**Costume Shop Phone #: (205)348-3851**

**Fittings:**

If you have a fitting, it will be listed in the cast report the day before you are needed. If you get the report and see that you cannot make it, tell me immediately and I will contact the costume shop to reschedule.

**Late to Fittings:**

If you believe you are going to be late to your fitting, please call the costume shop at the number above. They will either wait or they will reschedule you!

**Actor First/Last Name Fitting Availability:**

Mon:

Tues:

Wed:

Thurs:

Fri:

**Signature:** \_\_\_\_\_

**The Imaginary Invalid**  
**UA Theatre and Dance Fall 2022**  
**Personal Information**

1. Are you allergic to any foods or consumable products? (nuts, gluten, peanuts, etc.)

(airborne or consumed)

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2. Are you allergic to anything at all? (medicines, fabrics, scents, animals, etc.)

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3. Do you carry an Epi-Pen?

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4. Do you wear glasses or contacts?

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5. Do you have a birthday during the rehearsal process or shows? If so, when?

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6. Anything you would like for Stage Management to know?

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*Imaginary Invalid* Initial Cast List

Argan: Hunter Thomas  
(U/S Sam Perry)

Beline: Lauren Brendel  
(U/S Mia McConnell)

Angelique: Lauryn Green  
(U/S Emma Claire Dykes)

Cleante: Spencer Astrow  
(U/S Hayden Salter)

Toinette: Madison Merkel  
(U/S Annalese Starzec)

Dr.Purgeon: Trinity Ross  
(U/S Alexis Reeves)

Claude de Aria: Dalton Causey  
(U/S Bryan Penn)

Fleurant: LaBorn Brown  
(U/S Chris Watts)

De Bonnefoi: Blake Johnson  
(U/S Chris Watts)

Movement Ensemble:

Mia McConnell – Beline U/S

Emma Claire Dykes – Angelique U/S

Hayden Salter – Cleante U/S

Annalese Starzec – Toinette U/S

Alexis Reeves – Purgeon U/S

Bryan Penn – Claude U/S

Chris Watts - Bonnefoi/Fleurant U/S

Diane Snoddy

Ensemble Guitarist:

Joleigh Bonds

Ensemble Swings:

Lillie Boring

Brianna Hammond

A Note From Kelley: I'd like to extend a heartfelt thank you to all who auditioned at callbacks. You were a joy to watch, and I appreciate your time, courage, and energy! ~Kelley



# Imaginary Invalid

Line Changes

Updated 9/12/22

ACT	PAGE	CHARACTER	ACTION	WORDS	NOTES
I	18	Argan	CUT	"I-I-I-I have to sit down"	
I	18	Argan	CUT	"I may be very ill indeed, but I still have a brain up here. For that dowry you speak of, I will get something I want and need, something more precious than anything in the world to me, except you, my darling"	
I	20	Argan	CUT	"I've come to a decision, my little tomato-don't worry. BEFORE another step is taken towards the marriage of my daughter"	
I	20	Toinette	CUT	"Monsieur, Madame"	
I	21	Argan	CHANGE	"Restless leg syndrome, ebola, fibromyalgia, allergies" TO "Ebola, fibromyalgia, ebola, gluten intolerance, fibromyalgia, PMS"	
I	23	Bonnefoi	CUT	"Now, to avoid acknowledgment and ensuring confiscation of these ready funds, you could discretely choose an intimate friend of your wife to whom you would give all of these funds, knowing that intimate friend will give the funds directly to her after... your passing"	
I	23	Beline	CUT	"But how could I find someone I trust enough to do that? There's no one I trust that much. No one."	
I	23	Bonnefoi	CUT	"O"	
I	23-24	Beline	CUT	"I see you have given this further thought. Further, than I had imagined. And I apologize for questioning you Because I see that we are of like minds. Yes, ready money is best, as it cannot be contested after, after, after -"	
I	24	Argan	CUT	"And he tells me he has a treatment to help with your impregnation which he would administer himself if he could see you alone with reasonable frequency"	
I	32	Argan	CUT	"dearest"	
I	32	Argan	CUT	"And every malady will be dealt with instantly. He may be short, he may be tall, but he will always be on call. I can have a spell at midnight and be cured in time to have a relapse at my breakfast even two or three or more."	
I	32	Argan	CUT	"Is every wish come true and happiness galore."	
I	32	Angelique	CUT	"And"	
I	32-33	Angelique	CUT	"And now I've met a man who's standing very near; I can't reveal my feelings because I have this fear that were I to tell him now he'd run like a deer, and yet I wish both of us could meet again. Yes, anyplace but here."	
I	33	Cleante	CUT	"But I still haven't found out if she loves me"	
I	33	Beline & Bonnefoi	CUT	"In the country"	

I	34	ALL	CUT	"Aaaaah!"	
I	34	Toinette	CUT	"I don't get paid enough for this"	
I	34	ALL	CUT	"Oh my god this is a crisis, Plus we have this intermission to survive! To survive! To survive!"	
I	34	ALL	CHANGE	Sing: "MERDE"	
II	35	ALL	CUT	"May we have your rapt attention for indeed it's our intention to dispatch you to your homes by 10:05! Well, perhaps more late than not there is still a lot of plot-"	
II	40	Argan	CUT	"I think I'm able to sit up and hear it"	
II	41	Argan	CUT	"And what about their shepherd's crooks? Worse than sitting behind someone with a large hat on or just a huge head"	
II	42	Cleante	CUT	"The pain in my heart has just arrived, I thought your love for me was oversized"	
II	42	Angelique	CUT	"My eyes I lift to heaven, and I pray. Then gaze on you and sigh. Because I cannot say."	
II	43	Cleante	CUT	"Is he so blest by your sweet grace as in your heart to find a place"	
II	43	Angelique	CUT	"Turges, your Phyllis is amazed by your ability with turn of phrase"	
II	44	Argan	CUT	"This shepherd Turges whines constantly, and Phyllis is shameless and dumb as a shee and one hopes they no offspring because the children will run amok, spreading the deep silliness of their parents everywhere."	
II	46	Angelique	CUT	"How kind you are to me, Madame but it may be hoped that your advice may not be fortunate enough to be followed"	
II	46	Beline	CUT	"If the advice be not followed, then follow it may that your hopes might wish they were never fortunate enough to be born"	
II	46	Argan	CUT	"They have their own way of speaking. I frequently don't know what they're saying"	
II	50	Argan	CUT	"Angelique! Toinette! Where are you?"	
II	57	Argan	CUT	"No illustrious doctor is left standing in my house. Toinette! Where is she? It's amazing how much you look like her- do you have a sister?"	
II	57	Toinette	CUT	"Well, I don't want to brag, but my father, much like me, got around. Now, let's get on with your symptoms-"	
II	58	Toinette	CUT	"Meet me at midnight! The Point Neuf! But sir-! Just be there! You are quite a dish!"	
II	59	Toinette	CHANGE	"I told you not to call me here" TO "Hey siri, where do you hide a dead body?"	
II	60	Argan	CUT	"Burnt once. Ow. Burnt twice. OW!! Burnt a third time. I'd be an idiot. No, doctor."	
II	61	Argan	CUT	"It was, in fact, disturbing. And the speed with which he did everything."	
II	61	Toinette	CUT	"No, no, keep your hands to yourself, Sir! I can't resist you-what a set of knockers"	
II	61	Toinette	CUT	"Leave me alone!!"	
II	62	Argan	CUT	"What is the matter?"	
II	62	Toinette	CUT	"Your doctor, on his way out, wanted to take my temperature"	
II	62	Angelique	CHANGE	"Papa, I am completely devoted to you because you are my dear papa" TO "But.."	

II	63	Argan	CUT	"Why, this is insubordination of the most evil kind!"	
II	63	Toinette	CHANGE	"the floor" TO "your chair"	
II	64	Beline	CUT	"Are you taking his side?"	
II	64	Toinette	CUT	"No, Madam. I'm just saying, he cared for you."	
II	65	Beline	CUT	"Cared for me? Do you know what it's like to be cared for by a sniveling, coughing, spitting-a stupid, tedious, ill-natured beast? With flatulence strong enough to make a pig sick?"	
II	65	Toinette	CUT	"Did it make you sick?"	
II	65	Beline	CUT	"Yes! Of course! Why do you even ask?"	
II	65	Toinette	CUT	"Just confirming"	
II	65	Beline	CUT	"Why do you need confirmation?"	
II	67	De Bonnefoi	CHANGE	"it's in the phonebook" TO "I'm on Insta... @Bonnefoi.Notary..."	
II	68	Toinette	CUT	"...so place yourself on the floor as you were before, and"	
II	68	Argan	CUT	"Look- I'm alive and you are, without a doubt, my flesh and blood"	
II	68	Cleante	CUT	"Since I met her, I know I cannot live without her"	
II	70	Toinette	CHANGE	"a servant and a woman" TO "an uneducated servant"	
II	71	Toinette	CHANGE	"I definitely don't get paid enough for this." TO "You are welcome!"	

# Imaginary Invalid Rehearsal Schedule

# August 2022

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	22 Dramaturgy Presentations/First Read Through	23 Dramaturgy/Movement (All Called)	24 Movement (All Called)	25 Work/Devise Opening Prologue	26 Work/Block Act I Scenes 1-3	27 OFF
28 Work/Block Act 1 Scenes 4-7	29 Designer Presentations Work/Block Act 1 Scenes 8-10	30 Work/Block Act I Scene 11, Work/Devise Interlude	31 Work/Devise Interlude Run Act I			

Note: All Rehearsals are subject to change! Please refer to your daily cast reports if you have any questions about rehearsal calls and content.

## Imaginary Invalid Rehearsal Schedule

# September 2022

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
				1 Work/Block Act II Scenes 11-12	2 Work/Block Act II Scenes 13-15	3 OFF
4 No Rehearsal: Labor Day	5 Work/Block Act II Scenes 16-19,	6 Work/Devise Epilogue	7 Work Act I & II Stumble Through Show	8 Work Prologue and Interlude	9 Work Scene 19 into Epilogue	10 OFF
11 Work Act I OFF BOOK DATE	12 Work Act II	13 Work Prologue and Act I	14 Work Act II and Epilogue	15 Work TBA	16 Full Run	17 OFF
18 Work TBA	19 Work TBA	20 Work Act I	21 Work Act II	22 Work Act I	23 Work Act II	24 OFF
25 Work TBA	26 Run Show Work Epilogue	27 Work Trouble Spots	28 Run Show with Notes	29 Work Trouble Spots	30 Run Show with Notes	

Note: All Rehearsals are subject to change! Please refer to your daily cast reports if you have any questions about rehearsal calls and content.

