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Staging Through Rituals: Directorial Exploration of The Imaginary Invalid

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STAGING THROUGH RITUALS:
DIRECTORIAL EXPLORATION OF THE IMAGINARY INVALID

A Thesis Presented

by

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Theater

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DEDICATION

For Andrea,
my supportive and inspirational partner

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ABSTRACT

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MAY 2009

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This thesis describes how the experimental process of exploring ritual as a foundation for creating contemporary theater can be applied to staging a classical European play, in this case, Molière's *The Imaginary Invalid*, adapted by Constance Congdon. Based on research into the influences of *Commedia Dell' Arte* in Molière's plays, the directorial concept of "Mask and Duplicity" influenced all the artistic areas of the production and design (costume, sound, lighting and set). The process described includes the development of a physical vocabulary with the actors, exploring animal movements based on "The Dance of the Deer" (a hunting ritual from the Mayo and Yaqui traditions in Mexico), and *Commedia Dell' Arte* character archetypes. In addition, this thesis supports character analysis with research on the phases of Carnival and the structure of rites of passage (separation, transition and reintegration), and how these ritual elements were applied to the blocking and choreography of the play. As a result of the exploration and the use of ritualistic structures, The *Imaginary Invalid* had two stories happening at the same time: the public story, what the audience gets from the flow of the text; and the private story, a rite of passage that happens within the narrative of *The Imaginary Invalid.*

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INTRODUCTION

"In certain *fiestas* the very notion of order disappears. Chaos comes back and license rules. Anything is permitted: the customary hierarchies vanish, along with all social, sex, caste and trade distinctions. Men disguise themselves as women, gentleman as slaves, the poor as rich. The army, the law and the clergy are ridiculed. Obligatory sacrileges, ritual profanation is committed. Love becomes promiscuity. Sometimes the *fiesta* becomes a black Mass. Regulations, habits and costume are violated. Respectable people put away the dignified expressions and conservative clothes that isolate them, dress up in gaudy colors, hide behind a mask, and escape from themselves."
Octavio Paz[1]

"So, when you study *commedia dell'arte*, you have to decide which political line, which cultural direction you are going to take as the basis for your work."
Dario Fo[2]

In the last forty years, many directors and theater artists such as Jerzy Grotowski, Eugenio Barba, Richard Schechner, Tadashi Suzuki and others, have shown a great interest in integrating rites and elements of rituals into their plays and work. For them, the utilization of ritual elements is clear in their line of work, as is their influence in contemporary theater. Although I worked with Grotowski in one of his later phases of work called "Art as a Vehicle,"[3] my interest in integrating rituals did not originate from Grotowski and other directors, but from the profound impact that Mexican rituals had on me—principally the *pascolas*, the dance of the deer, and the *fariseos*.

My first experiences of rituals and theater go back to my early years. In the northwest of Mexico, where I was born, there is an Easter ritual called the *pascola*, which includes *la danza del venado* (the Dance of the Deer) and other regional rituals of the indigenous Mayo and Yaqui people.[4] The people associate the *pascola* rituals with the Passion and Crucifixion of Jesus Christ.[5] The *pascolas* in my community begin with a procession that congregates at the entrance of the town. A group of dancers wear animal masks, and shake rattles and shakers made from dried butterfly cocoons with

gravel inside. Some of them play drums and flutes while others dance. These dancing

ritual clowns, *los fariseos,* wear horrible masks, entertain the people of the town, and

make them laugh with jokes, mocking actions and transgressions. In some places, the

dancers stop to perform the Dance of Deer. Every Friday of Lent, the procession

stopped to dance in front of my father's store. The presence of these performers was

impressive, magical, and for some children, terrifying. When these performers came

close to me, I ran to hide from them. But after a while, I looked for a place where I

could still watch them. My fear disappeared immediately after the ritual was over, and

I, together with other children, started to play as if we were *fariseos*. We made masks,

rattles from plastic bottles, and costumes from any object or material that we could find.

We staged the ritual, imitating and repeating the dances and attitudes that we saw,

including their concentration and animal movements, especially the coyotes hunting the

deer. In re-enacting the ritual of the Dance of the Deer, and the *fariseos*, I felt I had

something important to do, something for others to witness. This experience shaped my

involvement with experimental theater, and my own questions about the function of

theater in society.

Theater director and performance theorist Richard Schechner offers definitions

of ritual that I find applicable to my creative work:

> Even to say it in one word, ritual, is asking for trouble. Ritual has been so variously
> defined – as concept, praxis, process, ideology, yearning, experience, function – that it
> means very little because it means too much. In common use, ritual is identified with
> the sacred, another slippery word. But scholars have long discussed "secular ritual."…
> Current opinions holds that the barriers between sacred and secular, like those between
> work and play, are both extremely porous and culture-specific. Rituals have been
> considered: 1) as part of the evolutionary development of animals; 2) as structure with
> formal qualities and definable relationships; 3) as symbolic systems of meaning; 4) as
> performative actions or process; 5) as experiences. These categories overlap. It is also
> clear that rituals are not safe deposit vaults of accepted ideas but in many cases dynamic

performative systems generating new material and recombining traditional actions in new ways.[6]

The challenge of applying ritual to a text is not knowing if the material will sustain a treatment of this nature, in which the ritual elements are integrated organically, without affecting the integrity of the text. Different theater projects require different approaches to integrating ritual. For example, in staging *El Sueño de Sor Juana* (2003) by Sor Juana Inés de La Cruz, I created a choreographic structure based on rites and integrated the text after. In other works, such as *The Hungry Woman* (2008) by Cherrie Moraga, the text includes explicit references to rituals.

In this thesis, I will describe how the experimental process of exploring ritual as a foundation for creating contemporary theater can be applied to staging a classical European play, in this case, Moliere's *The Imaginary Invalid*, adapted by Constance Congdon.[7] The possibilities of using ritual elements are not immediately evident in the dramatic structure of this text. I had questions from the beginning of the creative process: What kind of rites would be appropriate for *The Imaginary Invalid*? What types of rituals coincide with the story? Furthermore, independently of the requirements of the text, what kind of process could create a unified physical vocabulary for the play?

CHAPTER I

PHYSICAL EXPLORATION

Research

Prior to my encounters with any of my collaborators—designers, actors, and dramaturges—I needed to research the work and time of Molière, and the original versionof *The Imaginary Invalid.* [8] The authors Sorgenfrei Zarilli, Bruce McConachie, and Jay Williams document in the book *Theater Histories: An Introduction*, that Molière (Jean-Baptiste Poquelin, 1622-73) was influenced by popular theater and *Commedia Dell'Arte:*

> Molière served Luis XIV as playwright, actor, and courtier for fifteen years, from his court debut in 1658 to his death in 1673 [...] his plays and his performances were strongly influenced by the popular comic theater traditions of 1) French farce, which had roots in the medieval theater; 2) the *commedia dell'arte*, which had plots and character types similar to French farce; 3) the kind of street medicine show that Moliere put on stage in his *Love's the Best Doctor* (1665), in which hawkers sold potions said to cure anything. [9]

Molière's relationship to *Commedia* suggested to me that I should look more closely at this theater tradition, to comprehend more deeply the intentions, dynamics, and relationships between *Commedia* characters and their circumstances. As an extremely old theatrical tradition, what type of rites and elements of rituals have been conserved in its form through time?