## Imaginary Invalid Rehearsal Schedule

# October 2022

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
						1 Off
2 Crew Watch/Run Show with Notes	3 Tech: Cue-to-Cue	4 Tech: Cue-to-Cue	5 Tech: Soft Tech Run	6 Tech: Full Tech Run	7 Tech: Frist Costume Dress	8 Off
9 Tech: Second Dress	10 Tech: Third Dress	11 Tech: Final Dress	12 Opening Night 7:30pm go	13 Performance #2 7:30pm go	14 Performance #3 7:30pm go	15 Dark
16 Dark	17 Dark	18 Dark	19 Pickup Rehearsal	20 Performance #4 7:30pm go	21 Performance #5 7:30pm go	22 Dark
23 Closing Day 2:30 go	24	25	26	27	28	29
30	31					

Note: All Rehearsals are subject to change! Please refer to your daily cast reports if you have any questions about rehearsal calls and content.



**Date:** Friday, 13 May 2022

**Start:** 10:00am

**End:** 10:26am

**Attendance:** Kelley Schoger, Marissa Councill, Joseph Musgrove, Leena Summer, Matt Reynolds, Benjo Verge, Randy deCelle, Matt Stratton, Matt Davis, Libby Zamiska, Regan Ellward, Madison Grant, Sam Marchitto

### **Director**

1. Movement style
  - a. Mime
  - b. “Creating his own reality”
  - c. Clothes hanging
  - d. Masked
2. “Animate the absurd”
3. Period
  - a. Keep it in period, but pull in some elements of fantasy
4. Light and Dark
5. “Fast, furious, and funny”
6. Blend reality and fantasy
  - a. What is real, what is not real?
  - b. Hypochondria
    - i. Do we stay sick to avoid our own mortality?
    - ii. Do we stay sick to receive attention?
7. Medical system
  - a. Connect to modern day
    - i. Potentially in props
      1. Prescription bottles rather than tubes
    - ii. Big Pharma
    - iii. Self-diagnosing through WebMD, etc.
8. Sickness vs. Vitality
9. Scenic
  - a. Simple and non-cluttered
  - b. Drawing Room
    - i. Chair where he rests
  - c. Clothes hanging
    - i. “One foot out of this world”
  - d. Not doing too much
10. Costumes
  - a. Masks
    - i. Characters won’t be masked, but used in movement
    - ii. Uniform
    - iii. Abstract/Obscure
    - iv. Images from his mind



### **Scenic**

1. Blurring the lines of his reality
2. Playing with imagery
  - a. Mixing modern day and period

### **Technical Director**

1. Resources may be a challenge

### **Properties**

1. More ambiguity?
  - a. Kelley: Yes!

### **Costumes**

1. Picasso
  - a. Weeping women
  - b. Black, white yellow, red (Sickly)
    - i. Juxtaposed by very bright colors
2. Please put your powerpoint in UABox!!

### **Lights**

1. Fun different worlds to juxtapose each other
2. Lighting being less realistic to support those moments
  - a. Kelley: "Can play with non-realistic things"
    - i. There are some people that want to keep him sick
    - ii. Color crossover with costumes

### **Sound**

1. Kelley will send you an email later today
2. There is singing in this
  - a. Not musical theatre
  - b. Experimental and mind-based
3. Depends on who is cast and what their abilities are
4. Actors playing instruments?
  - a. Will discover that
  - b. Ensemble that isn't main cast

**Next meeting:** Sometime mid-June (Randy will send out expectations in the next week)

Thank you,

Marissa Council  
Stage Manager, *Imaginary Invalid*  
mecouncil@crimson.ua.edu  
(301)653-9898





**Date:** Monday, 29 August 2022

**Start:** 5:30pm

**End:** 5:50pm

**Attendance:** Kelley Schoger, Marissa Council, Madison Grant, Regan Ellward, Sam Marchitto, Joseph Musgrove, Leena Summer, Matt Stratton, Randy deCelle, Matt Reynolds, Benjo Verge.

### **General**

1. We will have our first stumble through of Act 1 on Wednesday!

### **Director**

1. We have blocked all of Act 1, with the exception of the two movement pieces.
2. What are the full capabilities of the chair? How heavy will it be/how difficult will it be to move?

### **Scenic**

1. Fabric has been purchased!
  - a. Madison will bring swatches by for Kelley to see tomorrow.
2. Model is complete and in the Gallaway for the cast to look at.
3. Chairs
  - a. Madison will send pictures of the chair options to Kelley this week
  - b. They are planning to reupholster them
    - a. The current fabric is a light cream color, but Madison has considered painting it
    - b. Wanting the fabric to be close to the color of the curtains
    - c. There is a small pattern on the fabric
  - c. They can be stood on, but the fabric is light, so there is concern about staining
    - a. Kelley is okay with making the standing kneeling to avoid having shoes on the fabric.
4. Window
  - a. There will be a small, 1'0" step at the base of the window

### **Technical Director**

1. Looking to get platforms rolling this week
  - a. Should be installed sometime next week
2. Wall construction will begin next week
  - a. Paint treatment will go on walls before they are installed, so this may delay installation.
3. Walls can be leaned on, preferably a staged lean versus a full weight lean. The walls are very tall and will have a small amount of movement due to this.

### **Properties**

1. Chair
  - a. Regan would like to set up a meeting with Kelley, Madison, and Sam to show Kelley the chair in person so she can have a better idea of it.
2. Regan will be making a C4 run for rehearsal props this week.
  - a. Marissa emailed Regan the list of props we will need for rehearsal and it is in



UA Box under the props and stage management folders.

3. Pill Bottles
  - a. Kelley would like for the bottles to rattle when shaken
    - a. Can be filled with Candy, Marissa will notify Regan of any allergies.
    - b. Randy recommended Tic Tacs as an option.

### Costumes

1. Cleante
  - a. First disguise
    - Is it possible to add the mask back in?
2. Joseph has sent fitting requests for this week to Marissa.
  - a. Marissa will get actors scheduled!
3. Joseph is looking for scrubs
  - a. Talk to Randy about options
4. Ensemble Shoes
  - a. Kelley is okay with them being made out of canvas.
5. Joseph can pull a pair of character heels for Trinity Ross to use during rehearsal, as she does not have her own.
6. Makeup
  - a. Leena has uploaded hair research to UA Box
  - b. Leena will upload makeup research to UA Box by Friday!

### Lights

1. Libby would like to find time to meet with Kelley soon to have a check-in.
2. Haze
  - a. Kelley loves the idea for the movement sequences but is worried about it lingering when we “snap into reality”.
  - b. A test can be run for Kelley to see what it will look like.
  - c. Libby is planning to hang the hazers, rather than have them on the floor which will help the haze clear out.

### Sound

1. Benjo is waiting on a response about some music.
2. Kelley will narrow down the choices presented last week and will get with Benjo on those cuts.
3. Circus music has been cut

**Next meeting:** Wednesday, September 7<sup>th</sup> 2022 @ 5:30pm in RJ204

Thank you,

Marissa Council  
Stage Manager, *The Imaginary Invalid*  
mecouncil@crimson.ua.edu  
(301)653-9898



**Date:** Monday, 12 September 2022

**Start:** 5:30pm

**End:** 5:50pm

**Attendance:** Kelley Schoger, Marissa Council, Madison Grant, Regan Ellward, Sam Marchitto, Joseph Musgrove, Leena Summer, Benjo Verge, Libby Zamiska, Matt Stratton, Randy deCelle, Matt Reynolds.

### **General**

1. Nothing, Thank you!

### **Director**

1. Nothing, Thank you!

### **Scenic**

1. Kelley loves the fabric!
2. Dying the Fabric
  - Started putting blue dye on fabric today
    - a. Joseph has a swatch
  - Mesh is dyed
3. Piano
  - Will live on SL Vom
  - Madison will look into dressing the piano
  - Black Piano?
    - a. Marissa will email Bill Martin about use of the black piano in 236.
4. Chairs
  - We would like to place a chair behind the archway SR and Argan's chair behind the window flat during the prologue so it is easier for an actor to access if possible
    - a. Depending on the chair that gets picked for SR, this may not be possible
    - b. Argan's chair is too big to fit behind the window flat

### **Technical Director**

1. Stair move?
  - Can happen this week
  - We will be keeping the piano on the SL Vom, so we would like stairs to be placed in the SL/SR corners!
2. Walls are being worked on.
3. Tape curtain location on SR platform?
  - Yes

### **Properties**

1. Met with Kelley on Friday to confirm prop details
2. Tonight is the cut off for prop requests
  - Hoping to start ordering tomorrow
3. Doing enema research
  - There are 2 new enemas for use in rehearsal
4. Working on getting Argan's chair casted and ready to go into rehearsals



### Costumes

1. No mics will be used
2. Is it possible to have gloves finalized by Wednesday?
  - a. Madison will leave a few panels hanging tomorrow afternoon for Kelley to look at the white gloves against the fabric.
3. Rehearsal Additions
  - a. Claude hat
  - b. Cleante disguise
4. Toinette has pockets in her pants and in her apron.
5. There is a pocket on the inside of the scrubs.
6. The egg bit is being worked for Claude
  - a. A pocket can be added to Claude's pants to accommodate the egg
  - b. Stage management will leave the rehearsal egg with the costume items we use for rehearsal so Joseph and team can look at it tomorrow!
7. Hats
  - a. Lighting Note: Can actors practice wearing hats on the crown of their heads to avoid shadows?
    - Cleante's immediately comes off after he enters
    - We will look into how and when Claude will wear his hat
      - Magnets can be added if needed
      - There may be a strap attached to the hat
8. Makeup
  - a. Sketches are uploaded to UABox!

### Lights

1. Turned in preliminary plot to Matt R. last night for review
2. Hang starts next Monday, September 19<sup>th</sup>
3. Libby will be out of town until Saturday, but she will be reachable by email/phone if needed!

### Sound

1. Came to rehearsal last night and will be there tonight.
2. Meeting with Kelley tomorrow to finalize things.
3. Marissa sent Benjo an updated cue list today.

**Next meeting:** Monday, September 19<sup>th</sup> 2022 @ 5:30pm in RJ204

Thank you,

Marissa Council  
Stage Manager, *The Imaginary Invalid*  
mecouncil@crimson.ua.edu  
(301)653-9898

Rehearsal Start: 6:00pm		<b>Costumes:</b> <ul style="list-style-type: none"> <li>Bios are due TOMORROW! Please email them to me by midnight tomorrow night!!</li> </ul>
Rehearsal Break: 6:45pm	Rehearsal Resume: 6:50pm	
Rehearsal Break: 8:10pm	Rehearsal Resume: 8:20pm	
Rehearsal Break:	Rehearsal Resume:	
Rehearsal End: 9:34pm		
<b>Rehearsal Notes:</b> <ul style="list-style-type: none"> <li>6:00pm-6:45pm: Learn Epilogue Music</li> <li>6:50pm-7:50pm: Learn Epilogue Music (Full Company)</li> <li>7:50pm-8:10pm: Epilogue Movement</li> <li>8:20pm-9:34pm: Epilogue Movement Cont.</li> </ul>		<b>Lights:</b> <ul style="list-style-type: none"> <li>Bios are due TOMORROW! Please email them to me by midnight tomorrow night!!</li> </ul>
		<b>Props:</b> <ul style="list-style-type: none"> <li>Regan, I emailed you about the allergies within the cast.</li> </ul>
		<b>Scenery:</b> <ul style="list-style-type: none"> <li>We like the stage left vom placement for the piano, but we are worried about the narrowness of the walkway for entrances. Would it be possible to explore other placements?</li> <li>Bios are due TOMORROW! Please email them to me by midnight tomorrow night!!</li> </ul>
<b>Fittings, etc.: Friday, September 9<sup>th</sup></b> <ul style="list-style-type: none"> <li>Blake Johnson (3:00pm-4:00pm)</li> </ul>		<b>Sound:</b> <ul style="list-style-type: none"> <li>When would it be possible to finalize the music we are using for Dr.Purgeon's entrances so we can start using it in rehearsal?</li> </ul>
<b>Schedule (Friday, September 9<sup>th</sup>):</b> <ul style="list-style-type: none"> <li><b>6:00pm-7:30pm: Work Prologue</b> Hunter Thomas, Diane Snoddy, Mia McConnell, Alexis Reeves, Brianna Hammond, Chris Watts, Bryan Penn, Annalese Starzec, Hayden Salter, Emma Claire Dykes, Joleigh Bonds, Lillie Boring.</li> <li><b>7:30pm-9:00pm: Work Interlude</b> Hunter Thomas, Spencer Astrow, Madison Merkel, Lauryn Green, Lauren Brendel, Blake Johnson, LaBorn Brown, Sam Perry, Mia McConnell, Alexis</li> </ul>		<b>Misc.:</b> <ul style="list-style-type: none"> <li>Security came around at 9:51pm.</li> <li>Bios are due TOMORROW! Please email them to me by midnight tomorrow night!!</li> </ul>

Marissa Council  
Stage Manager



<p>Reeves, Brianna Hammond, Chris Watts, Bryan Penn, Annalese Starzec, Hayden Salter, Emma Claire Dykes, Joleigh Bonds, Lillie Boring.</p>	
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Rehearsal Start: 6:00pm		<b>Costumes:</b> <ul style="list-style-type: none"> <li>• Thank you for the blindfold!</li> <li>• We have a production meeting tomorrow @ 5:30pm in RJ 204!</li> </ul>
Rehearsal Break: 7:19pm	Rehearsal Resume: 7:29pm	
Rehearsal Break: 8:49pm	Rehearsal Resume: 8:59pm	
Rehearsal Break:	Rehearsal Resume:	
Rehearsal End: 10:00pm		
<b>Rehearsal Notes:</b> <ul style="list-style-type: none"> <li>• 6:00pm-6:34pm: Work Music</li> <li>• 6:34pm-6:41pm: Dramaturgical Discussion</li> <li>• 6:41pm-7:19pm: Work Prologue</li> <li>• 7:29pm-8:49pm: Work Act 1 (pg.1-pg.15)</li> <li>• 8:59pm-10:00pm: Work Act 1 (pg.15-pg.25)</li> </ul> <p>*Sam Perry was in for Argan *Hayden Salter was in for Cleante *Brianna Hammond was in for Servant Track 6</p>		<b>Lights:</b> <ul style="list-style-type: none"> <li>• We have a production meeting tomorrow @ 5:30pm in RJ 204!</li> </ul>
		<b>Props:</b> <ul style="list-style-type: none"> <li>• Thank you for the rehearsal props and updated spreadsheet!</li> <li>• We have a production meeting tomorrow @ 5:30pm in RJ 204!</li> </ul>
		<b>Scenery:</b> <ul style="list-style-type: none"> <li>• When should we expect to be able to have the chair in rehearsal? We are at the point where it is needed to solidify blocking, cast/Argan movement, and timing.</li> <li>• We have a production meeting tomorrow @ 5:30pm in RJ 204!</li> </ul>
<b>Fittings, etc.:</b>  Nothing, Thank you!		<b>Sound:</b> <ul style="list-style-type: none"> <li>• Can we add one small “knife to crystal” ding? (Epilogue, pg. 72)</li> <li>• We have a production meeting tomorrow @ 5:30pm in RJ 204!</li> </ul>
<b>Schedule (Monday, September 19<sup>th</sup>):</b> <ul style="list-style-type: none"> <li>• <b>6:00pm-6:45pm: Work Act 1 Scene 5</b> Hunter Thomas, Lauren Brendel, Madison Merkel, Blake Johnson, Sam Perry, Mia McConnell, Annalese Starzec, Chris Watts</li> <li>• <b>6:45pm-7:30pm: Work Act 1 Scenes 6-7</b> Lauryn Green, Madison Merkel, Lauren Brendel, Blake Johnson, Emma Claire Dykes, Annalese Starzec, Mia McConnell, Chris Watts</li> </ul>		<b>Misc.:</b> <ul style="list-style-type: none"> <li>• We have a production meeting tomorrow @ 5:30pm in RJ 204!</li> </ul>



<ul style="list-style-type: none"><li>• <b>7:30pm-8:30pm: Work Act 1 Scenes 8-9</b> Hunter Thomas, Madison Merkel, Spencer Astrow, Sam Perry, Annalese Starzec, Hayden Salter</li><li>• <b>8:30pm-9:00pm: Work Act 1 Scene 10</b> Hunter Thomas, Lauryn Green, Spencer Astrow, Sam Perry, Emma Claire Dykes, Hayden Salter, Mia McConnell, Annalese Starzec, Lillie Boring, Brianna Hammond</li><li>• <b>9:00pm-10:00pm: Work Act 1 Scene 11</b> Hunter Thomas, Lauryn Green, Lauren Brendel, Spencer Astrow, Madison Merkel, Blake Johnson, Sam Perry, LaBorn Brown, Mia McConnell, Alexis Reeves, Annalese Starzec, Hayden Salter, Emma Claire Dykes, Chris Watts, Joleigh Bonds, Lillie Boring, Brianna Hammond</li></ul>	
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# Rehearsal Report

09/28/2022



Rehearsal Start: 6:00pm		<b>Costumes:</b> <ul style="list-style-type: none"> <li>The egg is amazing!!! Thank you!! It works beautifully!</li> </ul>
Rehearsal Break: 7:22pm	Rehearsal Resume: 7:32pm	
Rehearsal Break: 8:31pm	Rehearsal Resume: 8:41pm	
Rehearsal Break:	Rehearsal Resume:	
Rehearsal End: 9:43pm		
<b>Rehearsal Notes:</b> <ul style="list-style-type: none"> <li>6:00pm-6:33pm: Work Notes</li> <li>6:33pm-7:22pm: Run Act 1</li> <li>7:32pm-8:31pm: Run Act 2</li> <li>8:41pm-9:43pm: Notes</li> </ul>		<b>Lights:</b> <ul style="list-style-type: none"> <li>Nothing, Thank you!</li> </ul>
		<b>Props:</b> <ul style="list-style-type: none"> <li>Thank you for the table!!</li> <li>Can we look at possibilities of reinforcing the table? We are worried about how it is handling having props on it.</li> <li>Can we look at the potential of laying the chair down with the table attached?</li> <li>Will there be a holder that can hold the cane upright on the chair base?</li> <li>Is there a way of temporarily securing props to the table? Props are falling off as the chair is being moved around.</li> <li>Have the whistles been switched yet? It is okay if they haven't been, I just wanted to check!</li> <li>What will the bread look like? They are not actually consuming the prop anymore, so if there is something in stock that would be easier to pull than buying bread, that works!</li> </ul>
		<b>Scenery:</b> <ul style="list-style-type: none"> <li>Nothing, Thank you!</li> </ul>
<b>Fittings, etc.:</b> <ul style="list-style-type: none"> <li>Nothing, Thank you!</li> </ul>		<b>Sound:</b> <ul style="list-style-type: none"> <li>Nothing, Thank you!</li> </ul>

09/28/2022



<p>Schedule (Thursday, September 29<sup>th</sup>):</p> <ul style="list-style-type: none"><li>• <b>6:00pm-10:00pm: Work Act 2</b></li></ul> <p>ALL CALLED</p>	<p>Misc.:</p> <ul style="list-style-type: none"><li>• Nothing, Thank you!</li></ul>
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*Imaginary  
Invalid*

# Cast Report

09/08/2022



College of  
Arts & Sciences  
Theatre and Dance

Rehearsal Start: 6:00pm	
Rehearsal Break: 6:45pm	Rehearsal Resume: 6:50pm
Rehearsal Break: 8:10pm	Rehearsal Resume: 8:20pm
Rehearsal Start:	Rehearsal Resume:
Rehearsal End: 9:34pm	
<b>Call Times: Friday, September 9<sup>th</sup></b> <ul style="list-style-type: none"><li><b>6:00pm-7:30pm: Work Prologue</b> Hunter Thomas, Diane Snoddy, Mia McConnell, Alexis Reeves, Brianna Hammond, Chris Watts, Bryan Penn, Annalese Starzec, Hayden Salter, Emma Claire Dykes, Joleigh Bonds, Lillie Boring.</li><li><b>7:30pm-9:00pm: Work Interlude</b> Hunter Thomas, Spencer Astrow, Madison Merkel, Lauryn Green, Lauren Brendel, Blake Johnson, LaBorn Brown, Sam Perry, Mia McConnell, Alexis Reeves, Brianna Hammond, Chris Watts, Bryan Penn, Annalese Starzec, Hayden Salter, Emma Claire Dykes, Joleigh Bonds, Lillie Boring.</li></ul>	<b>Rehearsal Notes:</b> <ul style="list-style-type: none"><li>6:00pm-6:45pm: Learn Epilogue Music</li><li>6:50pm-7:50pm: Learn Epilogue Music (Full Company)</li><li>7:50pm-8:10pm: Epilogue Movement</li><li>8:20pm-9:34pm: Epilogue Movement Cont.</li></ul>
<b>Fittings: Friday, September 9<sup>th</sup></b> <ul style="list-style-type: none"><li>Blake Johnson (3:00pm-4:00pm)</li></ul>	<b>Misc.:</b> <ul style="list-style-type: none"><li><b>As a reminder, your off-book date is Sunday, September 11<sup>th</sup></b></li><li><b>Headshots and bios are due TOMORROW!! Please get them to me by the start of rehearsal tomorrow!</b></li></ul>

*Imaginary  
Invalid*

# Cast Report

09/14/2022



College of  
Arts & Sciences  
Theatre and Dance

Rehearsal Start: 6:00pm	
Rehearsal Break: 7:20pm	Rehearsal Resume: 7:30pm
Rehearsal Break: 8:49pm	Rehearsal Resume: 8:59pm
Rehearsal Start:	Rehearsal Resume:
Rehearsal End: 9:53pm	
<b>Call Times: Thursday, September 14<sup>th</sup></b> <ul style="list-style-type: none"><li>• 6:00pm-10:00pm: Full Run</li></ul> ALL CALLED	<b>Rehearsal Notes:</b> <ul style="list-style-type: none"><li>• 6:00pm-7:06pm: Work Opera Music</li><li>• 7:06pm-7:20pm: Work Epilogue Music</li><li>• 7:00pm-8:02pm: Work Epilogue Music cont.</li><li>• 8:02pm-8:49pm: Work Epilogue Movement</li><li>• 8:59pm-9:53pm: Work Epilogue Movement cont.</li></ul>
<b>Fittings:</b> <u>Thursday, September 15<sup>th</sup></u> LaBorn Brown (2:00pm-2:30pm) (Wig) Sam Perry (2:30pm-3:00pm) Chris Watts (3:30pm-4:15pm) Trinity Ross (4:15pm-5:00pm) <u>Friday, September 16<sup>th</sup></u> Diane Snoddy (1:30pm-2:00pm) Lauren Brendel (2:00pm-3:00pm) Mia McConnell (3:30pm-4:00pm) Sam Perry (4:00pm-4:30pm)	<b>Misc.:</b> <ul style="list-style-type: none"><li>• Please make sure you are staying quiet in the house while we are working in rehearsal. You are welcome to do homework, but there should be no whispering or talking unless it is show related, as it is very distracting!</li><li>• Keep an eye out for fittings this week! Every cast report will include the two days following the night the report is sent out!</li></ul>