Numerous sources concur that *Commedia Dell'Arte* originated in the 16th century in Italy. According to scholar John Rudlin, the origin of *Commedia* is in popular festivals and profane rites, such as Carnival:

> We think of Carnival today as a single fantastical procession, but in origin it was a valediction to *carne*, a ritual indulgence in the consumption of the last meat available in dried or salted form at the end of winter, a pagan rite of passage between the old year's sustenance and the new, between waxing and waning, as

the Christian symbolism now had it, the Devil and Christ, Carnival and Lent. It thus may have involved two processions, not one; ending in one or more confrontations in suitable parts of the town […] The inherent battle was also between asceticism and artistic license, censorship and freedom of expression, a tension which is also inborn in *commedia dell'arte.* [10]

Focusing more on the origins of *Commedia,* I found exciting information that could open the possibility of using ritual elements for *The Imaginary Invalid*. It is well documented that Molière utilized character types from *Commedia Dell'Arte* in many of his plays. However, not <u>all</u> the characters of *The Imaginary Invalid* are inscribed by *Commedia.* How could I create a physical vocabulary and process of exploration that would include all the characters of the play?

I was curious about the relationship between the origins of mask in *Commedia* and the use of masks in the *pascola* hunting rituals. I instinctually felt that there could be a very direct connection between them. However, I was worried about having material that would not connect with a classic play, or not link with *The Imaginary Invalid* story and tone. Fortunately, I found in Dario Fo's book, *The Tricks of the Trade,* a direct link, where he describes the ancient practice of using masks in the hunt, and makes the connection to the act of transformation that actors must do:

> One of the earliest pieces of evidence for the use of the mask dates back to prehistoric times, to the walls of the caves 'des deux freres'. The painting, the hunting scene, one goat has, instead of the cloven hoof, a man's legs and feet. ... On his face he has a goat's mask with horns and a beard [...] the transformation of oneself into an animal plainly required a certain skill because it is never enough just to pull a mask over your nose or toss a smelly piece of animal skin over your shoulder. The real problem is to imitate the movements of the goat or whatever animal one is intending on capturing, and these movements vary according to the situation. The rite of dressing up in animal skins is linked to the culture of almost every race on earth. [11]

This resonated with what I wanted to apply in the process with the actors. In the Mayo and Yaqui tradition, the Dance of the Deer is a hunting rite, in which the deer is hunted

by coyotes (dancers in masks who mimic the movements of the animals). Continuing

from Fo, Rudlin asserts, "such animal mimicry is at the source of many, if not all, of the

masks of the*Commedia Dell'Arte.*" [12] Also, the origin of *Commedia* is connected with

Carnival, which is a rite of Spring or Easter, like the *pascola*. Both traditions have the

intention of transgressing, entertaining, playing with the public to make them laugh.

Realizing this relationship between the two traditions led me to experiment with the

proposition that each actor identify his/her character with an animal. This animal would

be exposed to different circumstances in a hunt. At the same time, parallel to this work,

all the actors would explore the character types of *Commedia*. This combination would

be the basis for exploring the physical vocabulary for all the characters, and the key to

connecting the *pascola* ritual with *Commedia Dell'Arte* in *The Imaginary Invalid.*

The Concept

Drawing from the relationship of *Commedia Dell'Arte* to *The Imaginary Invalid,*

I developed the directorial concept of "Mask and Duplicity." The concept was exposed

and discussed with all my artistic collaborators: Robert Christiansen, scenic designer;

Esther Hammond costume designer; Jonathan Hicks, lighting designer; Darrell

McTague, sound designer and composer; and Jason Lite, dramaturg. I explained to

them that in my readings about *The Imaginary Invalid,* I envisioned a world in which

the characters were constantly in situations of duplicity. I used a painting by the

Spanish artist Joan Miró to express the image of duplicity in the play: a transparent

light bulb is shining light behind another bulb, which is exactly the same but red. This

image was a metaphor for the duality that I wanted to create on stage, and it inspired my

collaborators, who took the concept to explore the taking off and putting on—

metaphorically and literally—of different masks. Each collaborator did their own research in relation to *Commedia* and developed their designs to explore elements such as duality, double standards, and the use of masks, which could embrace all aspects of the play. For example, the set and light designers created translucent panels, to bring brightness and color in the prologue and the epilogue, contrasting with the sticky and opaque mood in Argan's house at the beginning of the play. The costume designer chose masks for some of the scenes, and wanted to have contrasting colors in each costume. The concept of each collaborator, including the actors, was integrated into a holistic montage.

Audition

To stage *The Imaginary Invalid* through rituals and *Commedia Dell'Arte*, it is indispensable to have actor's creativity, collaboration and commitment in all aspects of the work: physical and vocal exploration, character work, choreography, dance, singing, and more. The actors would be required to work extensively on the physical and vocal exploration of the characters. Actors should enjoy playfulness, and have a talent for comic tone and timing. During the auditions and callbacks, I asked all the actors participate in a series of physical and vocal exercises. I needed to observe their precision and control of movements, focus, spontaneity, level of comfort with non-realistic movement, willingness to sing, commitment to group dynamics, and creativity.

In collaboration with the dramaturgy team and sound designer, we cast an excellent group of actors. The actors who were cast demonstrated a high level of group responsiveness, strong ability for movement exploration, and commitment. Some of these actors had a strong background in *Commedia Dell'Arte* training and

improvisation, as in the case of Scott Ardizzone (Argan) and Cole Orloff (Monsieur Fleurant).

<u>Warm-Up</u>

Each rehearsal, I led a warm-up routine (physical and vocal) with the goal of preparing the body of the actor for his/her work on stage. The physical warm-up connects the actors with their bodies, to help maintain concentration, and sustain energetic and dynamic ensemble work. In addition, the nature of this play requires fast movements, stick fights, and acrobatic falling. *The Imaginary Invalid* is highly physical, and the actors are required to do movements that demand physical and mental preparation daily. Safety precautions need to be strong, and a good warm-up will meet this objective. Additionally, it is important to warm-up the actors' vocal apparatus, which should be used correctly to avoid forcing or hurting of the vocal chords, especially in preparation for working in a large venue such as the Rand Theater. Also, the ensemble-building exercises create an appropriate environment for creativity and ensemble work.