*Imaginary  
Invalid*

# Cast Report

09/19/2022



College of  
Arts & Sciences  
Theatre and Dance

Rehearsal Start: 6:00pm	
Rehearsal Break: 7:20pm	Rehearsal Resume: 7:30pm
Rehearsal Break: 8:50pm	Rehearsal Resume: 9:00pm
Rehearsal Start:	Rehearsal Resume:
Rehearsal End: 9:54pm	
<b>Call Times: Tuesday, September 20<sup>th</sup></b> <ul style="list-style-type: none"><li><b>6:00pm-8:00pm: Work Act 2 Scene 11-12</b> Hunter Thomas, Lauryn Green, Lauren Brendel, Spencer Astrow, Madison Merkel, Blake Johnson, Trinity Ross, Dalton Causey, Sam Perry, LaBorn Brown, Diane Snoddy, Mia McConnell, Alexis Reeves, Annalese Starzec, Hayden Salter, Emma Claire Dykes, Chris Watts, Bryan Penn, Joleigh Bonds, Lillie Boring, Brianna Hammond</li><li><b>8:00pm-9:00pm: Work Act 2 Scene 13</b> Hunter Thomas, Lauryn Green, Madison Merkel, Lauren Brendel, Dalton Causey, Trinity Ross, Sam Perry, Emma Claire Dykes, Annalese Starzec, Mia McConnell, Bryan Penn, Alexis Reeves.</li><li><b>9:00pm-10:00pm: Work Act 1 Scenes 14-15</b> Hunter Thomas, Madison Merkel, Lauryn Green, Lauren Brendel, Trinity Ross, LaBorn Brown, Sam Perry, Annalese Starzec, Emma Claire Dykes, Mia McConnell, Alexis Reeves, Chris Watts.</li></ul>	<b>Rehearsal Notes:</b> <ul style="list-style-type: none"><li>6:00pm-6:10pm: Chair Introduction</li><li>6:10pm-6:54pm: Work Act 1 Scene 5</li><li>6:54pm-7:04pm: Work Act 1 Scene 6</li><li>7:04pm-7:20pm: Work Act 1 Scene 7</li><li>7:30pm-8:03pm: Work Act 1 Scene 8</li><li>8:03pm-8:31pm: Work Act 1 Scene 9</li><li>8:31pm-8:50pm: Work Act 1 Scene 10</li><li>9:00pm-9:54pm: Work Act 1 Scene 11</li></ul>
<b>Fittings:</b> <ul style="list-style-type: none"><li>Nothing, Thank you!</li></ul>	<b>Misc.:</b> <ul style="list-style-type: none"><li>Arts management will be coming in throughout the week to take rehearsal photos!</li></ul>

Marissa Council  
Stage Manager

# The Imaginary Invalid Performance Report



Day: Thursday	Date: 10.13.2022	<b>Weather/Audience/FOH:</b> <ul style="list-style-type: none"> <li>The weather was grew cooler throughout the night. We had one patron enter the house around 5:30pm. Can we please make sure house is locked after classes? A more steady and larger flow picked up 15 minutes after house open. We had a very electric crowd tonight! We had a 15-minute hold due to some technical issues.</li> </ul>
Performance Start: 7:45	Performance End: 9:42	
Total Run Time: 1 hr and 38 mins.		
<b>General Performance Notes:</b> <ul style="list-style-type: none"> <li>The power went out in the booth during preshow. When it came back up, the M-Audio rack would not power back on. We called Matt Reynolds and were able to find a solution. Matt arrived during the show to attempt to find a better solution.</li> </ul>		<b>Absent, Ill, Accidents:</b> <ul style="list-style-type: none"> <li>Nothing, Thank you!</li> </ul>
		<b>Props &amp; Scenery:</b> <ul style="list-style-type: none"> <li>The bell isn't ringing.</li> </ul>
		<b>Lighting &amp; Projections:</b> <ul style="list-style-type: none"> <li>Nothing, Thank You!</li> </ul>
<b>Costumes:</b> <ul style="list-style-type: none"> <li>Take a look at Dalton's pants. I'm not sure if it was his belt or one of the pleats on his pants that came loose on stage.</li> <li>There are runs in Trinity's tights.</li> </ul>		<b>Sound:</b> <ul style="list-style-type: none"> <li>Can we look at solutions for sound tomorrow?</li> </ul>
<b>Notices, Office Notes:</b> <ul style="list-style-type: none"> <li>Nothing, Thank you for everything!</li> </ul>		<b>Misc.:</b> <ul style="list-style-type: none"> <li>Nothing, Thank you!</li> </ul>



10/14/2022

Performance #: 3	
Performance Start: 7:39pm	Performance End: 9:35pm
House Count:	
<b>Call Times: Wednesday, October 19<sup>th</sup></b> 6:00pm <b>ALL CALLED</b> 6:45pm <b>Safety Call</b> 7:30pm: <b>GO</b>	<b>Performance Notes:</b> <ul style="list-style-type: none"><li>• The show ran 1hr, 38 mins</li><li>• The show was lovely. You all did amazing! Good job everybody!</li></ul>
<b>Question of the Day:</b> <ul style="list-style-type: none"><li>• What is your favorite part of the show and why? (You do not necessarily have to be in it)</li></ul>	<b>Misc.:</b> <ul style="list-style-type: none"><li>• Cast: <b>PLEASE DO THE SHOW WE REHEARSED!!</b> This means adding extra add-libs, etc. If it was not approved by Kelley in rehearsals, please don't do it! We want to give each audience the same experience!</li><li>• All: Have a great few days off! Please stay safe, take care of yourselves, and Roll Tide!</li></ul>

# **Imaginary Invalid Blocking Key**

## **Characters:**

**A- Argan**

**B- Beliene**

**T- Toinette**

**Q- Angelique**

**DB- de Bonnefoi**

**CE- Cleante**

**CD- Claude de Aria**

**DP- Dr. Purgeon**

**F- Fleurant**

**S1- Ensemble Servant 1**

**S2- Ensemble Servant 2**

**S3- Ensemble Servant 3**

**S4- Ensemble Servant 4**

**S5- Ensemble Servant 5**

**S6- Ensemble Servant 6**

**S7- Ensemble Servant 7**

**S8- Ensemble Servant 8**

**S9- Ensemble Servant 9**



## **Symbols:**

**X- Cross**

**DS- Downstage**

**US- Upstage**

**DL- Downstage Left**

**DR- Downstage Right**

**SR- Stage Right**

**SL- Stage Left**

**UR- Upstage Right**

**UL- Upstage Left**

**C- Center stage**

**Ent- Enter**

**Ext- Exit**

**→- To**

**Win- Window**



**P- Pick Up**



**S- Stand**

**S- Sit**



**Plat- Platform**



**- Chair**



**-Curtain**



**-Archway**



**-Around**



**-Circle**



( ARGAN is stuck between two opposing needs-the need to remain an invalid and the need to go to the loo. TOINETTE taunts him with his stick)

ARGAN: Give me that! YOU-

TOINETTE: -witch?

ARGAN: BITCH!!

TOINETTE: Not good enough-I need two syllables.

ARGAN: Battle-axe! Hell-cat!

TOINETTE: (Giving him his stick) I'll accept that. At least all those. enemas make certain you get your exercise!

ARGAN: Uh-oh ...

TOINETTE: Would you be needing the chamber pot?

ARGAN: It isn't my bowels. It's my heart!!

TOINETTE: You do get the two mixed up, sir.

ARGAN: I can't breathe! I'm DYING!!!

#### Scene Four

(ARGAN, BELINE, TOINETTE)

BELINE: (Rushing in. Thunder) You're dying???

ARGAN: Beline!!! My wife! Come to me. This wicked woman was saying awful, awful things.

BELINE: Toinette?

TOINETTE: Yes, Madame.

BELINE: Were you upsetting my husband?

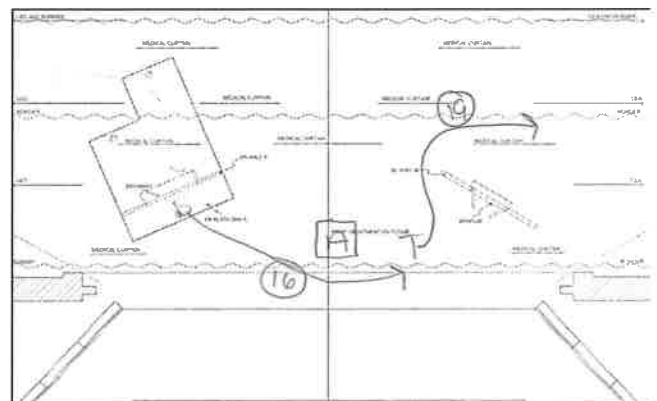
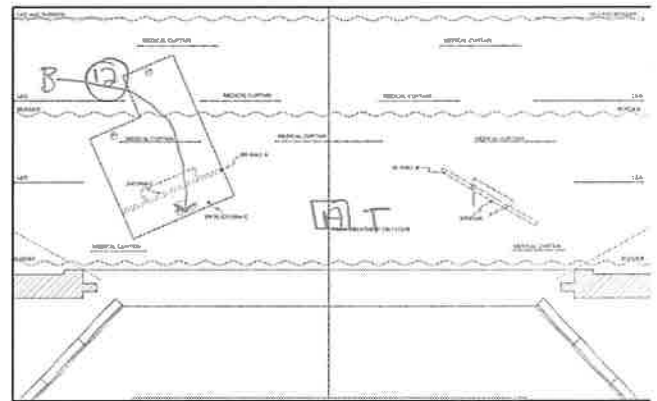
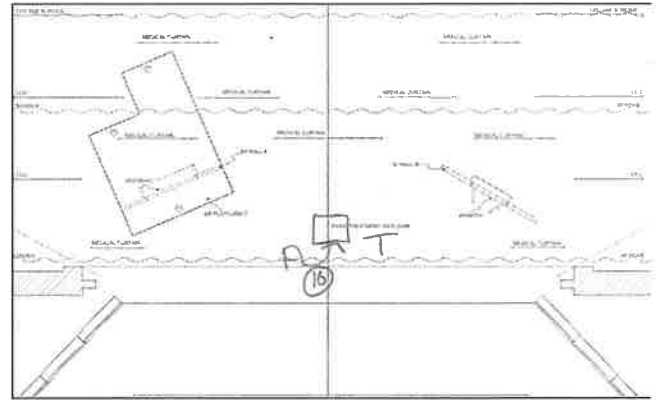
TOINETTE: No, Madame. He manages to do that by himself.