I started the warm-ups with self-awareness: a moment to feel grounded on the floor, with the right standing position for the body to be aligned; the feet and the head stretching in opposite directions (up to the ceiling and down to the ground), while the actors are consciously breathing, stretching, and relaxing the lower back, shoulders, neck and face. After this, we added arm movements in coordination with inhaling and exhaling. Then the actors concentrated on stretching their vertebral columns, hips and legs.

The vocal warm up followed, in different modalities, gradually building vibration from most the simple sounds (such as uhm, ma, oh, etc.), to songs and chants, with the same objective: to liberate the vocal channels and to project the voice through the resonators of the body.[13]

The last part of the warm-up is for developing ensemble awareness. My intention was to prepare the actors to respond fully to ensemble actions, by using physical-vocal theater games. Most of these games were done in a circle using sounds or movements passed through the circle repetitively, with different intensities (from slow to fast and vice versa). At some moment, the movement pattern should break and become more extravagant, sophisticated, personal changing from compact to expansive.

As the director, I led this warm-up from the first day of rehearsal to the last performance, using the same routine with slight variations (especially in the ensemble games). The repetition of the routine constituted an important moment, a time and space for the actors to enter into their own creativity and imagination. Repetition is important because it allows the actors to go more deeply into the exercises, and allows them to be more free to create within a structure that they know. The actors were able to consciously use their physical and vocal awareness, internally (within themselves) as well as externally (with others in the space).

The Exploration of Physical Vocabulary

It is always good to give the actor a physical and vocal exploration in which he/she has control of his/her own creative choices for the organic construction of the character; as Grotowski wrote, "to give the actor a creative skill that is rooted in his/her imagination and his/her personal associations." [14] Before the actors began working in

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the space, we had a week of table work, in collaboration with the dramaturgy team, on the analysis of Congdon's *The Imaginary Invalid*. After this week of reading, each of the actors selected an animal to associate in some way with their character—objectives, behavior, actions, and so on (see more details in the Character Work section - on pages 16 to 19).

From previous experience with the Dance of the Deer and the *pascola*, I learned that the degree of alertness developed by practicing movements from this hunting dance is a very powerful stage tool for actors; it helps them to increase their precision, and connect with other actors. I proposed a sequence of actions that we called the "animal routine."   With this routine, the actors identified their characters with animals, based on the character analysis from previous work on the text. They explored walks, sounds, and how this animal behaves and reacts to the other animals in the space. This gaves the actors a context for developing their own explorations and discoveries, which they would eventually use in their characters' physical shapes, stances, vocal range and tone, and more.

The routine was structured in the following sequence:

- To identify/associate the character with an animal

- To put on that animal's skin (imaginary)

- To walk with the idea of moving as the animal would move (but on two legs)

- To look for prey, to hunt

- To discover a small prey

- To move toward the prey slowly, and finally catch it

- To hunt a bigger prey, one more difficult to catch

- To run or jump faster to catch the prey

- To make the sounds of the animal

- To hunt a third prey, the biggest

- To be aware that there are other animals in the space (the other actors)

- To find out if your animal is predator or prey in relationship with the other animals in the space

- To fight or play with the other animals

The animal routine was re-enacted in many rehearsals, for several weeks. During this period, the actors had the opportunity to discover specificities for their animals, including vocal sounds, and ways of acting and reacting (responding), individually and collectively.

I then added to this routine, a chant that I learned in previous ritual experiences with the intention of giving the actors a very specific sound structure in which to improvise using their animal movements. This chant has four beats of lyrics and four of silence. In the four beats of the lyrics, the actors walk as their animals and have the freedom to do any movement; but in the subsequent four beats of silence, they should stay completely frozen in shapes, like statues. As a consequence of the rhythm restriction, the actors became more precise and added more details and specificities to their animals.

After almost a month of working with the animal routine and movements, the actors were more familiar with the nature of this exploration and started to select specific gestures and vocal tones for their characters. In this training period, the actors created a kind of "second nature" in their bodies, different from a realistic "human" one.

This physical vocabulary gave the actors a powerful presence, and stimulated their creative awareness and scenic intuition. With the animal routine, the actors placed their feet in modified, more grounded and unconventional ways of walking. The actor's integration of the animal walk recalls some principles of Tadashi Suzuki's technique:

> Considering the various types of body placement from another perspective, changes in posture and movement often seem closely related to differences in the position of the feet. It is for this reason that this grammar, this way of using feet, has been developed around the differences in sensations felt by the body as it connects with the ground. The goal is to ensure and enrich the histrionic unification of the whole bodily expression along with the speech. [15]

All the actor were fully engaged in this process. As the director, I was delighted by seeing the results of the actors' movements (feet, heads and vertebral column) in a different way from conventional or "realistic" movements. This physicality evolved continuously throughout the process, from rehearsals to performance. The actors were able to adapt, modify and add new elements to their original physicality, as they discovered them in the rehearsal process. Also, as director, I suggested some details of movement in order to extract the characteristics of the *Commedia* archetypes. Other discoveries happened during rehearsals with costumes and props. Some actors adapted their movements with the addition of high-heels, wigs, tights, large bellies, and masks that were part of the costume design. However, the essential physical structure of the animal persisted.

Scott Ardizzone, who was playing the character of Argan, observed an amazing coincidence in the movements of the actors when they were exploring their animals: he arrived one day in the middle of an exercise, and was amazed that all the actors looked like they were moving with the style of *Commedia Dell'Arte* characters. I was grateful for the actors' work and fascinated with these early results.

Commedia Dell'Arte Training

Scott Ardizzone, an extraordinary *Commedia Dell'Arte* actor, led the training of the actors in this form, advising and supervising all the elements related with *Commedia* applied in the *Imaginary Invalid* staging. For one month, Ardizzone taught various sessions, including an intensive workshop. In these sessions, he introduced the fundamentals of this tradition and the vocabulary of *Commedia* archetypes. He was a close collaborator in this part of the actors' preparation for the play. Ardizzone trained the actors for quick physical, vocal and emotional changes: hard-soft, heavy-light, big-small, fast-slow, upset-happy, fearful-brave, violent-gentle, among other contrasts. One of his *Commedia* exercises consisted in escaping from someone who causes fear and repulsion. Once the repulsive one touched an actor, the two would work together to get more victims. The exercise became complicated when the number of persecutors and victims multiplied. In this and other exercises of theatrical violence, I observed that there were no limits to how aggressive the actions and reactions of the participants can be, but they are always safe and secure from accidents or real violence.

Ardizzone also led the actors in *Commedia* exercises where they explored fear, sadness or anger. He explained that *Commedia Dell' Arte* exposes those emotions in open and amplified ways. Another important exercise for this process was the "contagious laughter"—making someone laugh and allowing yourself to laugh from his or her laughter. This seemed easy, but it was not. We tried several times until we found the mechanisms for making the group laugh.