(TOINETTE curtsies to BELINE and exits.)

BELINE: How's my baby boy?



1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_
6. \_\_\_\_\_
7. \_\_\_\_\_
8. TG → stick → A
9. A put stick away
10. A collapse into T
11. \_\_\_\_\_
12. B Ent n
13. B put purse in SR T
14. \_\_\_\_\_
15. \_\_\_\_\_
16. B x → T, D soft
17. \_\_\_\_\_
18. T curtsy
19. T Ext SL
20. \_\_\_\_\_
21. \_\_\_\_\_
22. \_\_\_\_\_



Notes:



ARGAN: Fear?

BELINE: Fear that I may lose you at any moment.

ARGAN: It could happen. So quickly!

BELINE: But what if you didn't die? If you were, god forbid, incapacitated, unable to, god forbid, speak, then how could I, god forbid it should ever happen, give you what you need?

ARGAN: But you can always give me what I need, my scrumptious brioche. You are the yeast that makes me rise. (fart)

BELINE: Sweetums, you and I know my "yeast" hasn't been the problem and for some time now. We've been eating a lot of flat bread lately, haven't we? Oh, how can I even consider firing up the oven for our mutual -I've run out of baking metaphors, darling-

ARGAN: "Strudel" -our mutual strudel-layers of pastry with butter lathered into each fold, and the occasional raisin or nut

BELINE: (Rebuffing his affection) -not now, cupcake, Mummy's worrying-

ARGAN: I feel shut out of the kitchen. I haven't been in the kitchen for such a long time ..

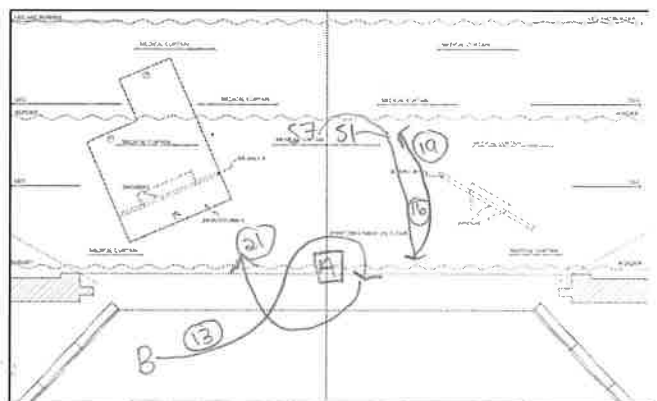
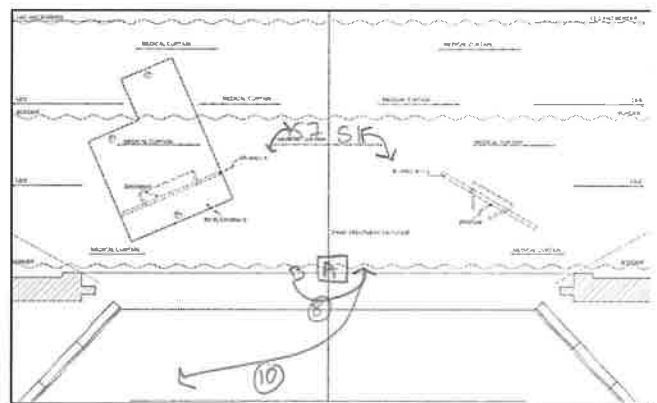
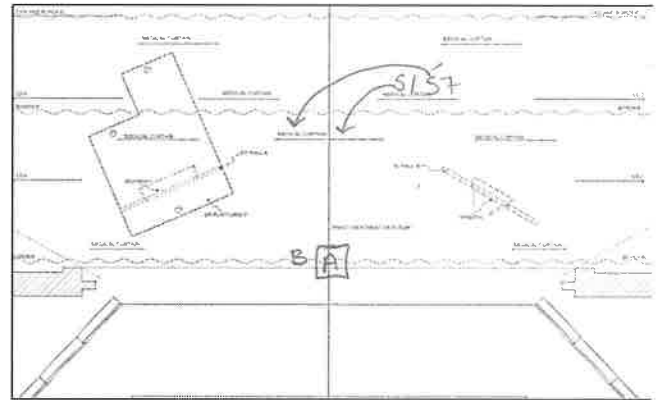
BELINE: And you've been missed. I have pined for it, so the mixing, the whipping, the frothing, the folding in of ingredients, even the washing up -yet I cannot realize my dreams of those sweet moments with you because of this burden of fear-including my greatest fear the uncertain future of you-our-beloved daughter Angelique

ARGAN: I have the perfect solution.

BELINE: You're finally sending Angelique to a convent. That's wonderful because she is not of an amorous nature. We women can tell these things about each



1. B giving A meds throughout
2. \_\_\_\_\_
3. S1 x → C SSS
4. S7 x → C SSS
5. S1 lean out
6. S7 lean out
7. S1/S7 pop back
8. Bx ↘ t, land SL
9. A kiss B hand
10. B x DR
11. \_\_\_\_\_
12. \_\_\_\_\_
13. Bx → A, playing w/ glove
14. S1/S7 peek & C SSS
15. B throw gloves UL
16. S1/S7 grab gloves
17. B B in front of A
18. \_\_\_\_\_
19. S1/S7 hide behind C SSS
20. \_\_\_\_\_
21. B out → DL
22. \_\_\_\_\_



Notes:



silverware-no! <sup>1</sup>I've come to a decision, my little tomato-  
don't worry. ~~BEFORE~~ another step is taken towards the  
marriage of my daughter, I shall draw up a will, giving you  
everything. <sup>2</sup>Then let anyone tell you that you have no  
power in this household!

BELINE: Oh, oh, oh, <sup>5</sup>darling! Really? Oh, that is so  
wonderful.

ARGAN: Your devotion to me is breaking my heart. I  
can't bear for you to be in such a state, for one moment  
longer. If only we had a notary- (sound)

(Scene Four proceeds without a break into the following  
Scene.)

### Scene Five

( ARGAN, BELINE, DE BONNEFOI, TOINETTE)

(TOINETTE enters with MONSIEUR DE  
BONNEFOI.) <sup>9</sup><sup>10</sup>

TOINETTE: Monsieur; Madame-

DE BONNEFOI: Bonjour!

BELINE: (To ARGAN) Lammikins! <sup>11</sup>Look who came by  
for a visit? My dear friend Monsieur de Bonnefoi, the  
notary! <sup>13</sup>

(TOINETTE wants to stay to see what's brewing.)

BELINE: That will be all, Toinette! <sup>14</sup><sup>16</sup>

(TOINETTE exits. BELINE speaks to DE  
BONNEFOI.)

BELINE: We, that is, my husband could use your advice. <sup>17</sup>

DE BONNEFOI: <sup>18</sup>I am here on a social visit, but since  
your wife is an intimate friend of mine, <sup>21</sup>I can, perhaps,  
agree to-

ARGAN: Oh, sir, I would appreciate it so much if you  
could just settle my wife's mind as to the future of my  
estate were I to- <sup>22</sup>



1. A send S1 off

2. S1/S7 Ext SR

3. \_\_\_\_\_

4. \_\_\_\_\_

5. Bx → A

6. \_\_\_\_\_

7. \_\_\_\_\_

8. \_\_\_\_\_

9. DB Ent  $\cap$ , land in front of plat.

10. T Ent  $\cap$ , move SR lt for DB

11. Bx  $\curvearrowright$  A

12. \_\_\_\_\_

13. DB sit in lt

14. T x DS  $\curvearrowright$  land behind CSSS

15. \_\_\_\_\_

16. Bx → DB

17. B place hand on DB shoulder

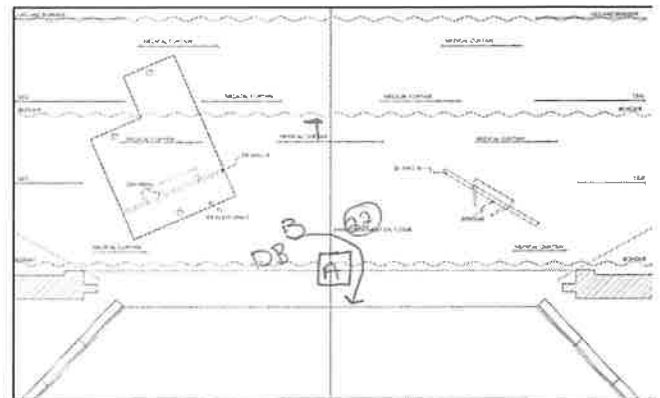
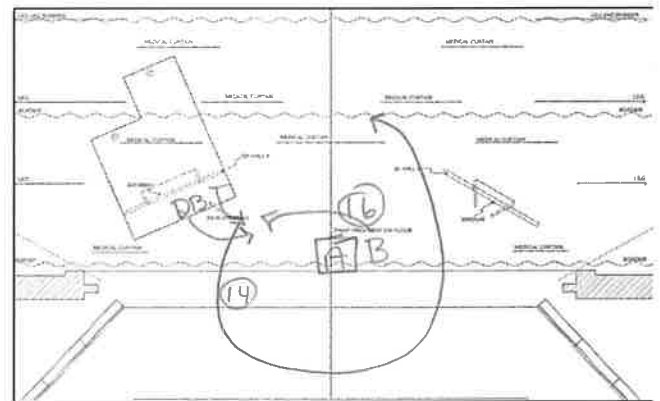
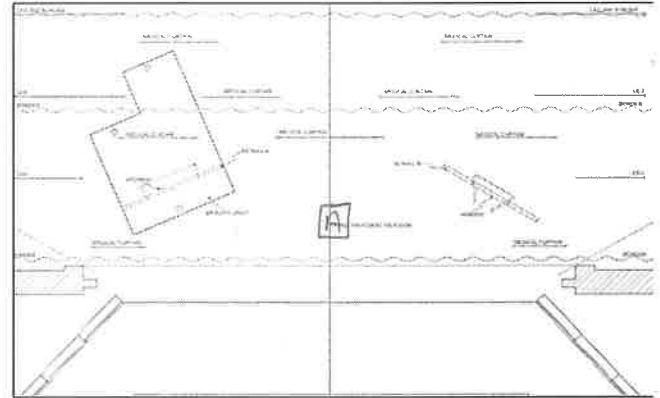
18. \_\_\_\_\_

19. \_\_\_\_\_

20. \_\_\_\_\_

21. \_\_\_\_\_

22. B x DL



Notes:



BELINE: <sup>1</sup>No, no! I will have nothing to do with all that-that-however much money you said it was-

ARGAN & DE BONNEFOI: Twenty thousand francs.

BELINE: Don't speak to me of it, I beg you, whether or not it is locked away wherever you said-

ARGAN: In my room.

DE BONNEFOI: In the secret vault.

BELINE: No, I don't want to know anything, even the amounts of the two bills.