As a part of training, the actors explored the four main *Commedia Dell' Arte* archetypes: The Old Man, The Servants, The Lovers, and The Captain. These are fixed

types that Antonio Fava explains in his book, *The Comic Mask in Commedia Dell' Arte*, "These types are rather abstract, pure reference points. They should be considered absolute archetypes. From these comes forth an entire proliferating system of characters."[16]

In the sessions, the actors explored the body stances, movements and dynamics of the archetypes. Ardizzone agreed with Rudlin on the stances of the Archetypes as follows:

> Zanni (the servants)
> Stance. Has a lowered center of gravity [...] the Zanni stands with an arched back, with his knees bent and apart and his feets played. [17]
>
> The Old Man
> Stance. His back bends the other way to the *zannies* giving him an old man's stoop, protecting his purse and his penis and affectively restricting the motion of his legs. The feet are together, toes apart, knees well bent and facing apart creating a focus on the crutch. [18]
>
> The Captain
> Stance. Feet planted apart in order to occupy maximum space; chest pushed forward, back straight, hips wide. [19]
>
> The Lovers
> Stance. They lack firm contact with the earth. Feet invariably in ballet positions, creating an inverted cone. Chest and heart heavy. They are full of breath, but then take little pants on top. Sometimes when situations become too much for them, they deflate totally. [20]

In the intensive workshop, Ardizzone introduced the use of the *Commedia* masks. He brought Zanni masks and explained that the Zannis have the lowest social and economic status in *Commedia*. Ardizzone explained the body position and function of this character: "Zanni's only function is to eat and look for food. It is common for the actors who are in a Zanni mask improvisation to evoke childhood stories, because it creates a bridge to those who have the lowest status in society—the children."

Continuing my research, I used two references, Fava and Rudlin, to complement my learning about *Commedia* and its ritual aspects. Fava documents the theatrical use of fixed characters from antique times:

> The fixed types, or recurrent types, are present in every Commedia performance. They are not the invention of Commedia but rather a characteristic of all forms of spectacle, especially the comic but also the dramatic, in which there characters performing actions. Greek tragedy and comedy have "standardized" characters, given that even characters that appear one time only must resort to preexisting masks. [...] The *Attellan Fables* appear in the second century B.C.E. in Atella, an ancient city in what is now called Campania. In Latin, they continue until the second century C.E. *The Fables* present structural characteristics similar to Commedia Dell'Arte, in particular the fixed type: the "philosopher" Dossennus, the chatterbox Buccus, the glutton Mandacus, the false dunce Marcus, the aged Pappus. [21]

In this theme of fixed characters, in his book *Commedia Dell' Arte: an Actor's Handbook,* Rudlin lists the catalogue of Stock Characters or Masks: Zanni, Arlecchino, Pantalone, Brighella, Il Dottore, The Lovers (Isabel), Il Captaino, Colombina, and other minor masks. In describing Stock Characters, Rudlin mentions that each character has a name, status, origin, costume, mask, props, stance, walk, movements, gestures, speech, characteristic, relationships, and relationship to the audience, plot, function and animal.[22]

However, Rudlin's Stock Characters were not a bible for us to follow. We followed an organic process of discovering, on a day-by-day basis, what could work to tell the story of *The Imaginary Invalid*. Ardizzone's exercises provided the actors with a solid notion of the *Commedia* tradition, and the curiosity to know more about this form and their characters.

Character Work

In the character analysis, we extracted the characters' objectives from the text, their personal drives, motives, passions, trajectories, and the dynamics between the

characters. In addition to the characters' objectives, we discussed the association of the characters to the *Commedia Dell'Arte* types: Argan (Pantalone/Old Man); Angelique (Lover); Cleante (Lover); Doctor Purgeon (Il Dottore); Monsieur de Bonnefoi (Brighella); and Toinette (Colombina). Other characters from *The Imaginary Invalid* such as Beline, Claude de Aria and Monsieur Fleurant inscribed with *Commedia Dell'Arte* types, but were based on the actors' animal characters.

In Congdon's version, Toinette (the servant of Argan) intends to protect Angelique (Argan's daughter) from her stepmother Beline. Toinette is always hiding behind doors or pillars, hearing all kinds of conversations. As a servant, Toinette can enter any room of the house with the pretext of cleaning; in this way, she can spy on everybody. The actress identified Toinette with a large cat, because of the subtleties of the cat going from one place to another, almost imperceptibly. After creating her physical vocabulary based on a cat, she added more details to her character from Colombina's characteristics. Colombina is a Zanni (servant) in *Commedia Dell'Arte*.

The objective of Beline (Argan's wife) is to be the only beneficiary of Argan's will. She is weaving a plan to send Angelique to a convent, and to become a widow as soon as possible. The actress identified her character with a Black Widow spider. In addition, in our version, Beline is a dominatrix. She maintains a sadomasochistic relationship with Argan. The actress also used a fan with extreme specificity on each of her actions and reactions. I created the blocking for this character—walking in circles and sharp lines—to evoke the idea of weaving a spider web.

Angelique and Cleante are "The Lovers" from *Commedia*. These actors first explored the physical language associating their characters with animals and after that

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they added some characteristics from The Lovers. Cleante, in Congdon's version, is a very impulsive young man; he has a strong determination, and is extremely playful, like a puppy dog (his animal was a young Border Collie, spunky and eager). Angelique, the female lover, likes to do only the things that excite her most. She enjoys being in love, and is faithful to love. The actress identified her character with a pony. The basic idea of the Lovers in *Commedia* is to look at each other face to face, suspending their movements by lifting up their bodies, and stopping the breath for a second or two in an instant of agony, and then releasing with a broken exhalation. When they see each other, they walk on their toes, with minimum contact with the floor. Angelique and Cleante's objective is to get married.

In Molière's play, as well as in Congdon's adaptation, Doctor Purgeon's objective is to get as much money from Argan as he can. The doctor is disruptive, manipulative, ambitious, and loud. The actor who played the doctor explored the movements of a walrus. For this actor, the transformation of the movements through the rehearsal process was clear. In the beginning, his movements were extremely big and the movement of his back was wavy. At the end of the process, he radically changed the waviness of his back for a rigidity to give his character a higher status; but he kept other animal elements he found, such as hand positions and sounds.

Mousier de Bonnefoi's objective is to get money from Argan by seducing Beline, Argan's wife. He is a fraudulent womanizer and scammer, looking to take advantage of others. The actor chose to explore the movements of a Praying Mantis, and later a snake. This character is Brighella (a Zanni) from *Commedia Dell'Arte*.

Claude De Aria's main objective is to marry Angelique, whose betrothal to him is his promised graduation present. Claude, the doctor's nephew, is a "false dunce" (as Fava refers to), a young doctor who grew up surrounded by animals:

> DOCTOR PURGEON
> [...] Even as a child, Claude never was what is called sharp, lively or even alert. In fact, he didn't begin to speak until the age of seven and was promptly sent to the barn where he could practice his new skill on the animals. He emerged from this experience with the habit of referring to himself in the third person and an uncanny ability to squawk like a chicken. [23]

. He explored and used the sounds and movements of a chicken as part of his character.