ARGAN: One is for four thousand, and the other is for sixteen thousand francs.

BELINE: <sup>9</sup>All the wealth in the world, my soul, is nothing to me compared to you.

DE BONNEFOI: <sup>13</sup>(To ARGAN) Shall we draw up the will? As soon as I notarize it, it will be legal. And then may you rest in peace. That is, may you be at peace.

ARGAN: Yes, sir. But we shall be more comfortable in my own little study. Help me, my love. <sup>5</sup>

BELINE: We will go <sup>16</sup>gently. It would a terrible thing if that delicate heart of yours were to stop before-

ARGAN: Before?

(BELINE' s brain is working very fast to find a way to cover what just was an admittance of her real motives.)

BELINE: Before <sup>17</sup>

DE BONNEFOI: Before ...

BELINE: <sup>18</sup>... before we have time to enjoy our love free of my worries about my future. <sup>19</sup>

ARGAN: After we do this, my dove-no more of your headaches. Isn't that right, my little love button. <sup>20</sup>

(DE BONNEFOI, ARGAN & BELINE exit as TOINETTE enters)





1. B/DB x DC

2. \_\_\_\_\_

3. \_\_\_\_\_

4. \_\_\_\_\_

5. \_\_\_\_\_

6. \_\_\_\_\_

7. \_\_\_\_\_

8. \_\_\_\_\_

9. Bx → A

10. \_\_\_\_\_

11. \_\_\_\_\_

12. \_\_\_\_\_

13. DBx → A

14. \_\_\_\_\_

15. B help A ↗

16. B G → A stick

17. B step DS

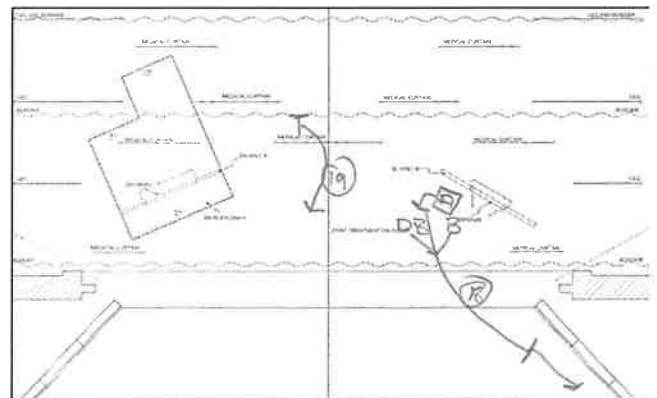
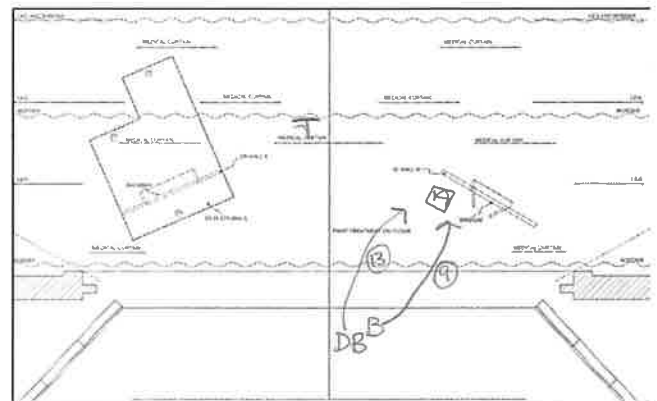
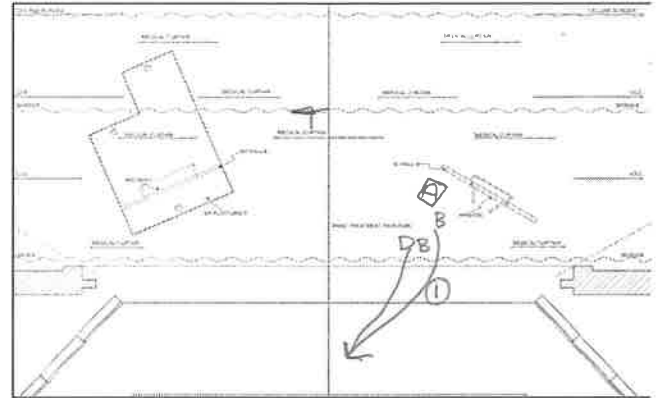
18. A/B/DB Ext SL vom

19. T Ent Middle CSSC

20. \_\_\_\_\_

21. \_\_\_\_\_

22. \_\_\_\_\_



Notes:



Scene Seven

(BELINE, DE BONNEFOI)

BELINE: I don't believe it. (3)

DE BONNEFOI: It was an honest mistake.

BELINE: What kind of notary forgets his notary seal?

DE BONNEFOI: A very bad notary, who deserves to be punished. (6)

BELINE: If you ever want to be punished again you'll go get it. Now! (7)

(DE BONNEFOI exits)

BELINE: And I shall set into motion a series of provocations, which will ensure that the sealing of his will shall also seal his fate. (She exits.) (14)

Scene Eight

(CLEANTE, TOINETTE)

(CLEANTE enters, crawling through the upstage window. (15)  
He is in cape and mask)

TOINETTE: Excuse me, sir? Sir?

What are you doing?

CLEANTE: I'm in disguise.

TOINETTE: Really.

CLEANTE: I must see her. I must see her. I can't bear it any longer. Does she love me?? That's what I must know. I can't live another second without knowing. (18)

TOINETTE: Cleante! (21)

CLEANTE: Yes, Cleante, the man who loves Angelique and loved her from the moment I saw her at the play.



1. B/DB Ent SL Vom

2. \_\_\_\_\_

3. B/DB land C

4. \_\_\_\_\_

5. \_\_\_\_\_

6. PB step into B

7. B upon DB

8. \_\_\_\_\_

9. DB Ex + A

10. \_\_\_\_\_

11. B Ex + → CSS

12. \_\_\_\_\_

13. \_\_\_\_\_

14. CE Climb → Wire

15. T ↗

16. \_\_\_\_\_

17. \_\_\_\_\_

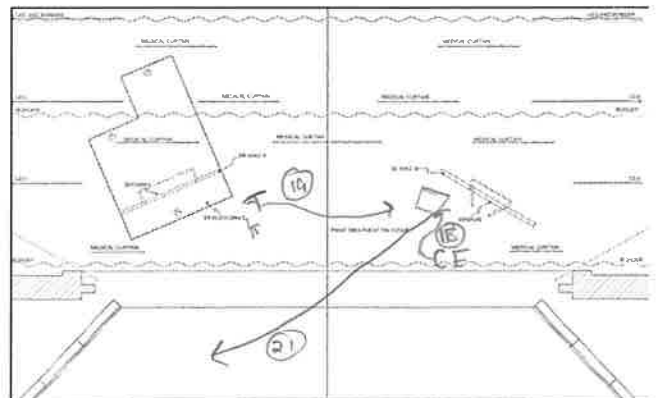
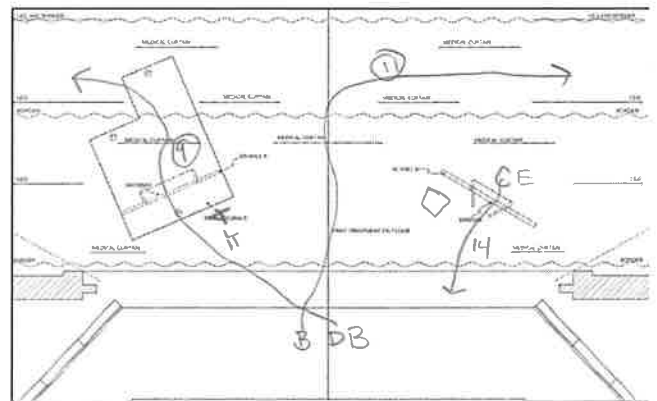
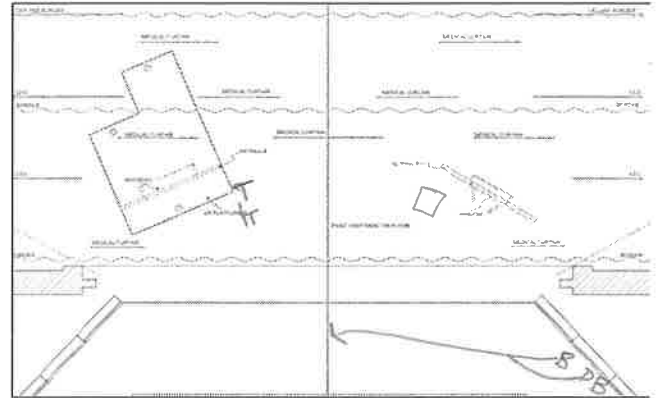
18. CE lay across AH

19. T x → CE

20. \_\_\_\_\_

21. CE ↗, x DR

22. \_\_\_\_\_



Notes:



CLEANTE: <sup>①</sup>Sir, it could be disturbing <sup>②</sup>music. And you should have nothing to disturb you in your state of ill health.

ARGAN: I like you, young man. (To TOINETTE) Fetch my darling wife.

TOINETTE: But, Sir-

ARGAN: Go! I'm feeling weak and need her. To lean on.

TOINETTE: Oh, yes, master. (She exits.) <sup>④</sup>

### Scene Ten

(ANGELIQUE, ARGAN, CLEANTE)

ARGAN: <sup>⑦</sup>Angelique! Your music teacher sent over this young man. <sup>⑪</sup>

ANGELIQUE: (Recognizing CLEANTE) Oh heavens!

ARGAN: What is the matter? Why this surprise?

ANGELIQUE: It is ....

ARGAN: What is it, my dear?

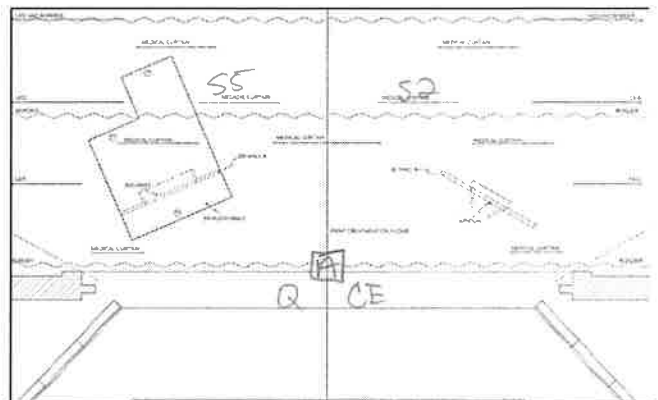
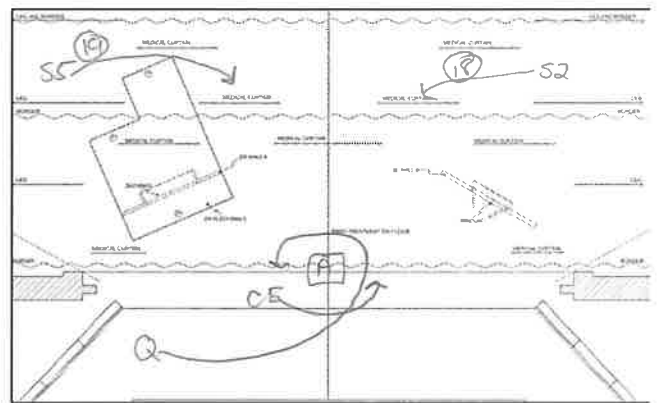
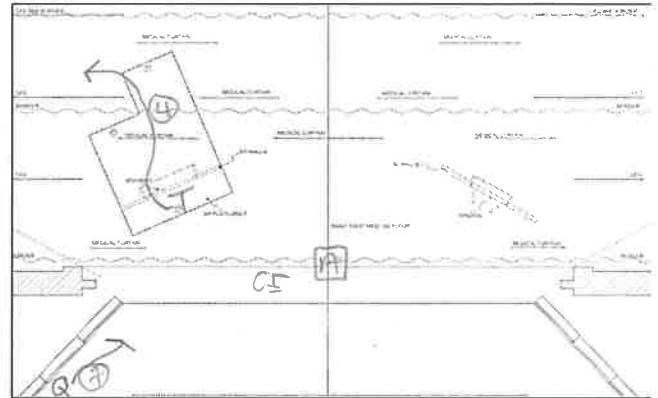
ANGELIQUE: It is such a strange coincidence. ARGAN: How? You haven't met, have you?

ANGELIQUE: <sup>⑭</sup>Yes! <sup>⑮</sup>No! CLEANTE: <sup>⑭</sup>No! <sup>⑮</sup>Yes!

ANGELIQUE: <sup>⑰</sup>In a dream. Last night. I dreamt last night that I was in the greatest trouble imaginable, and that someone came, and I asked him to help me, and immediately <sup>⑱</sup>he saved me from this greatest trouble <sup>⑲</sup>imaginable I was in. And he looked exactly like this gentleman. <sup>⑳</sup>And my surprise, yes, my surprise was because of how very great it is to meet, unexpectedly, on my coming in here, him of whom I had been dreaming all night.



1. CE look @ T
2. CE quick look @ A
3. \_\_\_\_\_
4. T Ext A
5. \_\_\_\_\_
6. \_\_\_\_\_
7. Q Ent SR Vom
8. CE x DL
9. \_\_\_\_\_
10. \_\_\_\_\_
11. Q Stop, instage of vom wall
12. \_\_\_\_\_
13. \_\_\_\_\_
14. Q up, CE down
15. Q down, CE up
16. \_\_\_\_\_
17. Q ↻ A, CE counter
18. S2 Ent SL, Land CLSSS, Flower mime
19. S5 Ent SR, Land CR SSS, Flower mime
20. \_\_\_\_\_
21. S2/S5 ↗, turn out
22. \_\_\_\_\_



Notes:



CLEANTE: <sup>2</sup> It gives me great happiness to occupy your thoughts whether sleeping or waking, and my delight would be great indeed if you were in any trouble out of which you would think me worthy of delivering you and one can't help but wonder if your feelings are present in your dreams.

ARGAN: <sup>5</sup> You have strayed from the subject of music, sir, and are into the unreliable and foofy world of dreams. I <sup>4</sup> won't pay for foofiness, sir. I will only pay for music education.

### Scene Eleven

( ANGELIQUE, ARGAN, BELINE, CLEANTE, DE BONNEFOI, TOINETTE)

TOINETTE: <sup>8</sup> (To ARGAN) Sir, Doctor Purgeon and his nephews are just outside the gates. <sup>9</sup>

ARGAN: (To CLEANTE) They're here! Sir, I am about to marry off my daughter to a fine young man I've never laid eyes on! Nor has she! Isn't it exciting?

CLEANTE: <sup>13</sup> Marry? <sup>14</sup> Marry? <sup>15</sup> Ah! <sup>16</sup> What a merry event. <sup>17</sup> Yes, merryful, cheerful, happy ... thing. And I am what is the word? <sup>18</sup> Overcome. Yes. Greatly. To witness such an important event in your daughter's life.

ARGAN: He's the nephew of a brilliant doctor, and the marriage will take place in four days.

CLEANTE: Four days! <sup>21</sup> <sup>22</sup>

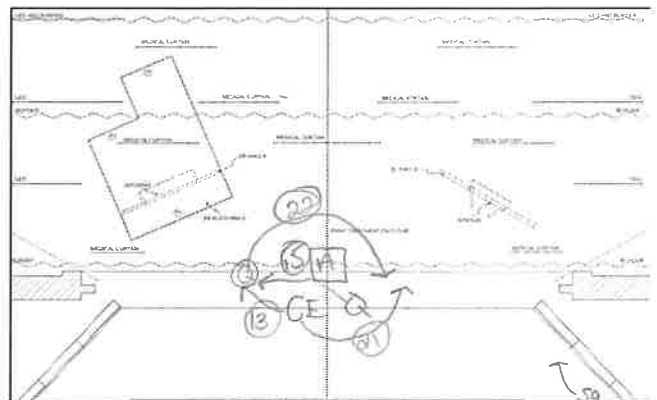
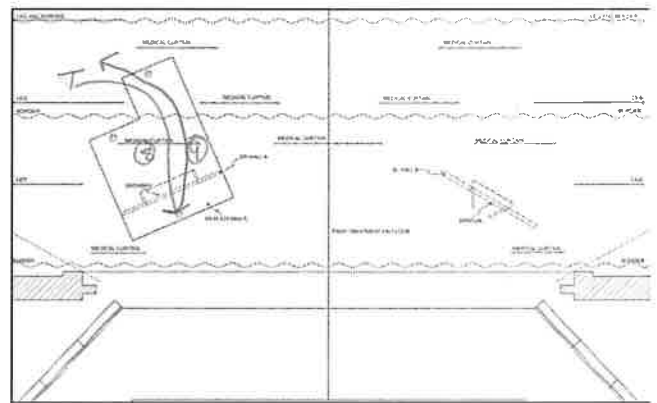
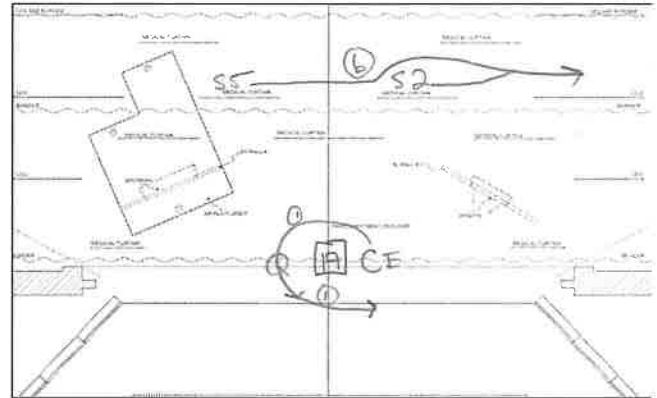
ARGAN: <sup>19</sup> H, is so touching to see you express your joy in such a way. <sup>20</sup> Artistic! Please tell her music teacher that he has to be at the wedding.

CLEANTE: I'll tell him.

ARGAN: And you're invited, too, of course. <sup>19</sup> Oh, I am so happy, I feel like singing. Oh, If I only knew a tune.



1. CE keep ↻, Q follow
2. \_\_\_\_\_
3. CE mime flower
4. Q "take" flower, smell it
5. A ↗ CE up
6. S5/S2 Ext SL
7. \_\_\_\_\_
8. T Ent O
9. T Ext O
10. \_\_\_\_\_
11. \_\_\_\_\_
12. \_\_\_\_\_
13. CE fall
14. A hold smelling salts for Q
15. Q run → CE
16. CE sit up
17. CE stumble SR
18. CE ↗
19. S9 Ent SL vom
20. \_\_\_\_\_
21. CE begin to fall
22. Q run → catch CE



Notes:



~~anyplace but here!~~

CLEANTE: (Musically incompetent, but giving it his all) ①

Four days is all I can think of.

I must keep singing or he'll see that I'm not a music  
teacher

I can barely carry a tunc but I am loud

And I have vibrato ⑤

Aahhhh- ⑥

~~But I still haven't found out if she loves me~~

Does she love me?

Does she love me?

I can't leave ⑦ until I know. ④

BELINE: I must keep all the money only first I have to  
get it. Yes, I have to have the money ⑧

DE BONNEFOI: Me too! ⑨

BELINE: You'll get some of it.

We cannot pay this dowry for her ⑩ to be wed.

DE BONNEFOI: ~~Instead~~ we'll split the money halvesies like  
we said.

BELINE & DE BONNEFOI: ⑬ ⑭

We will dump her in a convent ~~in the country~~

Which is just as good as dead ⑫

TOINETTE: Sir, they are outside ⑮ ⑯

ANGELIQUE: Oh, where can I hide? ⑰

ARGAN: You're going to be a bride!

DE BONNEFOI: I will not be denied!

BELINE: There will not be a dowry!

ARGAN: I must make my greeting flowery! ⑱

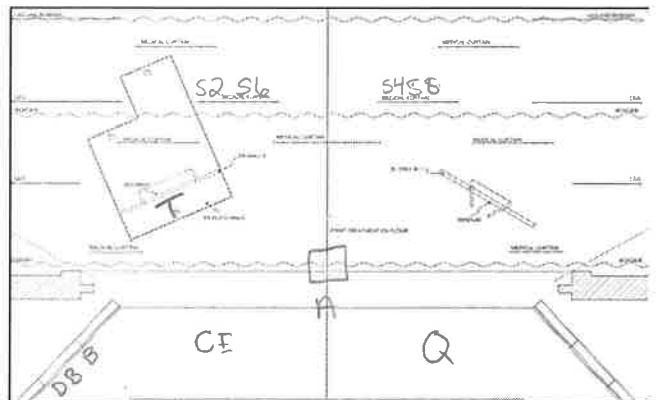
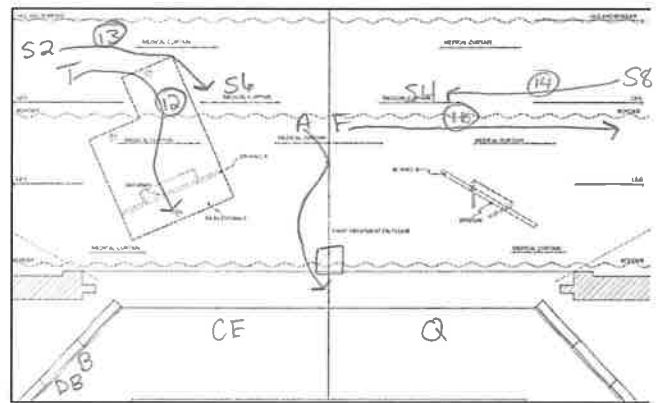
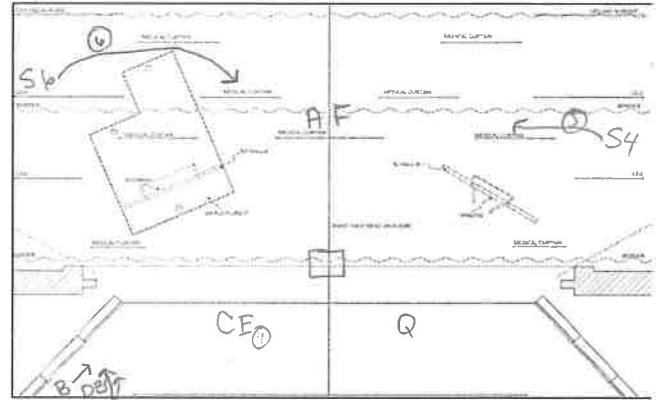
ANGELIQUE: I will not be a nun! ⑲

CLEANTE: Is my heart to be brok-UN? ⑳





1. A/F position 2
2. \_\_\_\_\_
3. \_\_\_\_\_
4. CE R
5. S4 Ent SL → LCSSS w/rose
6. S6 Ent SR → RCSSS w/rose
7. B Ent SR Vom
8. DB Ent SR Vom
9. B push DB off
10. DB Ent SR Vom
11. \_\_\_\_\_
12. T Ent O
13. S2 Ent SR → RCSSS
14. S8 Ent SR → LCSSS
15. A → CSSS
16. F Ext SL
17. S2/S4/S6/S8 ropemime, start SL
18. \_\_\_\_\_
19. \_\_\_\_\_
20. Q ↗
21. CE ↗
22. \_\_\_\_\_



Notes:

Position 2: A on floor, F in front of A  
Position 3: F hold A in lean



CLAUDE DE ARIA: It's hot in here. Claude is <sup>1</sup> hot. Is anyone else hot? <sup>2</sup>

DOCTOR PURGEON: He's very sensitive to temperature. <sup>3</sup>

CLAUDE DE ARIA: Such a rapture at the sight of your beauty-

DOCTOR PURGEON: Keep going.