In Congdon's version, the apothecary Monsieur Fleurant's objective is to persuade Argan to repeatedly hire his services, through guilt and manipulation. The character in this version is extravagant and over-dramatized. The actor chose a flamingo to explore the physical vocabulary for his character. He did not use any character references from *Commedia*. He kept his animal movements more fully than other actors, from his early exploration to the last performance.

This play required very fast transitions from one scene to the next. For these transitions, it was necessary to integrate three servants that don't exist in the play originally. The servants didn't have dialogue, but they were fully present, opening the door, moving chairs and other props. These actors were also cast to be part of the chorus in the Prologue and Epilogue. They chose to explore the movements of various animals (one was an Emperor Penguin as a chorus member, and a young Cocker Spaniel as a servant; another was a Golden Retriever under one year old). I suggested that the servants in the play also explore Zanni characteristics and create their own hierarchal status system based on age (the oldest had the highest status, and the youngest had the lowest as in C*ommedia*).

In Congdon's adaptation, the objective of Argan is to have free medical attention by marrying his daughter to a doctor, and to enjoy his beautiful and youthful wife, Beline. Different from the other actors' process, Scott Ardizzone created Argan's physicality from the *Commedia* type, Pantalone (The Old Man). He did not use the animal routine, but his archetype blended well with the ensemble. Ardizzone's Argan had a curved back and walked with the small steps typical of Pantalone. Rather than representing a realistic old man, he had a stick fight and acrobatic falls in some of his scenes.

In the Prologue, eight actors are doctors. The Prologue has two parts: the introduction, when the doctors are chasing a sick person, using clown-style movements; and the song of the doctors. In the second part, the actors used the physicality of their animals (with no *Commedia Dell'Arte* influence). However, a replica of the mask of the doctor in *Commedia* was used in this scene, with a doctor's costume. The same characters appear in Epilogue. They adapt their physicality to the circumstances of the scene, to contain the slow rhythm of a ceremony (I will discuss the prologue and epilogue more in-depth in the next section).

CHAPTER II

APPLYING RITUAL STRUCTURES TO CHOREOGRAPHY AND BLOCKING

Introduction

The first step for applying ritual structures to choreographies and blocking in *The Imaginary Invalid*, was to investigate what kind of ritual could be applied to the story of Argan. In Congdon's version, as well in the original by Molière, Argan is the central character, and his storyline prevails over other subplots, such as the Angelique-Cleante love story. I considered Argan the "hero" or protagonist of the play.

It was necessary for me to look at the studies of rites, to have range of possibilities that could relate to Congdon's version. In this adventure, I found vast information on rites and rite classifications. French ethnologist and folklorist Arnold Van Gennep (1873-1957) defines "rite of passage" as "all the ceremonial patterns which accompany a passage from one situation to another or from one cosmic or social world to another." [24] I explored the possibilities of finding parallels between the dramatic structure of *The Imaginary Invalid* and the structure of a rite of passage. According to Van Gennep, the rites of passage may be subdivided into three main phases:

> *Rites of separation*, *transition rites,* and *rites of incorporation* [...] Rites of separation are prominent in funeral ceremonies, rites of incorporation at marriage. Transition rites may play an important part, for instance, in pregnancy, betrothal, and initiation [...] or in passage from the second to the third age group." [25]

Van Gennep also called the separation phase *pre-liminal rites*. In the funeral and birth, the participant is taken away from his/her familiar environment and former role, and enters a very different and sometimes unfamiliar practice that they are required to adjust to and become familiar with. He considers the transition rites as *liminal rites,* the time when people learn, grow, or prepare for adulthood. The incorporation, also

called *post-liminal rites*, takes place when the participant is formally admitted into a new role, for example, a profession or marriage.

Influenced by Van Gennep, cultural anthropologist Victor Turner (who later influenced Richard Schechner, and vice versa) applies rituals to performance:

> Rituals *separated* specified members of a group from everyday life, *placed them in a limbo* that was not any place they were in before and not yet any place they would be in, then *returned* them, changed in some way, to mundane life. The second phase, *marginality* or *liminality*, is what interests us here, though, in the very cogent sense, the whole *ritual process* constitutes a threshold between secular living and sacred living. The dominant genres of performance in societies at all levels of scale and complexity tend to be *liminal phenomena*.[26]

I experimented with the structure proposed by Turner, echoing Van Gannep, on rites of passage, because in the analysis of the actions and storyline of *The Imaginary Invalid*, I found parallels to the structure of an initiation ritual. I considered it appropriate for Argan's trajectory, as the central character in a state of crisis and isolation, exposed to a process of cleansing or moving from one state or condition of life to another, similar to a novice in an initiation ritual. In an extended sense, the rite of passage can also signify a transformation in which the initiate is 'reborn' into a new role.

The Imaginary Invalid is divided into a prologue, two acts and an epilogue: The prologue, as the opening of the show, is an introduction to the play in many ways; it exposes the theme and establishes the convention of a comedy. Act I and Act II is the story of Argan's family conflicts and his dependency on doctors. The epilogue is a ceremony in which Argan becomes a doctor himself.

Prologue: The Initiation

The prologue is a scene where a group of doctors appear, and attempt to prevent the audience from following charlatans. In collaboration with the actors, we created a mini-story inside the prologue using *Commedia Dell' Arte* masks, animal-based movements, theatrical violence, chasing, repetition, dancing and singing in grotesque, and radical transformation of characters. In this mini-story, a group of doctors are chasing a sick person who runs away from a hospital. The doctors catch him and brutally operate on him. I asked the actor to create a dramatization of dismemberment foreshadowing Act II, scene 16 in which Toinette pretends to be a doctor and suggests cutting Argan's limbs.

> ARGAN: I must say, Angelique. He seemed, at first, to be the answer to my prayers, but then—that talk of dismemberment was less pleasing. [27]

The doctors transform the patient, taking his hospital robe and putting him in a doctor's robe and a mask. The new doctor becomes part of the chorus of doctors who sing a song to advise the audience about "quacks."

This mini-story had a ritual of initiation structure. The novice (the initiated) in a ritual is elevated to another status and reintegrated in to the group (in this case, a sick person passes into the role of doctor). The actors applied what they had been trained for in this process, particularly the routine of the hunting animals. They looked like the *pascolas* chasing the deer, with the same actions, but replicated in another form. This version of the prologue allowed us to establish a rite, and to set the comic tone of the play.

Act I: Separation, or Liminality

Argan's world is the world of an obsessive person with an imaginary sickness. Disconnected from the outside world and life in general (neighbors, friends, including his daughter), his space remains closed and unaired because he thinks that he will get ill. At the opening of Act I, Argan is in a resting area of the house where the windows remain closed, wearing bedclothes, since he thinks he is terminally sick and should be in an isolated place.

Isolation is step one of a ritual of initiation. Argan will be initiated into a transformation and 'reborn' into a new role. Even though he is not physically sick, he is sick emotionally. In a ritual practice, he needs a difficult internal journey to know and discover the causes of his sickness. Argan, as a novice in a ritual of initiation, should pass through difficult obstacles—in this case Beline, and the doctors who keep him in his ignorant belief. We see Argan's enjoyment of being submissive to Beline, showing a sado-masochistic dynamic in their relationship. Sado-masochism is a dramatization of violence. In a ritual structure, she is a dragon (an obstacle), like the doctor.

Toinette (the servant) is a typical guide of a rite of passage. Toinette exposes Argan to the things that he does not want to see: that he is not ill, that his wife hates him, that his doctor and apothecary are scamming him, that he is a good-hearted man, and that Angelique loves him unconditionally. Toinette's job is to guide him through these places, or situations, where he will find the truth.

In Act I, scene 1, Toinette enters and almost collapses from the flatulence of Argan, and the insufferable odor in the room. She then leaves the room and returns with a "plague mask" (as doctors wore in the 17th century). She opens the window and

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shows another world to Argan. When Toinette enters wearing the mask (similar to a

ritual healer or the *pascola* dancer), she shows Argan (the novice) another aspect of life.

Using this analysis, I asked the actor to increase Argan's resistance to seeing this other

world.

> ARGAN: ...What are you doing back there?
>
> TOINETTE: Opening the window.
>
> ARGAN: Why?
>
> TOINETTE: To breathe.
>
> ARGAN: We have plenty of air right here. The draft might make me more ill than I already am. Keep them shut. In fact, we should have all the windows boarded up. What use are they, anyway?
>
> TOINETTE: Well, one can see the sky. And something we ordinary people call "outside." [28]

Toinette, withthe mask, is showing Argan "the other side" that Argan is afraid of, or is

rejecting. This other side is contrary to his desire to board himself up. Literally, he will

not die of cold (because he is not really sick). The closed windows help him to believe

in his sickness, as well as in Beline and the Doctor.

After Scene 1, we do not have any more references to the "outside" world until

Scene 7, page 39. In this scene, it is Cleante (Angelique's lover) who breaks into the

house through the window, looking for Angelique. Cleante wears a cloak and a mask.

This mask is a replica of the Doctor's mask of *Commedia*. He is a mysterious character.

Toinette finds this masked man and she doesn't know his nature. This was a beautiful

and powerful short moment when Toinette has doubts about the intentions of this scary

character (as happens in ritual, when you are transported from concrete space to liminal

space). In this moment, the actor who played Cleante took off his cloak and mask, to

show his second disguise as an innocent music teacher. Cleante passes from demon to

angel in a fraction of time. We see that the threatening man is actually a young man
looking for love.

> CLEANTE: I must see her. I must see her. I can't bear it any longer. Does she love
> me? That is what I must know. [30]

These three moments in Scenes 1, 7 and 8 tell us that there is a world "outside"
already leaking into the house of Argan. The leak of this "outside" is so strong that it
will cause Argan's transformation. I wanted to emphasize, through the directing, that
Toinette notices the transgression of Cleante, coming into house through the window.
Toinette closes the window as soon as she can, to avoid Argan suspecting that Cleante
is an intruder. But in a ritual structure, Cleante is a part of Argan's transformational
journey.

Act II: Transition

In Act II (scene 18 and 19), Toinette convinces Argan to fake his death. In this
way he will discover the false love of his wife and the real love of his daughter. This
was one of more exciting moments to explore ritual elements. I referred to it as "the
Dramatization of Argan's Death." For this dramatization, Argan is on the floor and
Toinette cries, reminiscent of a professional "crier" of traditional funerals (in Europe,
the Middle East, and Mexico, for example). The criers in Mexico are women who are
paid to maintain the crying sound during the whole funeral. Toinette, as a crier, helps
Argan to re-create a believable death scene (a theater within the theater). Beline
believes in Argan's death after he does not wake up from her pokes and kicks. Argan
hears Beline confessing her hatred and greed.

In scene 19 (page 101), Argan fakes death again to see his daughter's reaction.
When Angelique finds her father dead, she reveals deep pain and sorrow. Argan wakes

up from death, and tries to convince Angelique that he is alive (but she gets more scared). After his second death, Argan sees clearly the love of his daughter, and both reconcile previous conflicts. After that, Argan and Toinette open the windows, and allow the clean air from the outside world to intersect with Argan's transformation.

> ARGAN: I'm feeling better since my doctor cursed me and since that quack tried to treat me through dismemberment, and much better having arisen from the dead—twice...[29]

The hero (Argan) with the help of his journey guide (Toinette) killed the dragons (Beline and the Doctor). Now he is safe, healthy and wiser. He agrees to the wedding of Cleante and Angelique and decides to become a doctor himself.

The Epilogue: Reintegration

The Epilogue is the re-integration phase of the rite of passage, the celebration of Argan's victory and enlightenment. I used ritual elements from the coronation of a king (see next section), as well as rites of passage. In the beginning of the ceremony, Argan is blindfolded (a rite of passage element). Angelique evokes the masked doctors, who will declare Argan a doctor. The doctors enter from the four directions, singing an invented "Latin" chant in Gregorian style. Argan is scared by not being able to see with his physical eyes (a symbol of his blindness). The doctors lift Argan on his chair, elevating (or upgrading) his body and soul to a higher status. The doctors then place him on the highest level of the stage. Argan is dressed with a doctor's robe and hat. They take the blindfold off of Argan's eyes and proclaim him a doctor. The doctors close the ceremony with a celebrative "Hallelujah." Argan is officially transformed, Angelique and Cleante are together, and Toinette is happy that she guided him well.

26

CHAPTER III

THE INCLUSION OF COMMEDIA DELL'ARTE

> The sacred origin of *risus* (laughter) gives the spectator something more than safety from danger, relief from anguish [...] To the long tense series of catharses of tragedy, comedy opposes an irresistible, brief, intense series of catharses, loudly expressed by the whole assembly."– AntonioFava[30]

In applying *Commedia Dell'Arte* to the *The Imaginary Invalid*, I found that Fava provides another valuable resource for understanding the structure of play. Fava relates the Carnival origins of this tradition with the main archetypes of *Commedia*—The Old Man, The Lovers, The Doctor or Dottore, and the Zanni. These characters are a symbolic and abstract part of Spring rites. Fava describes Carnival in these phases: the Triumph of Winter, the Revolt of Spring, the Edible Universe, Reversal, and the Final Beatings.

> **The Triumph of the Winter**. The Old Man resembles Winter, which represents an immobile time that resists the movements of things [...] The King of Carnevale, however, has two faces, both perfectly expressed in Commedia: The Magnifico: King of Carnavale as egoist and "time-stopper," and The Dottore: the King of Carnevale as the enjoyer and dispenser of good times with his flowing abundance, and logorrhea (his continuous blabbing)
> **The Revolt of Spring**. The Lovers await the crowning of their dream love, but they are put to the test. The plot is a rite of passage, a sort of "final exam." Having passed it, they will have earned or won their union, and they can now "live happily ever after"
> **The Edible Universe**. Through the festival, Carnavale utopia [...] the world, the whole universe, is edible, everything can be drunk and eaten, and everything is tasty, juicy, and abundant, even inexhaustible [...] Zanni is the most enthusiastic of all eaters [...] everything goes spontaneously into his mouth.
> **Reversal**. In Commedia, reversal passes through the contingencies of the plot [....] They do not know they are expressing symbols [...] the world upside down brings with it all possible utopias, which would be unimaginable and unspeakable as conscious possibilities.
> **The Final Beatings**. The principle of the rebirth of souls into a higher form of life. In Commedia, this takes place by bringing nemesis into the action. Justice is administered here with the cudgel, the cane, and the *batocio*. Bad news for any backs who try to prevent the coming of Spring. [...] When everything is once again put in order and Spring has reaffirmed its rights, the comedy is over. [31]

With Fava's classification, I was able to see a parallel between the trajectory of *The Imaginary Invalid's* characters and the structure of Carnival.

Act I, scenes 1 to 6: The Triumph of the Winter

Argan (The Old Man) represents "an immobile time that resists the movements of things" as well as the King of Carnavale as egoist and "time-stopper." My collaborators and I agreed that Argan represented the old, stagnated and expired, while Angelique and Cleante represent the new, fresh, strong and things to come. The costume, light, set and sound designers considered this symbolism important, and used it to make artistic choices about colors, moods, music, props, and the set according to this analysis.   The only piece of furniture in the play was a chair. This chair represented the throne of a king. The play started with Argan seated in his chair, as the King of the Carnival. The sound effects chosen for Argan's entrances and exits were sounds of flatulence, while Angelique's music was a sweet harp sound.

Act I, scenes 7 to 10: The Revolt of Spring

Cleante breaks in through the window, bringing the fresh air of Spring into the house.   Cleante's costume was bright blue with a big feather in his hat, like a Spring bird; at the same time, he is an impulsive and rebellious character. The secret relationship between Cleante and Angelique represents "the Lovers await[ing] the crowning of their dream love." The plot of the Lovers is a rite of passage itself.

Act II, scenes 11-16: The Edible Universe

In scene 11, the entrance of Doctor Purgeon—Il Dottore, "the King of Carnevale as the enjoyer and dispenser of good times with his flowing abundance, his logorrhea (continuous blabbing)"—needed a king's fanfare, with people bowing and honoring

him. As a King, the Doctor believes that he knows everything and deserves everything. He is Argan's god.

In Argan's obsession with illness, he constantly tastes and drinks his medicines, even his own flatulence. It is a grotesque of the edible universe, where "everything can be drunk and eaten, everything is tasty, juicy." But in Scene 14, we find the highest point of the scatological, with the entrance of the Apothecary and his insistence on giving Argan his enema. The performance of the actors, who went to the extremes of physical and vocal character work, gave this scene a quality of Carnival.

Act II, scenes 17-19: The Reversal

This reversal happens when Argan learns that his Doctor is a fraud, and discovers Beline's real intentions. (There is an element of the Final Beatings here, when "justice is restored" by Argan throwing Beline out of the house.) "The world upside down brings with it all possible utopias"—Argan gives Angelique and Cleante permission to marry, and decides to become a doctor.

The Epilogue: The Final Beatings

"When everything is once again put in order and Spring has reaffirmed its rights," the formal play is finished, and we come to the Epilogue. "The principle of the rebirth of souls into a higher form of life" happens when Argan's became a doctor. Fava is right when he writes that "the happily ever after" of the Lovers is never shown on stage; the wedding of Angelique and Cleante is not in Congdon's adaptation, or's Molière original. But in collaboration with the actors, we created a wedding ritual simultaneous to Argan's coronation. As part of the blocking, Argan united the hands of

Angelique and Cleante. In addition, in the Epilogue, all the characters wore doctors'

masks, except Angelique and Cleante (The Lovers in *Commedia* do not wear masks).

The designers, actors, and I continually found surprising and unexpected layers

of *Commedia Dell'Arte* in this play. The way that we used *Commedia* was as a kind of

distillation of its elements. I imagined that this process was similar to the one that

Molière might have used in his time. Molière himself borrowed the types of characters

that served him for his plays from the *Commedia* Stock Characters, in the same way that

he took situations and structures in service of his plays, and for the purpose of making

the public laugh. However, Molière substituted the masks of the *Commedia* characters

for make-up. In Acts I and II, we did the same. In the case of the costume, Molière

utilized costumes from his time (France in the 17th Century), and not the classic

Commedia Dell'Arte costumes. For this adaptation, the costume designer chose to

create light costumes, thinking of the lightness that Commedia Dell'Arte costumes

have, and the freedom of movement that the actors would require for this adaptation.

Making people laugh is the main objective of this tradition. The characters of

Commedia Dell'Arte do not intend to say what is real, but to provoke laughter. This

simple and complicated objective of the form forces the actors to create higher stakes.

The influence of *Commedia Dell'Arte* was a very valuable ingredient in the staging of

The *Imaginary Invalid,* and gave permission for actions to arrive to the scatological, for

social codes and the sacred to be transgressed.

CONCLUSION

This process moved like a herd of buffalos, relentless and unstoppable. It was a difficult process with many obstacles, but it moved intensely forward. For example, after two months of rehearsal, the whole introduction of the epilogue was changed. Blocking was changed right before the opening night; music was constantly changing, and the physical and vocal work of the actors was in constant evolution.

The prologue also changed drastically, late in the process. As the opening of the show, it exposes the theme and establishes the convention of a comedy. The text of the prologue is only the lyrics of a song. In the beginning of the process, all the actors explored the possibilities such as coming from the audience (some of them carrying lighting instruments), dressed as doctors who unveil themselves as the actors playing doctors. However, we did not keep this idea; the introductory music that we were using did not work well with the comic tone of the play. In collaboration with the actors and sound designer, we changed the introductory music and the blocking for the first part of the prologue.

Making people laugh is not easy. We dedicated hours to looking for the right tone in each scene. The most difficult scene to find the right rhythm and tone was Act I, Scene 1. There was an extended monologue, difficult to sustain. Toward the end of the rehearsal process, Congdon came to watch a rehearsal, and realized that we were not working from the most updated script. Congdon came to collaborate just two weeks before the show, giving us feedback and considerable changes to the text. The long monologue in Act I was shortened, which helped with the issue of timing. This was a challenge to handle in a short time, but making the changes helped the play overall.

Some of the actors kept their animal movements almost unchanged from the rehearsal process to the performances. Other actors used their animal movements extremely subtly, almost imperceptibly. For me, it was very important to observe the audience's response to the extravagant and subtle characters. In the prologue, the actors used bigger body movements for their characters, while some of the actors not performing in the prologue reduced their physical work with a tendency toward realism. Argan, the Doctor, the Apothecary, and the doctor's nephew made the elements of *Commedia* and the physical vocabulary of the characters bolder. Their energy and presence were extraordinary, and the audience response to them was notable.

The Imaginary Invalid has two stories happening at the same time: the public story, what the audience gets from the flow of the text; and the private story, a rite of passage that happens beyond the present eyes of the audience, closer to some unconscious perception, maybe something older, maybe something not immediately identified by them.

The work with animals became connected with *Commedia* through the physical exploration of the actors; n the same way, Commedia was a connection to the rites of Carnival and the use of masks. *Commedia* is a tradition more widely known, but more than its stylized form, the most exciting and important dimension of *Commedia* for me was its connection to ritual. I was able to deeply connect with this tradition from my own tradition in the *pascola*. The actors built a layer of physicality using the practices of this Mexican tradition, and later integrated elements from *Commedia*.

The integration of *Commedia* with the hunting and animal elements of the *pascolas* worked unexpectedly well for this play. I did not know how the mix of these

traditions would work, but I knew that they would complement each other. My

expectation was not to connect these two traditions at their roots, but to extract the ritual

elements of *Commedia Dell'Arte* and apply them to *The Imaginary Invalid.* But these

two currents flowed into the bodies of the actors; on one hand, the *pascola* provided the

physical and vocal foundation, with the actors immersed in a ceremony, to bring life to

the process; on the other hand, *Commedia* and its codified characters provided models

and inspiration for the actors and designers. If I could do this process again, I would try

to balance more the externally visible influences of *Commedia Dell'Arte* with the more

subtle, internalized manifestations of the *pascola*. If I could do it again, I would allow

the formal and visual elements of the *pascola* to be more openly present in all aspects of

production—the music, costumes, characters, set, and lighting.

 If Dario Fo had observed *pascolas* as he observed the pictographs in the caves,

he would not have any doubt about the relationship of the two. The *pascola* is a

contemporary practice, still happening in the present time, as I write this. The antique

Spring rites are still being enacted. The Dance of the Deer will persist as long as the

groups who practice it exist, because it is part of their identity. But the *pascola* and its

animal representations continue in our times, like *Commedia* in its infinite

reincarnations.

Notes

[1] Octavio Paz. The Labyrinth of Solitude, Life and Thought in Mexico. Translated by Lysander Kemp. (New York and London: Grove Press, Inc, 1961), p. 51.

[2] Dario Fo and Rame Franca. Theatre Workshops at Riverside Studios. (London: Red Notes, 1983), p. 8.

[3] I was a collaborator at the Work Center of Jerzy Grotowski in Pontedera, Italy (1987-89). In Grotowski later phases of work called "Drama Objective" and "Art as a Vehicle." Lisa Wolford discussed in detail these phases in Lisa Wolford and Richard Schechner's book, The Grotowski Sourcebook. (London and New York: Routledge, 1997). In the General Introduction, Wolford describes Grotowski's research, "Art as a Vehicle is not a mimetic enactment of a ritual performance; it is ritual, even if it is possible to discern the seams where Grotowski's practice is grafted on the roots of ancient traditions."

[4] "The Mayo are a Mexican indigenous people living in the northern Mexican state of Sonora and Sinaloa, original living near the Mayo River in Sonora. The Yaqui are a Native American group who originally live in the valley of the Rio Yaqui in the northern Mexican state of Sonora and throughout the Sonora Desert region into the southwestern of United States. Available from: Mayo people." Available from: http://en.wikipedia.org/wiki/mayo, and http://en.wikipedia.org/wiki/yaqui

[5] "The Easter Ceremonies of the Yaqui and the Mayo Indians of Arizona and Sonora represent a tradition that dates back to sometime in the early seventeenth century. At that time, pioneering Jesuit priests came into the valleys of the Río Mayo and the Río Yaqui in what is now Sonora, Mexico. The Catholic ceremonies, the Mayo, and the Yaqui ceremonies blended into a cycle, which includes sacred elements of both worlds." Available from: Mayo Indian Easter Ceremonies. http://www.rimjournal.com/aryson/easther.htm

[6] Richard Schechner. The Future of Ritual. (London and New York: Routledge, 1993), p. 228.

[7] Constance Congdon. The Imaginary Invalid by Moliere. Adaptation based on a new translation by Dan Smith. (Unpublished, 2007).

[8] I used the following translation of The Imaginary Invalid: Donald M. Frame. The Misanthrope and Other Plays, by Moliere. (New York: New American Library, 1981), p. 429-508.

[9] Sorgenfrei Zarilli, Bruce McConachie, Jay Williams. Theater Histories: An Introduction. (New York: Routledge, 2006), p. 192-193.

[10] John Rudlin. <u>Commedia Dell'Arte: An Actor's Hand Book</u>. (London and New York: Routledge, 1994), p. 31-32.

[11] Dario Fo. <u>The Tricks of the Trade</u>. Translated by Joe Farrel. (New York: Routledge, 1991), p. 39.

[12] Rudlin, p.39.

[13] The task of the physiological resonators is to amplify the carrying power of the sound emitted. Their function is to compress the column of air into the particular part of the body selected as an amplifier of the voice." Jerzy Grotowski, <u>Towards a Poor Theater</u>. (Great Britain: Methuen and Co. Ltd., 1975), p. 121.

[14] Ibid., 101.

[15] Tadashi Suzuki. <u>The Way of Acting</u>. (New York: Theater Communications Group, Inc, 1985), p. 19.

[16] Antonio Fava. <u>The Comic Mask in Commedia Dell' Arte</u>. (Illinois: Northwestern
University Press, 2007), p. 127.

[17] Rudlin, 68-69.

[18] Ibid., 92-93.

[19] Ibid., 121.

[20] Ibid., 107.

[21] Fava, 125.

[22] Rudlin. 61-159

[23] Congdon, 44.

[24] Arnold Van Gennep. <u>The Rites of Passage</u>. (Chicago: The University of Chicago Press, 1984), p. 10.

[25] Ibid., 11.

[26] Victor Turner. <u>The Anthropology of Performance</u>. (New York: PAJ Publications, 1986), p. 25.

[27] Constance Congdon. <u>The Imaginary Invalid</u>. Adaptation based on a new translation by Dan Smith of the original play of Molière. Seattle Repertory Theater's production draft. (Unpublished, 2008), p. 72.

[28] Congdon, 7.

[29] Ibid., 110.

[30] Fava, 5.

[31] Fava, 58-60.

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