CLAUDE DE ARIA: That Claude cannot turn away as the heliotrope stares at the sun all day and at night bows its head over your abundant garden where all its seeds will fall and rise--

TOINETTE: (To CLAUDE DE ARIA) Shall I get you a cold drink, sir?

DOCTOR PURGEON: His mastery of the language overwhelms him at times.

ARGAN: A fine showing, indeed. Welcome, Claude.

(Introducing CLEANTE) My daughter's music teacher. Well, actually, his substitute. <sup>4</sup>

CLEANTE: Sir.

ARGAN: Monsieur. Would you like to add to the praise? <sup>5</sup>

(ARGAN expects CLEANTE to compliment CLAUDE DE ARIA.)

CLEANTE: One wonders if, perhaps, you should give up doctoring and devote your life to public speaking.

ARGAN: (To TOINETTE) Chairs! Chairs for everybody! <sup>3-17</sup> <sup>16</sup>

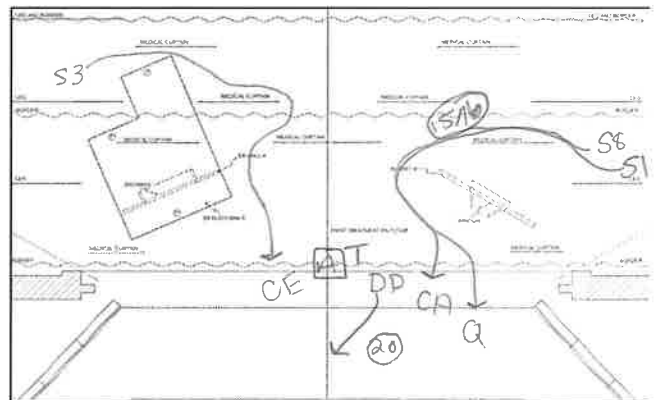
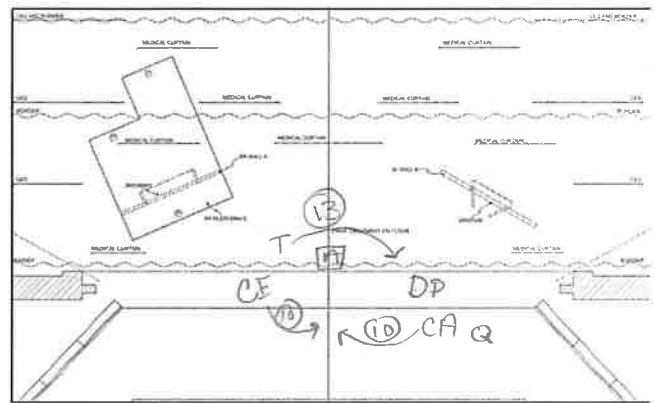
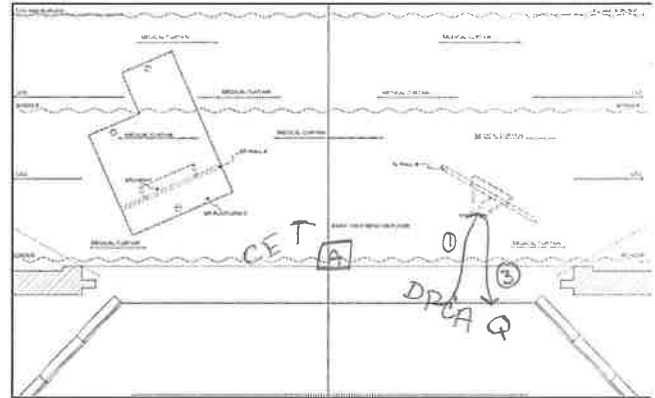
(Servants bring chairs.)

ARGAN: (To DOCTOR PURGEON) You see, madame, that everybody admires your nephew, and I think you very fortunate in being the aunty of such a fine young man. <sup>19</sup>

DOCTOR PURGEON: Monsieur, <sup>20</sup> it is as a doctor, that I have diagnosed Claude as being the unusual specimen you see before you. With an intellect unburdened by a



1. DP move CA → Win
2. DP Fan win 3x
3. CA/DP x → Q
4. \_\_\_\_\_
5. \_\_\_\_\_
6. \_\_\_\_\_
7. \_\_\_\_\_
8. CE step DS
9. \_\_\_\_\_
10. CE/CA x C
11. \_\_\_\_\_
12. \_\_\_\_\_
13. T moves SR fr → DP
14. S3 Ent SR w/ fr for CE
15. S8 Ent SL w/ fr for Q
16. S1 Ent SL w/ fr for CA
17. All S, CA perch on fr back
18. T roll up carpet
19. DP<sup>↑</sup>, correct CA
20. DP x DS
21. \_\_\_\_\_
22. \_\_\_\_\_



Notes:



BELINE: How could Angelique do such a thing! How disloyal! How-how evil, yes, evil!

ARGAN: That is forbidden! Doctor Purgeon will cancel the wedding if he hears about that (6)

(DOCTOR PURGEON enters with MONSIEUR FLEURANT.)

DOCTOR PURGEON: I cannot believe what I've just heard!

TOINETTE: Too late.

DOCTOR PURGEON: You rejected the enema that my hard-working, devoted apothecary spent hours preparing?

ARGAN: It was a mistake. I'll take it now. (8)

MONSIEUR FLEURANT: Now? Now? (11)

DOCTOR PURGEON: Don't you understand anything?

MONSIEUR FLEURANT: The enema is spoiled!!

DOCTOR PURGEON: It must be taken at exactly the right time or it goes bad!!

ARGAN: Enemas go ... bad?

DOCTOR PURGEON: A late enema is a bad enema, Monsieur.

MONSIEUR FLEURANT: Once beautiful and ready to serve, now past its prime and spoiled. It's such a waste!!! (16) (17) (19)

(MONSIEUR FLEURANT begins to sob as he extrudes the contents of the enema on the floor. TOINETTE cleans it up.)

ARGAN: But-but-I'll just pay for another-

DOCTOR PURGEON: I have an idea. Why don't you let the other doctor call her apothecary?

ARGAN: What other doctor? Whose apothecary? (20)

MONSIEUR FLEURANT: Other apothecary? So, Monsieur Argan, you have been unfaithful to me!! You have



1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

4. \_\_\_\_\_

5. \_\_\_\_\_

6. DP/F Ent A

7. \_\_\_\_\_

8. A bend over, bump B US

9. \_\_\_\_\_

10. \_\_\_\_\_

11. DP x → A, spank him

12. \_\_\_\_\_

13. \_\_\_\_\_

14. A turn around

15. \_\_\_\_\_

16. F fall, DP follow

17. Tx → F, Cleanup enema, Ext SRVom

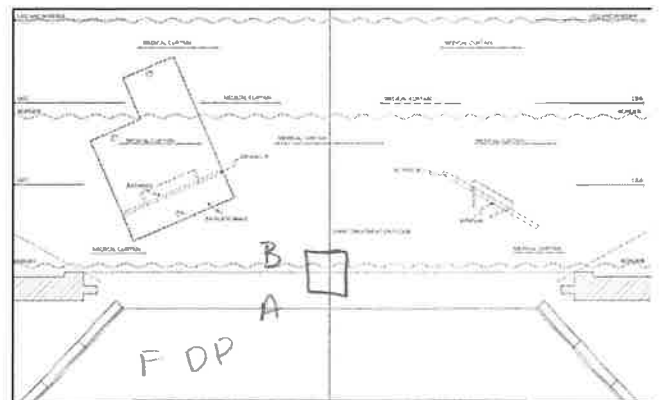
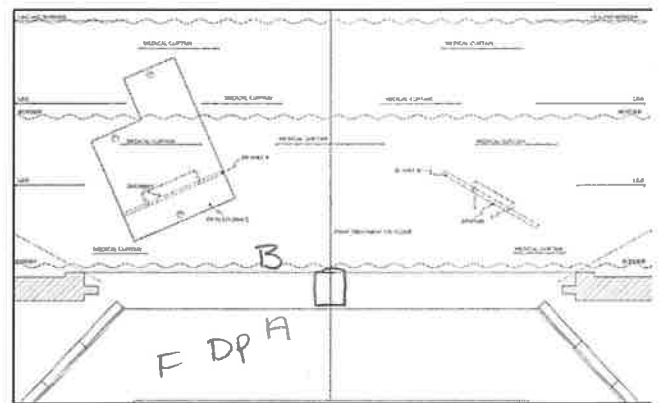
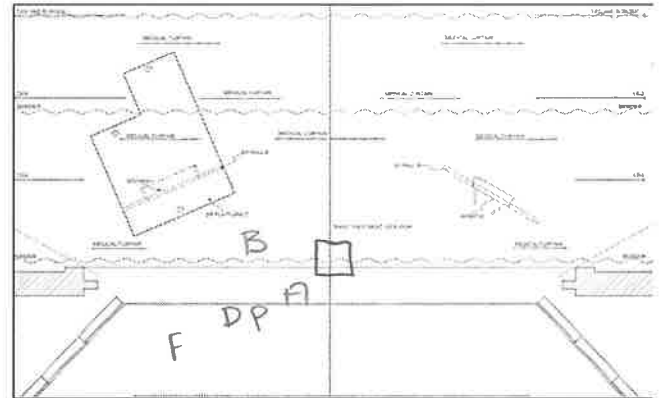
18. \_\_\_\_\_

19. A B

20. \_\_\_\_\_

21. F ↗, x → A

22. \_\_\_\_\_



Notes: