The Imaginary Invalid

by MOLIÈRE
Adapted by CONSTANCE CONGDON
Directed by RON LAGOMARSINO

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ABOUT A.C.T.

American Conservatory Theater nurtures the art of live theater through
dynamic productions, intensive actor
training in its conservatory, and an ongoing
dialogue with its community. Under the
leadership of Artistic Director Carey
Perloff and Executive Director Heather
Kitchin, A.C.T. embraces its responsibility
to conserve, renew, and reinvent its
relationship to the rich theatrical traditions
and literature that are our collective legacy;
while exploring new artistic forms and
new communities. A commitment to the
highest standards informs every aspect of
A.C.T.'s creative work.

Founded in 1965 by William Ball,
A.C.T. opened its first San Francisco
season at the Geary Theater in 1967. In
the 1970s, A.C.T. solidified its national
and international reputation, winning a
Tony Award for outstanding theater
performance and training in 1979. During
the past four decades, more than 300
A.C.T. productions have been performed
to a combined audience of seven million
people today; A.C.T.'s performance,
education, and outreach programs
annually reach more than 250,000 people
in the San Francisco Bay Area. In 1996,
A.C.T.’s efforts to develop creative talent
for the theater were recognized with the
prestigious Jujamcyn Theaters Award.

In 2001, to celebrate A.C.T.'s 35th
anniversary and Perloff’s 10th season,
A.C.T. created a new core company of
actors, who have become instrumental in
every aspect of its work.

Today, A.C.T. is recognized nationally
for its groundbreaking productions of
classical works and bold explorations
of contemporary playwriting. Since the
reopening of the Geary Theater (now
the American Conservatory Theater) in
1996, A.C.T. has enjoyed a remarkable
period of audience expansion and financial
stability. In 2001, A.C.T. began producing
alternative work at Zuzu Theater,
which now serves as a venue for student
productions and exciting new plays. The
company continues to produce challenging
theater in the rich context of synopsis,
audience discussions, and community
interaction.

The conservatory, led by Melissa Smith
and George Thompson, now serves 3,000
students every year. It was the first actor
training program in the United States
not affiliated with a college or university
certified to award a master of fine arts
degree. Danny Glover, Annette Bening,
Denzel Washington, and Elizabeth Banks
are among the conservatory’s
distinguished former students. With
its commitment to excellence in actor
training and to the relationship between
training, performance, and audience, the
A.C.T. Master of Fine Arts Program has
moved to the forefront of America’s actor
training programs, while serving as the
creative engine of the company at large.
Aug 30–Sep 30  
Winner of two 2006 Tony Awards!  
Sweeney Todd  
The Demon Barber of Fleet Street  
music and lyrics by Stephen Sondheim  
book by Hugh Wheeler  
directed and designed by John Doyle  
Oct 25–Nov 25  
The Rainmaker  
by N. Richard Nash  
directed by Mark Rucker  
Jan 4–Feb 3  
Speed-the-Plow  
by David Mamet  
directed by Loretta Greco  
Feb 8–Mar 9  
The Blood Knot  
by Athol Fugard  
directed by Charles Randolph-Wright  
Mar 20–Apr 20  
The Government Inspector  
by Nikolai Gogol  
directed by Carey Perloff  
Apr 25–May 25  
Curse of the Starving Class  
by Sam Shepard  
directed by Peter DuBois  
Jun 5–Jul 6  
’Tis Pity She’s a Whore  
by John Ford  
directed by Carey Perloff

FROM THE ARTISTIC DIRECTOR

Dear Friends,

Samuel Beckett once said, ‘Nothing is funnier than unapppiness.’ In The Imaginary Invalid, Molèře takes this one step further by revealing the hilarity that lies behind that strangest of medical ailments, hypochondria. Why is it that some people are eternally convinced that they are about to contract a deadly disease? How is the medical profession, to say nothing of the friends and relations of such a person, to treat him or her? And is it possible that one can so thoroughly convince oneself of the encroachment of illness that illness actually appears? The poignant thing about The Imaginary Invalid is that Molèře wrote it when he himself was very ill, and, in an event that immediately took its place in the legends of theater history, he died the night after his fourth performance starring in the title role of the play. Yet The Imaginary Invalid is an outrageous comedy rather than an existential tragedy, because Molèře instinctively understood that the flip side of hypochondria is an excessive love of life. Argan has a wife and daughter he adores and a life he cherishes. In fact, the more deeply he cherishes his life, the further he convinces himself that he is about to lose it. Everyone in the play, from his outrageous and devoted servant Toinette and his beloved daughter to his scheming second wife and slew of bombastic doctors and pharmacists, has to figure out how to treat Argan’s imaginary ailments before they do indeed kill him. It is a hilarious and startling farewell play by one of the great masters of European comedy.

Translating Molèře is always a challenge; there are plays like The Misandry, written in verse, which require a deft poetic skill to bring them into American English, and there are plays like Invalid, written in prose, that require a great comic ear for the comma tradition. Molèře loved so well and for the character voices he honed through decades-long collaboration with his company of actors. We are deeply fortunate to have as our translator on this project the inimitable playwright Constance Congdon, who has created for us memorable versions of The Misandry and of Gorky’s Fissa Zheleznea (A Motor), and who has spent over a year collaborating with our director-of-hilarity Ron Lagonumario (of The Gamer e Winter) to create a new version of Invalid for our very own company. And what a company project this is, featuring delicious roles for René Augesen, Gregory Wallace, Allison Jean White, Jed Williford, Steven Anthony Jones, and Anthony Fusco, as well as two of our newest Master of Fine Arts Program graduates, Margaret Head and Brian Stevens. It also gives us the perfect opportunity to welcome back favorite actors from past productions: John Apicella (Glangary Glen Ross) and Nancy Dussault (The Threepenny Opera) and Bay Area comic veteran Maureen McVerry.

Molèře’s work always included music and dance, and The Imaginary Invalid was originally written as a sort of masque, with metaphoric interludes of song and ballet. This production honors that in spades, with an original score by Fabian Obispo and plenty of wild antics in the magical world created by set designer Erik Fatzmo and legendary costume designer Beaver Bauer. We have had a marvelous time watching this production grow and develop over the past season, and want to thank all of you who came to the workshops at Stanford last summer and during our First Look series at Zedum in January (including the fabulous first-year Stanford medical students, who asked the best questions about the nature of hypochondria) for your role in bringing this new version of The Imaginary Invalid to fruition.

With The Imaginary Invalid, we conclude our celebratory 40th-anniversary season. It has been a remarkable adventure, capped by the astonishing Ruby Jubilee celebration that raised more than $1 million for A.C.T.’s educational programs. The year has given us an important opportunity to look back at our history, and to imagine our future. We thank all of you who have been such a critical part of our success, and look forward to many more transformative moments together.

All my best,

Carey Perloff

The Imaginary Invalid 7
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All my best,

Carey Perloff
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CAREY PERLOFF, ARTISTIC DIRECTOR • HEATHER KITCHEN, EXECUTIVE DIRECTOR

The
Imaginary
Invalid
by Molière (1673)
Adapted by Constance Congdon (2007)
Directed by Ron Lagomarsino

Serenity by Erik Fatzmo
Costumes by Beaver Bauer
Lighting by Nancy Scherler
Sound and Original Music by Fabian Obiapo
Musical Director Frank Johnson
Scenery by Michael Paller
Casting by Meryl Lind Shaw, Greg Hubbard
Assistant to the Director Nicholas Hongila

THE CAST

Argan, an imaginary invalid John Apicella
Béline, his second wife René Augeesen
Angélique, daughter to Argan Allison Jean White
Cléonte, lover to Angélique Jid Williams
Claude de Aria, tutor to Angélique Gregory Wallace
Doctor Purgeon, physician to Argan Steven Anthony Jones
Monsieur de Bonnefie, a notary Anthony Fusco
Monsieur Fleurant, an apothecary Anthony Fusco
Toinette, maid-servant to Argan Nancy Dussault
Ensemble Margaret Head, Maureen McVerry, Brian Stevens

UNDERSTUDIES

Argan, Purgeon—Jack Willis, Béline, Angélique—Margaret Head
Cléonte, Claude, Fleurant, Bonnefie—Brian Stevens, Toinette—Maureen McVerry

STAGE MANAGEMENT STAFF

Kimberly Mark Webb, Stage Manager
Katherine Riernson, Assistant Stage Manager
Danielle Collaghan, Intern

TIME AND PLACE

17th-century Paris

There will be one 15-minute intermission.

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THEater CALIFORNIA
Theatre and Performing Arts

by Molière (1673)
Adapted by Constance Congdon (2007)
Directed by Ron Lagomarsino

Scenery by
Erik Fatmo
Costumes by
Beverl Bauer
Lighting by
Nancy Schertler
Sound and Original Music by
Fabian Obiopo
Musical Director
Frank Johnson
Dramaturg
Michael Paller
Casting by
Meryl Lind Shaw, Greg Hubbard
Assistant to the Director
Nicholas Hongjia

THE CAST
Argan, an imaginary invalid—John Apiellis
Béline, his second wife—René Augesen
Antiglèque, daughter to Argan—Allison Jean White
Cléante, lover to Antiglèque—Jod Wilford
Claude de Aria, tutor to Antiglèque—Gregory Wallace
Doctor Purgeson, physician to Argan—Steven Anthony Jones
Monseur de Bonnefoi, a notary—Anthony Fusco
Monseur Fleurant, an apothecary—Anthony Fusco
Toinette, maid-servant to Argan—Nancy DuBault
Ensemble—Margaret Head, Maureen McVerry, Brian Stevens

UNDERSTUDIES
Argan, Purgeson—Jack Willis, René Augesen
Antiglèque—Margaret Head
Cléante, Claude, Fleurant, Bonnefoi—Brian Stevens, Toinette—Maureen McVerry

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The Imaginary Invalid
MOLIÈRE’S LAST ACT

BY JEAN-MARIE APOSTOLIDES

The Imaginary Invalid in Molière’s last play and, as such, should be considered his final testament. It came after L’École des Maris, a play published in 1670 by a certain Le Boulanger de Chalussey, in which Molière is lampooned. We believe that Molière had recently written an autobiographical comedy in which he staged himself under his own name and took the opportunity to answer the calumnies he had been subjected to since becoming the most famous author of his time. In L’École des Maris, Molière is depicted as not only arrogant and authoritarian, but also as obsessed with his health and yet refusing to submit to the best-known medical authorities of his time (which was, of course, understandable, considering the laughable state of medical knowledge in 17th-century France [see page 13]). More importantly, the anonymous author accuses him of having committed incest, upon marrying Armande Béjart. It was well known that Molière had been the lover of Madeleine Béjart, Armande’s mother, at the time she gave birth to Armande, and Molière certainly took an important part in the child’s upbringing. The accusation of incest, often leveled at Molière during that period, was extremely serious, since his own safety and life would have been at stake if any tribunal or the king had taken it seriously.

For reasons unknown to us, Molière’s autobiographical play was never produced, and in fact we have no solid evidence it ever existed. But Le Boulanger de Chalussey (the pen name for the anonymous author of L’École) is well informed about Molière’s personal life and projects. This sycophant was probably an actor or an author from a rival troupe, likely the Hôtel de Bourgogne. In such a context, I believe we are entitled to read The Imaginary Invalid as Molière’s ultimate words and final vision of the world.

ARGAN MEETS HIS MATCH

Scholars usually compare The Imaginary Invalid, first performed February 18, 1673 (Molière was to die one week later), to The Would-Be Gentleman, produced in 1670. The two texts indeed possess many similarities. The plot is basically the same: an abusive and stubborn father wants to give his daughter to a man whose abilities and social peculiarities correspond to his own fantasies, an aristocrat in the earlier play, a medical doctor in the latter. The father’s stubbornness makes the daughter miserable, all the more because she herself has someone else in mind. The saner members of the family (servants as well as relatives) conspire to force the father to make a wiser choice. They achieve their goal not in confronting him directly, but rather in imprisoning him in his own foolishness. Therefore, in The Would-Be Gentleman Monsieur Jourdain becomes a "Mammonismi" (a pseudo-Turkish title of nobility), whereas at the end of The Imaginary Invalid, after a grotesque initiation ceremony, Argan is made a medical doctor. Such a solution saves the father’s pride and official status at a time when Louis XIV had legally reinforced the authority of fathers over their children. By the same strategy, this outcome permits the daughter to marry her young and attractive fiancé, instead of the very old, potentially insane suitor selected by her father.

When reading The Imaginary Invalid, one is also struck by the many similarities between this work and Tartuffe, one of Molière’s most famous plays. Both texts deal again with psychological peculiarities of wealthy Parisian bourgeois—Orgon in Tartuffe, Argan in The Imaginary Invalid. The two names are so phonetically connected to each other that I think we can consider these two characters as twin brothers. They are both confronted by their eminent deaths, or so they imagine. The first, Orgon, is obsessed with his salvation and frightened to the point of going to hell. He has committed himself to a mortal sin that is never explained in the play; he needs to cleanse his soul before confronting his Almighty God and Judge. In order to do so, he constantly looks to confess this unmentionable sin to a priest who will give him absolution, the most important Catholic sacrament after baptism. Instead of a “real” priest, Orgon finds Tartuffe, a priest-in-disguise and an experienced confidence man, whose purpose is to steal not only Orgon’s money, but also Elminé, Orgon’s young wife. Argan’s problem is similar. He thinks he is about to die. He claims to suffer many physical symptoms that we can read as a profound psychosomatic disorder; after all, he is a hypochondriac, like so many of Molière’s characters. One important theme in this comedy is that Argan needs to cleanse his interior, to evacuate his bowels, in order to be “clean inside” in the same way Orgon must have his soul spotless before God’s last judgment—hence, the numerous doctors and apothecaries around himduping him out of his money. They provide Argan with numerous prescriptions—quack remedies, needless to say, particularly enemar—who is the one to liberate his intestines as well as his pockets. In other words, what to Orgon is a problem of the soul, to Argan is a problem of the body. Could these men be obsessed by “cleanliness” because they have committed the same mortal sin? Could this sin be related to a suspiciously strong attachment to their daughters, a sin whose echo may be found in Molière’s personal life?

The parallel between Orgon and Argan produces other similar situations. Orgon is trapped by a flock of priests in the same way that Argan is held by a hierarchy of doctors. Fleurant stands at the lowest level, being only an apothecary; then comes the soon-to-be-doctor, Thomas Diafractus (renamed Claude de Aria by Conway Congdon [chosen for its comic sound in an effort to render the name “de Aria” as close to
MOLIÈRE’S LAST ACT

BY JEAN-MARIE APOSTOLIDÈS

The Imaginary Invalid is Molière’s last play and, as such, should be considered his final testament. It came after Elémire Hypocorde, a play published in 1670 by a certain Le Boulanger de Chalussey, in which Molière is lampooned. We believe that Molière had recently written an autobiographical comedy in which he staged himself under his own name and took the opportunity to answer the calumnies he had been subjected to since becoming the most famous author of his time. In Elémire Hypocorde, Molière is depicted as not only arrogant and authoritarian, but also as obsessed with his health and yet refusing to submit to the best-known medical authorities of his time (which was, of course, understandable, considering the laughable state of medical knowledge in 17th-century France [see page 13]). More importantly, the anonymous author accuses him of having committed incest, upon marrying Armande Béjart. It was well known that Molière had been the lover of Madeleine Béjart, Armande’s mother, at the time she gave birth to Armande, and Molière certainly took an important part in the child’s upbringing. The accusation of incest, often leveled at Molière during that period, was extremely serious, since his own safety and life would have been at stake if any tribunal or the king had taken it seriously.

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Scholars usually compare The Imaginary Invalid, first performed February 10, 1673 (Molière was to die one week later), to The Would-Be Gentleman, produced in 1670. The two texts indeed possess many similarities. The plot is basically the same: an abusive and stubborn father wants to give his daughter to a man whose abilities and social peculiarities correspond to his own fantasies, an aristocrat in the earlier play, a medical doctor in the latter. The father’s stubbornness makes the daughter miserable, all the more because she herself has someone else in mind. The saner members of the family (servants as well as relatives) conspire to force the father to make a wiser choice. They achieve their goal not in confronting him directly, but rather by imprisoning him in his own foolishness. Therefore, in The Would-Be Gentleman Monsieur Jourdain becomes a “Mamamouchi” (a pseudo-Turkish title of nobility), whereas at the end of The Imaginary Invalid, after a grotesque initiation ceremony, Argan is made a medical doctor. Such a solution solves the father’s pride and official status at a time when Louis XIV had legally reinforced the authority of fathers over their children. By the same strategy, this outcome permits the daughter to marry her young and attractive fiancé, instead of the very old, potentially insane suitor selected by her father.

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"dissolved"), then comes his father, changed here into an uncle. Last, but not least, M. Pursesong, the only person capable of assuring Argan's physical salvation, makes a great entry onstage, condemning Argan to the hell of physical decline. If Molière, for reasons one can immediately guess, could not criticize the Catholic Church of 17th-century France, he did have the freedom to make fun of the medical profession, which had been the butt of satire and farce since antiquity. Might we not then associate priests with doctors? In other words, is it possible Molière was using Argan's quacks to

FAITHFUL TO MOLIÈRE'S SPIRIT

Constance Congdon had to make some practical decisions in order to render this play accessible to a contemporary audience. To remain faithful to Molière's spirit, she had to be unfaithful to the letter of the text. In other words, she chose to adapt the play instead of translating it literally. By doing so, she gives us an equivalent of what the first spectators probably experienced. She does it with dedication, intelligence, wit, and enormous talent. Eliminating from the original play some secondary characters, such as Argan's brother Béralde and Louison, his youngest daughter, she focuses the plot on the main problem: Angelique's marriage to Cléante.

Molière's original text starts with an almost obligatory celebration of Louis XIV's grandeur. A group of shepherds sings onstage:

Let us sing, with one accord
Until the welling rains,
With praise of Louis, mightiest of kings!
Happy all who can contrive
In his service so to live.

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THE STATE OF MEDICAL KNOWLEDGE IN MOLIÈRE'S TIME

It is a truism to say that medical knowledge and beliefs in Molière's France were light years away from their present state. The thermometer, for example, had not been invented at the time of The Imaginary Invalid, and the microscope was hardly in use. Dissection was comparatively rare: the law allowed that only executed criminals be dissected.

Medicine in 17th-century France was controlled by the Faculty of Medicine, and was rigidly hierarchical. There were three divisions in the profession: médecin (doctor), apothécaire (apothecary), whose job was to prepare and administer medicines according to the doctor's prescription, to administer the famous olyège (enema), and send out patients' bills; et chirurgien-barber (surgeon-barber), who did such menial tasks as bleeding patients, setting fractured bones, performing dissections, etc.

The education (training hardly seems the word) of the médecin lasted for years. As in all French education, Latin was the language used. Emphasis was placed on theory, and the doctor had to learn how to argue and pronounce in fine language and high style. But none of this was underpinned by any practical knowledge, in particular medicine.

The "first grade" would be attained when the student had reached the minimum age of 25. Then, the candidate would become bachelor (bachelor, as in B.A.) and go on to prepare a thesis, a short Latin dissertation on a subject chosen by the candidate. Some titles, at random: "From which part of Christ's body did water originate when, after His death, a spear was plunged into His side?" "Should the moon's phases be taken into account when cutting hair?" "Is woman more lascivious than man?" "Is it the pressure of blood which causes the heart to beat?"

LOUIS XIV: LOOK, MOLIÈRE, ISN'T THAT YOUR DOCTOR? WHAT DOES HE DO FOR YOU?
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—Anecdote about Molière and his doctor.

Molière: A Theatrical Life, by Virginia Scott brought his thesis, the object of Tontine's derision. Claude also wants Angelique to witness the dissection of a woman, as a special treat. In 1667, just such a dissection had caused a widespread scandal—and Molière would have known of this event when he came to write The Imaginary Invalid.

The candidate had to undergo an oral exam of his thesis, which could last six or seven hours. If successful, he would proceed to the next phase of his studies, which in turn would be followed by more exams. On condition that he passed, the candidate would obtain his license to practice medicine. He would now be a doctor, and his success would be crowned with elaborate ceremonial. In the 1670s, the English philosopher John Locke witnessed one such occasion in Montpellier. In his Journal for 18 March 1676, Locke writes about the recipe for making a doctor: the grand procession of doctors dressed in red, with black bonnets on their heads, the orchestra playing Lully, the president who takes his seat and indicates that the music should stop so that he may speak, his oratory of his colleagues and diatribe against newfangled ideas and theories such as the circulation of the blood, the speech the doctor-elect makes in reply, complimenting those at the top of the medical Establishment, the professors, the academy, then more music, and the crowning moment when the president puts the bonnet on the new doctor's head.

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The Imaginary Invalid
"diarheres"], then comes his father, changed here into an uncle. Last, but not least, M. Purgese, the only person capable of assuring Argan's physical salvation, makes a great entry onstage, condemning Argan to the hell of physical decline. If Molière, for reasons one can immediately guess, could not criticize the Catholic Church of 17th-century France, he did have the freedom to make fun of the medical profession, which had been the butt of satire and farce since antiquity. Might we not then associate priests with doctors? In other words, is it possible Molière was using Argan’s quacks to

FAITHFUL TO MOLIÈRE’S SPIRIT
Constance Congdon had to make some practical decisions in order to render this play accessible to a contemporary audience. To remain faithful to Molière’s spirit, she had to be unfaithful to the letter of the text. In other words, she chose to adapt the play instead of translating it literally. By doing so, she gives us an equivalent of what the first spectators probably experienced. She does it with dedication, intelligence, wit, and enormous talent.

Eliminating from the original play some secondary characters, such as Argan’s brother Béralde and Louison, his youngest daughter, she focuses the plot on the main problem: Angelique’s marriage to Cleante.

Molière’s original text starts with an almost obligatory celebration of Louis XIV’s grandeur. A group of shepherds sings onstage:

Let us sing, with one accord
Until the welling rivers,
With praise of Louis, mightiest of kings!
Happy all who can console
In his service so to live.

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Reading her text, I for one have been struck by the secret ties between Argan and Harpagon, another famous Molière character, from The Miser.

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The Imaginary Invalid 13

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THE DUCHESS, ALLEGRICHE, COSTUME DESIGN, COLORED DYES, DYEING AFTER AN IMAGE BY ONE OF THE LAWRENCE FAMILY, FRENCH SCHOOL, 17TH CENTURY

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THE MARRIAGE OF CANONRY, FROM THE FOUR STAGES OF CANONRY, COLORED DYES, WATERCOLORS AFTER A PAINTING BY THOMAS COOK, 1704, AFTER WILLIAM HENRY FOX TALBOT

12 THE AMERICAN CONSERVATORY THEATER
THE LIFE OF JEAN-BAPTISTE POQUELIN

Widely considered the greatest writer of French comedy and possibly the greatest comic writer of all time, Mollière was baptized Jean-Baptiste Poquelin on January 15, 1622, in Paris. His mother, Marie Cressé, died ten years later, having borne six children in six and a half years. His father, Jean the elder, was a successful upholsterer who purchased the post of tapisier ordinaire du roi, or royal furnishier. Young Poquelin was educated at the rigorous Jesuit Collège de Clermont, which, as the Lycée Louis-le-Grand (so renamed by Louis XIV), trained many other brilliant Frenchmen, including Voltaire, Pierre Gamondi, and Cyrano de Bergerac.

An important part of Poquelin’s upbringing was the regular visits he made with his maternal grandfather to the farces and tragedies performed at the Hôtel de Bourgogne, one of the two indoor theaters in Paris, and the fair at Saint-Germain. A trio of famous clowns would close any play at the hôtel, and many biographers credit this exposure to farce as the beginning of his interest in comedy. Also influential was Poquelin’s long, close friendship with the Italian actor–mime, Tiberio Fiorelli, who came to Paris in 1640.

Poquelin studied law after finishing his secondary education and was admitted to the bar in 1641. He renounced this life in 1643 and, determined to seek a living on the stage, joined with nine others to establish the Illustré Théâtre. He took his stage name, Mollière, in 1644, presumably to shield his family from the embarrassment of association with the disreputable acting profession. Three of the founders of the new troupe were members of the established theatrical Béjart family, which included the successful tragedienne Madeleine. She and Mollière began a long and fruitful association that ranged from romantic eventually to purely professional; in 1662 Mollière married Madeleine’s daughter, Armande Béjart, an event that generated scandalized uproar throughout Parisian society (for it was widely rumored that Mollière was Armande’s father).

The Illustré-Théâtre fought a losing battle for financial success in Paris, in large part because they were considered unsuccessful at playing tragedy, the dominant dramatic form of the time. When the company eventually collapsed, Mollière and his associates fled the city to tour the French provinces where they remained for the next 13 years in provincial exile, comedy as a dramatic form grew in popularity; Mollière wrote, directed, and performed several during this period, including his first two known plays: L’Étoile ou les contrétemps (The Blandades, 1655) and Le Dépit amoureux (The Amourous Quarrel, 1656).

Mollière’s troupe eventually returned to the capital and, on October 24, 1658, presented a program at the Louvre that included his comedy Le Docteur amoureux (The Amorous Doctor). King Louis XIV favored it over everything else on the program, and its success secured for Mollière’s company the patronage of both the king and his brother, Philippe, the due d’Orléans. The company became known as le troupeau du roi and was installed in the Théâtre du Petit-Bourbon, which they shared with an Italian commedia dell’arte troupe that included Fiorelli. (Mollière’s company would later form the foundation of the Comédie-Française, honored to this day as the national theater of France.) From then on Mollière focused increasingly on his own work as a writer of comedy and on his responsibilities as actor-manager-producer of a company.

Once established in Paris, Mollière went on to write and act in a series of plays that satirized the manners and morals of Parisian society and the royal court while winning the enduring admiration of the king: Les Précieuses ridicules (The Affected Young Ladies, 1659), Sganarelle (1660), L’École des maris (The School for Husbands, 1661), L’École des femmes (The School for Wives, 1662), Tartuffe (1664), Dom Juan (1665), Le Misanthrope (1666), Le Malade imaginaire (The Doctor in Spite of Himself, 1666), L’Avare (The Miser, 1668), George Dandin (1668), Le Bourgeois gentilhomme (The Bourgeois Gentleman, 1670), Les Fourberies de Scapin (The Cheats of Scapin, 1671), and Les Femmes savantes (The Learned Ladies, 1672), among many others.

The king’s favor earned Mollière the jealousy of his theatrical and social rivals, and his unyielding and unerring mockery of the hypocrisy of Parisian social and religious life engendered the ire of the Catholic Church. These two groups would dog Mollière for the rest of his life, causing him to struggle constantly to hold his company together. Yet the public galleries Mollière fought to defend his work and his theater served a greater purpose, putting comedy on an equal footing with tragedy as a legitimate dramatic form.

A life spent traversing the extremes of success and adversity exhausted Mollière. He developed the persistent, powerful cough of tuberculosis, which he cleverly integrated into his performances. On February 17, 1673, at age 51, Mollière finally collapsed backstage while playing the title role of The Imaginary Invalid. He was conveyed to his house in the rue Richelieu, where he soon died. After two priests refused to hear Mollière’s deathbed renunciation of his profession—a common practice of dying actors, who were forbidden by Church law to be buried in consecrated ground—Armande requested special permission of the king and archbishop so her husband could be buried with appropriate sanctity. The king agreed, but the archbishop stipulated that the burial be held without ceremony, at night. Mollière was buried after sunset on February 21 in the cemetery of Saint-Joseph.

—Valerie Hart

It is a Strange Enterprise to Make Respectable People Laugh.

—Dorante in La Critique de l’École des femmes, by Mollière (1663)
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JOHN APICELLA (argus) joins A.C.T. for the third time, having appeared in The First Picture at Shav and Glengarry Glen Ross. He has twice participated in the San Francisco Fringe Festival with his comedy troupe, The Bubalooes. Past theater work includes Vachel Havel's Temptation and Anton Chekhov's The Wood Demon at the Mark Taper Forum in Los Angeles, Naomi Iizuka's 36 Viers at the Laguna Playhouse, Havel's Large Desiderate and Jessica Goldberg's Los Panista at the Taper, Too, and a season as Scrooge in the Dallas Theatre Center's A Christmas Carol. His many appearances onstage in Los Angeles, where he resides, include a musical adaptation of Aristophanes' The Wasps at the Getty Villa, a new musical version of Lynn Nadel's Little Egypt, and a revival of Clifford Odets' The Big Knife. Apicella is in partnership with Jeannie Hackett, co-artistic director of The Antaars Company, Los Angeles' classical theater ensemble. His Antaars appearances include The Wood Demon and Chekhov X 4 (one-acts), Patience and Trial by Jury, Homeric de Balzac's Miss Julie, Bertolt Brecht's Mother Courage and Her Children, and the first American revival of Arthur Miller's 1944 Broadway debut, The Man Who Had All the Luck. Screen appearances include such features films as High Crimes, Point Break, and Just One of the Guys and the television series "The West Wing," "The X-Files," "NYPD Blue," "Friends," and "Freaks and Geeks."

RAINBOWS at City Center. National tours include The Sisters Rosensweig, Mame, Shirley Valentine, Peter Pan, Folken, and The King and I. Her extensive television career ranges from appearances on "The Ed Sullivan Show" to roles on "Prairie," "Alien," "Mad About You," and "Murder She Wrote." She is best remembered as Todd Knight's wife in "Too Close for Comfort" and as David Hartman's original cohort on "Good Morning America." Dussault received an Emmy Award for her PBS program "Cabaret Tonight" and has been the recipient of Northwestern University's Woman of the Year Award. For five years she headed the Bay Belger School of Musical Performance at UCLA. Recently, she appeared in The Constant Wife in Miami and Philadelphia and in Sunday in the Park with George for Repertory in Los Angeles. She can be heard on her critically acclaimed solo album, Heart and Soul. Dussault continues to do cabaret and symphony concerts.

ANTHONY FUSCO (Mees, Fleurant and de Bonnefoi), recently named an A.C.T. associate artist and core acting company member, has appeared at A.C.T. in Holidae Gabler, Twentiethies, The Rivals, The Voysey Inheritance, The Gamester, A Mother, Les Liaisons Dangereuses, The Three Sisters, Night and Day, The Room and Celebration, Enron IV, The Misanthrope, Edward II, and A Christmas Carol. Other Bay Area credits include leading roles in The Tempest, The Importance of Being Earnest, Arms and the Man, A Midsummer Night's Dream, Cymbeline, and The Skin of Our Teeth for California Shakespeare Theater (where he is an associate artist); My Old Lady at Marin College; and starring roles in several regional productions. Fusco has been nominated for the Barrymore Award for Best Featured Actor in a Play, the Los Angeles Drama Critics Circle Award for Best Actor and the Los Angeles Drama Critics Circle Award for Best Supporting Actor. He has also appeared on the West Coast in Los Angeles, Seattle, and San Francisco. His film credits include "Austenland" and "The Book of Love." Fusco, a native of Colorado, is a graduate of the Yale School of Drama.

NANCY Augesen (Bobine), an A.C.T. associate artist and core acting company member, made her A.C.T. debut in The Misanthrope; she has appeared in recent seasons in Cab løration and The Room, The Board of Avon, Bilbie Spirit, Buried Child, Night and Day, The Dazzle, The Three Sisters, A Doll's House, A Mother, The Road Thing, The Gamester, The Voysey Inheritance (also at Kansas City Repertory Theatre), Cat on a Hot Tin Roof, The Rivals, Happy End, Travesties, Luminencence Dating (at Magic Theatre) and, most recently, Hedda Gabler. New York credits include Spinning into Butter (Lincoln Center Theater), Mackett (with Alec Baldwin and Angela Bassett, The Public Theater), I'm My Mother, . . . with F. Murray Abraham and Joyce Van Patten, Anc Light (Theater), and Overruled (Drama League). Regional theater credits include Mary Stuart (dir. Carey Perloff, Huntington Theatre Company); several productions, including the world premieres of The Board of Avon and The Hollowed Lands, at South Coast Repertory; and productions at the Great Lakes Theatre Festival, Baltimore's Centerstage, the Los Angeles Shakespeare Festival, Yale Repertory Theatre, and Stage West. Film and television credits include The Battle Studies, "Law & Order," "Guiding Light," "Another World," and Hallmark Hall of Fame's Saint Myra. Augesen is a graduate of the Yale School of Drama.
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Who’s Who in The Imaginary Invalid

JOHN APICELLA (Argon) joins A.C.T. for the third time, having appeared in The First Picture Show and Glengarry Glen Ross. He has twice participated in the San Francisco Fringe Festival with his comedy troupe, The Bubalaires. Past theater work includes Vachel Havel’s Temptation and Anton Chekhov’s The Wood Demon at the Mark Taper Forum in Los Angeles, Naomi Iizuka’s 36 Viers at the Laguna Playhouse, Havel’s Large Desiderate and Jessica Goldberg’s Sex Panicise at the Taper, Too, and a season as Scrooge in the Dallas Theatre Center’s A Christmas Carol. His many appearances onstage in Los Angeles, where he resides, include a musical adaptation of Aristophanes’ The Wasps at the Getty Villa, a new musical version of LynnServiço’s Little Egypte, and a revival of Clifford Odets’ The Big Knife. Apicella is in partnership with Jeanie Hackett, co-artistic director of The Antares Company, Los Angeles’ classical theater ensemble. His Antares appearances include The Wood Demon and Chekhov’s X-4 (one-acts), Patience and Trial by Jury, Homor de Balzac’s Mersadie, Bertolt Brecht’s Mother Courage and Her Children, and the first American revival of Arthur Miller’s 1944 Broadway debut, The Man Who Had All the Luck. Screen appearances include such feature films as High Crimes, Point Break, and Just One of the Guys and the television series “The West Wing,” “The X-Files,” “NYMP Blue,” “Friends,” and “Freaks and Geeks.”

RÉNÉ AUGESEN (Bifone), an A.C.T. associate artist and core acting company member, made her A.C.T. debut in The Misanthrope; she has appeared in recent seasons in Celebration and The Room, The Board of Avon, Biltie Spirit, Burred Child, Night and Day, The Dazzle, The Three Sisters, A Doll’s House, A Mother, The Real Thing, The Gamester, The Vizaye Inheritance (also at Kansas City Repertory Theatre), Cat on a Hot Tin Roof, The Rivals, Happy End, Travesties, Luminancece Daring (at Magic Theatre) and, most recently, Hedda Gabler. New York credits include Spinning into Butter (Lincoln Center Theater), Mastered (with Alec Baldwin and Angela Bassett, The Public Theater), 1975-1979... with F. Murray Abraham and Joyce Van Patten, Arc Light Theater), and Overruled (Drama League). Regional theater credits include Mary Stuart (dir. Carey Perloff, Huntington Theatre Company); several productions, including the world premieres of The Board of Avon and The Hollowo Lands, at South Coast Repertory; and productions at the Great Lakes Theatre Festival, Baltimore’s Centerstage, the Los Angeles Shakespeare Festival, Yale Repertory Theatre, and Stage West. Film and television credits include The Battle Studies, “Law & Order,” “Guiding Light,” “Another World,” and Hallmark Hall of Fame’s Saint Myasha. Augeesen is a graduate of the Yale School of Drama.

ANTHONY FUSCO (Movers, Fleurant and de Bonnefio), recently named an A.C.T. associate artist and core acting company member, has appeared at A.C.T. in Heddah Gabler, Travesties, The Rivals, The Vizaye Inheritance, The Gamester, A Mother, Les Liaisons Dangereuses, The Three Sisters, Night and Day, The Room and Celebration, Enron IV, The Misanthrope, Edward II, and A Christmas Carol. Other Bay Area credits include leading roles in The Tempest, The Importance of Being Earnest, Arms and the Man, A Midsummer Night’s Dream, Cymbeline, and The Skin of Our Teeth for California Shakespeare Theater (where he is an associate artist); My Old Lady at Marin

NANCY DUSSEAULT (Tinette) was last seen at A.C.T. in The Threepenny Opera. On Broadway, she has appeared in Deceit (Theater World Award, Tony nomination), Björner (Tony nomination), The Sound of Music, Side by Side by Sondheim, and Into the Woods. Other New York credits include Street Scene, The Cradle Will Rock, and The Mikado for New York City Opera; Teodora of the Wells for The Public Theater; and Casanova for Phoenix.

Rainbow at City Center. National tours include The Sisters Rosensweig, Mame, Shirley Valentine, Peter Pan, Folies, and The King and I. Her extensive television career ranges from appearances on “The Ed Sullivan Show” to roles on “Pueblo,” “Alias,” “Mad About You,” and “Murder She Wrote.” She is best remembered as Todt Knight’s wife in “Too Close for Comfort” and as David Hartman’s original cohost on “Good Morning America.” Dusseault received an Emmy Award for her PBS program “Cabaret Tonight” and has been the recipient of Northwestern University’s Woman of the Year Award. For five years she headed the Bay Belger School of Musical Performance at UCLA. Recently, she appeared in The Constant Wife in Miami and Philadelphia and in Sunday in the Park with George for Repsixl in Los Angeles. She can be heard on her critically acclaimed solo album, Heart and Soul. Dusseault continues to do cabaret and symphony concerts.

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WHO'S WHO

Theatre Company; and Traveling Jewish Theatre’s production of The Chairs. On Broadway, he was in Tom Stoppard’s The Real Thing and The Real Inspector Hound. Fusco’s many off-Broadway credits include The Holy Three, Cantorina, Danton’s Death, and A Life in the Theatre. He is a graduate of The Juilliard School.

MARGARET HEAD (Ensemble) most recently appeared as Mary in the A.C.T. production of A Christmas Carol. A.C.T. Master of Fine Arts Program credits include Mrs. Eames in The Cider House Rules Part One in St. Cloud’s, Helen in Baby with the Bathwater, Beatrice in Much Ado about Nothing, Ag in The Virginal Burglar, Aphrodite in The Love of the Nightingales, and Jo in The Ladies from Dhupe. She appeared on the Williamstown Theatre Festival mainstage as Maris Brennan in The Landscape of the Body, directed by Michael Greif. Other regional credits include the title role of The Prime of Miss Jean Brodie and Debra in Kimberly Atchino at Summer Repertory Theater and Doctor Faustus Lights the Lights, Queen Christina, and Othello in New Orleans. A recent graduate of the A.C.T. Master of Fine Arts Program, Head holds a B.A. in English and creative writing from Tulane University.

Who’s Who

After the War, Happy End, Gem of the Ocean, Female Transport, Lewis James, Waiting for Godot, Yohem, The Three Sisters, The Dazzle, Night and Day, Buried Child, A Christmas Carol (Ebenezer Scrooge and The Ghost of Christmas Present), Celebration and The Room, ‘Master Harold’... and the boys, The Miss Bennet, The Invention of Love, The Threepenny Opera, Tsiolk, Indian Ink, Hecuba, Insurrection: Holding History, Seven Guitars, Othello (title role), Antigone, Miss Evers’ Boys, Clare, Joe Turner’s Come and Gone, Saint Joan, King Lear, Golden Boy, and Feathers. Other local theater credits include Fuentes Ovejuna and McTeague (Berkeley Repertory Theatre), A You Like It (San Francisco Shakespeare Festival); The Cherry Orchard, Every Moment, and The Island (Eureka Theatre), Sideman (San Jose Repertory Theatre), and Division Street (Oakland Ensemble Theatre). He originated the role of Private James Wilkie in the original production of A Soldier’s Play at the Negro Ensemble Company in New York. His many film and television credits include two seasons of “Midnight Caller.”

MAUREEN MCVERRY (Ensemble) has appeared at A.C.T. in Shemuel the First, Pygmalion, Dinner at Eight, The Pops and the Whirl, Sappho, The House of Mirth, Blithe Spirit, and A Christmas Carol. Other recent Bay Area credits include The Learned Ladies of Park Avenue and Into the Woods at TheatreWorks, Bengel at Center REP/Play Company, Noise Off at SBPAC, and Pardeo My English at 42nd Street Moon. McVerry has also worked with Marin Theatre Company (Noises Off, Me and My Girl, Born Yesterday), San Jose Repertory Theatre (The Odd Couple, Two Gentlemen of Verona, A Flea in Her Ear), Theater on the Square (The Virginia Monologues, Curse of the Wawona), San Jose Stage Company (The Glass Menagerie, Paddy Meehan), San Francisco Shakespeare Festival (Oh Kay!), the Magic Theatre, and the Eureka Theatre Company. Film and television credits include High Crimes, 9 Months, The Dead Pool, Peggy Sue Got Married, Full House, and “Deadly Whispers.” She has been the recipient of several Bay Area Theatre Critics’ Circle and Drama-Logue awards. McVerry has performed her cabaret show, Ferry McFerry, in San Francisco, Los Angeles, New York, and other, lesser-known locales.

BRIAN STEEVES (Ensemble) most recently was seen as Young Scrooge in the A.C.T. production of A Christmas Carol. Regional theater credits include The Miser at Berkeley Repertory Theatre in association with Theatre de Is Jeune Lune and You Can’t Take It with You and Spinning Into Butter (Dean Goodman Choice Award for supporting performance), both at TheatreWorks. Other credits include productions at Encore Theatre, the Magic Theatre, Word for Word, and San Jose Repertory Theatre. Stevens is a recent graduate of the A.C.T. Master of Fine Arts Program.

GREGORY WALLACE (Claude de Aria), an A.C.T. associate artist and core acting company member, has been seen at A.C.T. in Travesties, The Rivals, Gem of the Ocean, The Gamsiter, A Doll’s House, Waiting for Godot, The Three Sisters, The Dazzle, Night and Day,
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Theatre Company; and Traveling Jewish Theatre’s production of The Chosen. On Broadway, he was in Tom Stoppard’s The Real Thing and The Real Inspector Hound. Fusco’s many off-Broadway credits include The Holy Three, Cantorlar, Danton’s Death, and A Life in the Theatre. He is a graduate of The Juilliard School.

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GREGORY WALLACE (Claude de Aria), an A.C.T. associate artist and core acting company member, has been seen at A.C.T. in Travesties, The Rivals, Gem of the Ocean, The Gem, The Host, Waiting for Godot, The Three Sisters, The Dazzle, Night and Day,
Who’s Who

Bilbo Spirit, Celebration and The Room, “Master Harold...and the boys, The Sisamnek, Edward II, A Christmas Carol, Tartuffe, Insurrection: Holding History, and Angels in America (Bay Area Theatre Critics’ Circle Award). Other theater credits include: Our Country’s Good (Broadway), A Light Shining in Buckinghamshire (New York Theatre Workshop), At Your Leisure (Public Theater), Much Ado about Nothing (Alliance Theatre), The Sevens ( Guthrie Theatre), The Learned Ladies ( Williamsstown Theatre Festival), King Lear (Whole Theater), The Queen and the Rebels (Center Stage), and The Boys Stragglers (Berkeley Repertory Theatre). Screen credits include Peter Sellars’s The Cabinet of Dr. Raimies, The Beverly Hillbillies, Dark Goddess, “Crime Story,” and Internal Affairs. Wallace is a Fox Fellow and a graduate of the Yale School of Drama.

ALISSON JEAN WHITE

(Actor/singer), an A.C.T. associate artist and core acting company member, has appeared in A.C.T.'s The Circle, Tom Stoppard's Travesties and The Real Thing (both directed by Carey Perloff), and the 2004 production of A Christmas Carol. She was also seen last spring in A.C.T.'s First Look presentations of The Shaker Chair, Donna Woolley, Wawanakwa, and Waiting for the Flood at Zeum Theater. She appeared in Oesh Mi, a clown cabaret, with Infinite Stage at The Players Theatre in New York and played Christina in Red Light Winter at the Westfield Harbor Acting Theatre. She performed with Killing My Lobster in Gossamer at the Magic Theatre and was seen at Venice 9 and The Marsh in her solo performance piece Whitehorse. White is a graduate of Brown University and the A.C.T. Master of Fine Arts Program.

JACK WILLS

(Underslydes) has appeared in more than 200 productions throughout the United States, including recent performances at A.C.T. in Hedda Gabler, A Christmas Carol, The Little Foxes, Happy End, Cat on a Hot Tin Roof, and The Black Rider. Recently named an A.C.T. associate artist and core acting company member, he is also an associate artist at Arena Stage in Washington, D.C., and has been a company member of the American Repertory Theatre, Trinity Repertory Company, and the Dallas Theater Center. On Broadway, Wills has appeared in Julian Caesar, The Crucible, A.R.T., and The Old Neighborhood. His off-Broadway credits include The Reversible Rise of Aratus Us, World of Mirth, The Ignoti Cycle, and Valetta. He recently appeared in Gypsy with Patti LuPone at the Recital Festival in Chicago and his film credits include In the Talented Mr. Ripley, The Ordeal Will Rock, The Out-of-Towners, Love Hurts, I Come in Peace, Problem Child, “Law & Order,” “Ed,” and “Dallas.” Wills is a cofounder of Aruba Repertory.

JUD WILFORD

(Clintem), recently named an A.C.T. associate artist and core acting company member, has appeared at A.C.T. in Happy End, The Rivals, The Time of Your Life, and six seasons of A Christmas Carol. Other theater credits include Mark Jackson’s American Suicide with Z Plays and Encore Theater Company; The Imaginary Invalid at The People’s Light Theater; All’s Well That Ends Well, The Life and Adventures of Nicholas Nickleby, and Trinilco in The Tempest at California Shakespeare Theater; Šerigus in Arms and The Man at Chautsaqua Theatre; and Rufus Oakwood in Saturn: The Musical. Film credits include Wrong Time, Ride Spot with Olympia Dukakis and The Tripker, directed by David Arquette. He received his B.F.A. degree in theater from the University of Evansville and his M.F.A. in acting from the A.C.T. Master of Fine Arts Program.

SEASON HIGHLIGHTS

Special Events
Rolando Villazón, envoir, Yo-yo Ma, cello
Brian Teitel, bass-baritone
San Francisco Opera The Little Prince
By Rachel Portman
Dance
American Ballet Theatre Jeffrey Baller
Miami City Ballet
Mark Morris Dance Group
Mozart Clarinet
Alvin Ailey American Dance Theater
Tchakovskiy Parrn Baller & Orchestra with Guest Artists
Natalia Makarova’s Swan Lake
Pina Bausch Tanztheater Wuppertal, Kent Chi, and more.
Chamber Music & Orchestra
Dmitri Hvorostovsky, baritone with the Moscow Chamber Orchestra
Takacs Quartet
Swedish Chamber Orchestra and more.
Recital
Olga Borodina, mezzo-soprano
Hilary Hahn, violin
Marcus Raimich, baritone
David Daniels, countertenor
Gil Shaham, violin
Richard Goode, piano
Joshua Bell, violin
Ralph Lifshitz, piano
Kate Boyle, soprano
Paul Lewis, piano

20th Century Music & Beyond
Composer Portraits
Jorge Liederman’s 50th Birthday Celebration
Christopher Taylor, piano
Dawn Upshaw, soprano

MUSIC Before 1850
Bach Festival: Angela Hewitt, piano & Daniel Muller-Schott, cello
Jordi Savall, violin da gamba
Europa Balantie

Strictly Speaking
Garrick Ohlsson
Ina Blais & David Raskin

World Stage
Mariza
cali
calo
Hugh Masekela
Mzansi Dance Company
Angelique Kidjo
Perí negro
Arlo Guthrie
and more...

Jazz
Jazz at Lincoln Center Orchestra with Wynton Marsalis, trumpeter SFJAZZ Collective
Stonny Roi/dey, saxophone and more...

Furthermore
Burakuu – The National Puppet Theatre of Japan
Circus Oz
Robert Lepage’s The Andersen Project
and more.

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Who’s Who

Bible Spirit, Celebration and The Room, “Master Harold”... and the boys, The Missantreps, Edward II, A Christmas Carol, Tartuffe, Insurrection: Holding History, and Angels in America (Bay Area Theatre Critics’ Circle Award). Other theater credits include Our Country’s Good (Broadway), A Light Shining in Buckinghamshire (New York Theatre Workshop), At You Like It (Public Theater), Much Ado About Nothing (Alliance Theatre), The Senseys (Greenhouse Theater), The Learned Ladies (Williamsstown Theatre Festival), King Lear (Whole Theater), The Queen and the Rebels (Center Stage), and The Bosnian Strategies (Berkeley Repertory Theatre). Screen credits include Peter Sellars’s The Cabinet of Dr. Raimies, The Beverly Hillbillies, Dark Goddess, “Crime Story,” and Internal Affairs. Wallace is a Fox Fellow and a graduate of the Yale School of Drama.

JUD WILLFORD (Cabinet), recently named an A.C.T. associate artist and core acting company member, has appeared at A.C.T. in Happy End, The Ricals, The Time of Your Life, and six seasons of A Christmas Carol. Other theater credits include Mark Jackson’s American Suicide with Z Plays and Encore Theatre Company; The Imaginary Invalid at The People’s Light Theatre; All’s Well That Ends Well, The Life and Adventures of Nicholas Nickleby, and Trimmels in The Tempest at California Shakespeare Theater; Sergius in Arms and the Man at Chautauqua Theater; and Rufus Oakwood in Saturn’s The Musical. Film credits include Wrong Time, Right Spot with Olympia Dukakis and The Trip, directed by David Arquette. He received his B.F.A. degree in theater from the University of Evansville and his M.F.A. in acting from the A.C.T. Master of Fine Arts Program.

Allison Jean White (Angelica), an A.C.T. associate artist and core acting company member, has been seen at A.C.T. in The Diviners, Tom Stoppard’s Travesties and The Real Thing (both directed by Carey Perloff), and the 2004 production of A Christmas Carol. She was also seen last spring in A.C.T. First Look presentations of The Shaker Chair, Donna Wenz, Wenas, and Waiting for the Flood at Zume Theater. She appeared in Oex Mi, a clown cabaret, with Infinite Stage at The Players Theatre in New York and played Christina in Red Light Winter at the WestWing Harbor Acting Theatre. She performed with Killing My Lobster in Gossip!!! at the Magic Theatre and was seen at Venus 9 and The Marsh in her solo performance piece Whiteowl.

White is a graduate of Brown University and the A.C.T. Master of Fine Arts Program.

Jack Willis (Undersidey) has appeared in more than 200 productions throughout the United States, including recent performances at A.C.T. in Hedda Gabler, A Christmas Carol, The Little Foxes, Happy End, Cat on a Hot Tin Roof, and The Black Rider. Recently named an A.C.T. associate artist and core acting company member, he is also an associate artist at Arena Stage in Washington, D.C., and has been a company member of the American Repertory Theatre, Trinity Repertory Company, and the Dallas Theater Center. On Broadway, Willis has appeared in Julius Caesar, The Crucible, Art, and The Old Neighborhood. His off-Broadway credits include The Restless Rise of Atrus Us, World of Mirth, The Iphigenia Cycle, and Valtalla. He recently appeared in Gypsy with Patti LuPone at the Recitana Festival in Chicago and his film and television credits include The Talented Mr. Ripley, The Oodle Wild Rock, The Out-Of-Towners, Love Hurts, I Come in Peace, Problem Child, “Law & Order,” “Ed,” and “Dallas.” Willis is a co-founder of Aruba Repertory.

Constance Congdon (Adaptor) has written many plays, including Tales of the Lost Persimmon, which has had more than 100 productions worldwide; Lening’s Body, which premiered at Portland Stage Company; Casanova and Dog Opera (both produced by the New York Shakespeare Festival at The Public Theater, Lyp/Primary Stages); and The Automata Pieta and Morten St!, both commissioned by the A.C.T. Young Conservatory New Plays Program. Her version adaptation of Molóti’s The Missantreps was produced at A.C.T. in the fall of 2000, and A Mother, her A.C.T.-commissioned adaptation of Maxim Gorky’s Vasa Zalosehova, premiered in 2004. Congdon’s librets for Peter Gordon’s opera The Strange Life of Ivan Ovchik was performed at New York’s La MaMa Annex in 1994. She also works with composers including Donald Peers, Mel Marvin, and Pulitzer Prize winner Lew Spradlin (Earfarin) commissioned by the San Francisco Opera. Other works include the plays Native American, So Far, So Merry, and its companion piece, One Day Earlier; an adaptation of John Updike’s novel S. into an opera libretto for Perera; and eight plays for the Children’s Theatre.

20th Century Music & Beyond

Composer Portraits
Jorge Liderman’s 50th Birthday Celebration
Christopher Taylor, piano
Dawn Upshaw, soprano

Music Before 1850

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Jordi Savall, viola da gamba
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Marcos Cavaco Filho
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Season Highlights

Special Events
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Yo-Yo Ma, cello
Bryn Terfyl, baro-baro
San Francisco Opera The Little Prince By Rachel Portman
Dance
American Ballet Theatre Jeffrey Ballet
Miami City Ballet
Mark Morris Dance Group
Micael O’Brien
Alvin Ailey American Dance Theater
Takahayo Farm Ballet & Orchestra with Guest Artists
Natalia Makarova’s Swan Lake
Pina Bausch Tanztheater Wuppertal
Ten Chi, and more

Chamber Music & Orchestra

DMirko Horvat, baritone with the Moscow Chamber Orchestra
Tkakts Quartet
Swedish Chamber Orchestra and more

Recital
Olga Borodina, mezzo-soprano
Hilary Hahn, violin
Marcus Raimich, baritone
David Daniels, counter tenor
Gil Shaham, violin
Richard Good, piano
Joshua Bell, violin
Ruthie Buchbinder, piano
Kate Ross, soprano
Paul Lewis, piano

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sale to San Francisco Symphony, San Francisco Ballet, and San Francisco Opera members on August 6, and to the general public beginning August 11, with individual show tickets online or in person.
WHO’S WHO

Company of Minneapolis. She has received an NEA Playwriting fellowship, a Rockefeller Playwriting Award, a Guggenheim Award, and New York’s Oppenheimer Award for her New York production of Tales of the Lost Farmers. She is an alumna of New Dramatists, a member of P.E.N. and the Dramatists Guild, and teaches playwriting at Amherst College.

RON LAGOMARINO (Director) has directed extensively at regional theaters around the country, including A.C.T. (The Geometer, 2005) and, most recently, the Sundance Institute Theatre Laboratory and the U.S. Comedy Arts Festival, Aspen. He also directed Lacking For Normal, by Jane Anderson, at the Geffen Playhouse in Los Angeles (Ovation Award, best play). On Broadway, Lagomarino has directed Alfred Uhry’s Last Night Of Ballyhoo (Tony Award, best play) and the musical My Favorite Year; at the Vivian Beaumont Theatre. Off Broadway, he staged the world premiere of Uhry’s Driving Miss Daisy (Pulitzer Prize; Outer Critics Circle Award; Drama Desk nomination, best direction). That same season he was also recognized by the Outer Critics Circle for his productions of Christopher Durang’s Laughing Wild and Timothy Mason’s Only You. Other New York credits include the premieres of Beth Henley’s Absence, John Patrick Shanley’s Women of Manhattan, Joseph Dougherty’s Digby, and Christopher Kyle’s Plunge. Lagomarino also directed Driving Miss Daisy in London and Chicago, as well as the national tour starring Julie Harris and Boris Peters. He received the Directors Guild Award for his direction of the pilot of David Kelley’s Emmy Award-winning television series “Picket Fences.” Other television credits include the pilots of “Homestead” (Emmy nominations, best series, best direction), “Courtthouse,” and “Gracelive.” Episodic television work includes “Shark,” “The Unit,” “Ghost Whisperer,” “What About Brian,” “Life,” “Blue Moon,” “Jonestown,” “Once and Again,” “My So-Called Life,” “Ally McBeal,” and several episodes of “docthusomething.” A native San Franciscan, he is a graduate of St. Ignatius College Prep (salutatorian), Santa Clara University (valuedictorian), and New York University’s Tisch School of the Arts (M.F.A. in directing, Sundan Award).

ERIK FLATMO (Scenic Designer) designed the set for Luminous Daring, a co-production between A.C.T. and the Magic Theatre. Other recent local projects include Richard III at California Shakespeare Theater and God of Illusion and The Hot Pepper Collection at the Magic. He collaborates frequently with choreographer Joe Goode and designed the set for Stay Together, Goode’s collaboration with composer Michael Tilson Thomas. Flatmo has also worked closely with director John Fisher, notably on the recent revival of Medea the Musical, and has a longstanding relationship with the local comedy troupe Killing My Lobster, for which he designed last year’s critical and popular hit play Hunter Gatherers. He has worked with San Francisco Opera’s Merola Program and will design Merola’s 50th-anniversary production of Geronimo. His New York credits include many new plays and dance projects. Upcoming projects include The Magic Flute at Opera San Jose. Flatmo is a graduate of the Yale School of Drama and teaches set design at Stanford University.

BEAVER BAUER (Costume Designer) has designed the costumes for A.C.T.’s new adaptation of A Christmas Carol, as well as for A.C.T. productions of The Rialto, The Goat @ Who is Spielberg? FABIAN ORISOBO (Sound Designer and Composer) makes his debut at A.C.T. with The Imaginary Invalid. Other musical theater credits include The Long, Black No More, The Caucasian Chalk Circle, Yerma, Mother Courage and Her Children, Nothing Forever, The Romance of Magna Rubia, Yellow Moon Rising, and The House of Bernarda Alba. Off-Broadway credits include Damascus and The Sisters @ A Piano at The Public Theater; A Very Common Procedure, What of the Night, Last Easter, Bright Ideas, Intrigue with Figaro, and Swans at MTC Theater; La Terrasse, Nest, and Seeking the Genius at Manhattan Theatre Club; Avenue, Frank, The Piggle Family Circus, Classic Stage Company, Theater of Yugen, and the Rivera and Desert Inn Hotels in Las Vegas. From 1972 to 1984 she worked for Angels of Light, a theater specialist in cabaret and theater, and in 1995 she designed a circus that traveled to Moscow and Japan. Bauer has won several Bay Area Theatre Critics’ Circle Awards.

NANCY SCHERTLER (Lighting Designer) has designed the Broadway productions of Bill Irwin’s Fool Moon and Large/Now York (Tony Award nomination) and off-Broadway productions of Hilda (dir. Casey Perloff), Tests for Nothing, A Flea in Her Ear, Sappho, and Falsettoland. Regional theater credits include After the War, The Geometer, The Real Thing, Lovers, James and John, The Constant Wife, Caryl Perloff’s The Cohesion of Rhinos, and Heddy, Laddie @ Crossing a Field at A.C.T.; The Sisters Matrimonio at Seattle Repertory Theatre; Moby Dick at Milwaukee Repertory Theatre, and Ken Ludwig’s Shakespeare in Hollywood at Arena Stage, where she is an associate artist. Opera credits include Don Giovanni and The Barber of Seville for Boston Lyric Opera, Il Trebbiare for Baltimore Opera, and numerous productions with Wolf Trap Opera Company.

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SATURDAY, MAY 28TH, 8-11PM Big Band/Dance at Granlibakken
SATURDAY, JULY 14TH, 6PM Free concert at Commons Beach
SATURDAY, JULY 21ST, 7PM Tahoe Donner Concert featuring David Rosenstein
MONDAY, JULY 22ND, 4PM Educational Outreach Program fundraiser concert with opera great, Frederica von Stade
TUESDAY, JULY 23RD, 5PM Opening at Homewood featuring Kenny Loggins and his band
THURSDAY, JULY 25TH, 6PM Festival Orchestra – Mozart in the Mountains at Homewood
SATURDAY, JULY 27TH, 7PM Broadway Favorites with Fred D’Ambrosia at Homewood
TUESDAY, JULY 30TH, 7PM Festival Orchestra – Best Hits of LTTM’s First 25 Years at Homewood
THURSDAY, AUGUST 2ND, 7PM David Sanborn & Band with opening act Craig Chaquico at West End Beach of Donner Lake
SATURDAY, AUGUST 4TH, 7PM Finale – Beethoven’s Ninth with vocalists & chorus at Homewood School, truckee.
Tickets go on sale May 1, 2007 For info on venues & tickets please visit www.tahoemusic.org or call (530) 581-1184
Who's Who
Company of Minneapolis. She has received an NEA playwriting fellowship, a Rockefeller Playwriting Award, a Guggenheim Award, and a Nestroy's Oppenheimer Award for her New York production of Tales of the Left Lennies. She is an alumna of New Dramatists, a member of PEN and the Dramatists Guild, and teaches playwriting at Amherst College.

RON LAGOMARSO {Director} has directed extensively at regional theaters across the country, including A.C.T. (The Geometer, 2005) and most recently, the Sundance Institute Theatre Laboratory and the U.S. Comedy Arts Festival, Aspen. He also directed Looking for Normal, by Jane Anderson, at the Geffen Playhouse in Los Angeles (Ovation Award, best play). On Broadway, Lagomarsino has directed Alfred Uhry's Last Night of Ballyhoo (Tony Award, best play) and the musical My Favorite Year, at the Vivian Beaumont Theatre. Off Broadway, he staged the world premiere of Uhry's Driving Miss Daisy (Pulitzer Prize; Outer Critics Circle Award; Drama Desk nomination, best direction). That same season he was also recognized by the Outer Critics Circle for his productions of Christopher Durang's Laughing Wild and Timothy Mason's Only You. Other New York credits include the premieres of Beth Henley's Abundance, John Patrick Shanley's Women of Manhattan, Joseph Dougherty's Digby, and Christopher Kyle's Plunge. Lagomarsino also directed Driving Miss Daisy in London and Chicago, as well as the national tour starring Julie Harris and Brock Peters. He received the Directors Guild Award for his direction of the pilot for David Kelley's Emmy Award-winning television series "Picket Fences." Other television credits include the pilots of "Homefront" (Emmy nominations, best series, best direction), "Courtroom," and "Grapevine." Episodic television work includes "Shark," "The Unit," "Ghost Whisperer," "What About Brian," "Lois & Clark," "Friends," "One and Again," "My So-Called Life," "Ally McBeal," and several episodes of "thirtysomething." A native San Franciscan, he is a graduate of St. Ignatius College Prep (sanatorium), Santa Clara University (valedictorian), and New York University's Tisch School of the Arts (M.F.A. in directing, Skidmore Award).

ERIK FLATMO (Scenic Designer) designed the set for Luminous Daring, a coproduction between A.C.T. and the Magic Theatre. Other recent local projects include Richard III at California Shakespeare Theatre and God of Hell and The Heppler Collection at the Magic. He collaborates frequently with choreographer Joe Goode and designed the set for Stay Together, Goode's collaboration with composer Michael Tilsen Thomas. Flatmo has also worked closely with director John Fisher, notably on the recent revival of Medea the Musical, and has a longstanding relationship with the local comedy troupe Killing My Lobster, for which he designed last year's critical and popular hit play Hunter Gatherers. He has worked with San Francisco Opera's Merola Program and will design Merola's 50th-anniversary production of Gismonda. His New York credits include many new plays and dance projects. Upcoming projects include The Magic Flute at Opera San Jose. Flatmo is a graduate of the Yale School of Drama and teaches set design at Stanford University.

BEAVER BAUER (Costume Designer) has designed the costumes for A.C.T.'s new adaptation of A Christmas Carol, as well as for A.C.T.'s productions of The Rivals, The Goat or Who Is Sylvia?, and FABIAN OBISPO (Sound Designer and Composer) makes his debut at A.C.T. with The Imaginary Invalid. Other musical theatre credits include The Long Season, Black No More, The Caucasian Chalk Circle, Yerma, Mother Courage and Her Children, Nothing Forever, The Romance of Magna Rubio, Yellow Moon Rising, and The House of Bernarda Alba. Off-Broadway credits include Damages and The Sisters and a Piano at The Public Theater; A Very Common Procedure, What of the Night, Last Easter, Bright Ideas, Intrigue with Feze, and Squirt at MCC Theater; La Terrasse, Not, and Stealing the Geniuses at Manhattan Theatre Club; Jowker at the Pickle Factory Circus; Classic Stage Company, Theatre of Yugen, and the River and Desert Inn Hotels in Las Vegas. From 1972 to 1984 she worked for Angels of Light, a Dramatists' Guild specialist in cabaret and theater, and in 1995 she designed a circus that traveled to Moscow and Japan. Bauer has won several Bay Area Theatre Critics' Circle Awards.

NANCY SCHERTLER (Lighting Designer) has designed the Broadway productions of Bill Irwin's Pool Moon and Largely New York (Tony Award nomination) and off-Broadway productions of Hilda (dir. Cappy Perillo), Tests for Nothing, A Fisa in Her Ear, Sapien, and Falsettoland. Regional theater credits include After the War, The Gamester, The Real Thing, Loves Jeeves, The Constant Wife, Catney Perillo's The Cohens of Rhode, and Dyeability of Crossing a Field at A.C.T.; The Sisters Matsumoto at Seattle Repertory Theatre; Moby Dick at Milwaukee Repertory Theatre; and Ken Ludwig's Shakespeare in Hollywood at Arena Stage, where she is an associate artist. Opera credits include Don Giovanni and The Barber of Seville for Boston Lyric Opera, Il Trovatore for Baltimore Opera, and numerous productions with Wolf Trap Opera Company.

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WHO'S WHO


MERYL LIND SHAW (Casting Director) joined the A.C.T. artistic staff as casting director in 1993. She has cast roles for the Huntington Theatre Company, Arizona Theatre Company, the San Francisco Symphony and Opera, and the San Francisco productions of White Christmas, Jitney, and Picasso at the Lapin Agile, as well as the first workshop of The Count of Monte Cristo and the CD-ROM game Oedipus. Before joining A.C.T. as casting director, she stage-managed more than 60 productions in theaters throughout the Bay Area, including A.C.T.'s Creations and Bon Appetit! She was resident stage manager at Berkeley Repertory Theatre for twelve years and production stage manager at the Berkeley Shakespeare Festival for three seasons. She has served on the Bay Area advisory committee of Actors' Equity Association, the negotiating committee for the LORT contract (1992 and 1993), and the board of trustees of the California Shakespeare Festival.

KIMBERLY MARK WEBB (Stage Manager) is in his 14th season at A.C.T., where he worked most recently on After the War, Happy End, Cat on a Hot Tin Roof, The Goat or, Who is Sylvia?, The Voysey Inheritance, The Gamester, and A Mother. A long association with Berkeley Repertory Theatre includes last year's production of Culture Clash's Zorns in Hell. Other credits include Picasso at the Lapin Agile in San Francisco, The Woman Warrior for Center Theatre Group in Los Angeles, Mary Stuart and The Lady from the Sea at Boston's Huntington Theatre Company, Hexah at the Williams TAMU Theatre Festival, and The Master Builder and The Philanderer at Aurora Theatre Company. Webb served as production stage manager at Theatre Three in Dallas for six years.

KATHERINE RIEMANN (Assistant Stage Manager) has worked on A.C.T. productions of Luminosity Dating (Magic Theatre), Trouvailles, A Number, Gem of the Ocean, Hilda (Zazu Theater), A Christmas Carol, Love's Labour's Lost, James, The Constant Wife, American Buffalo, The Difficulty of Croosing a Field, Frank Loesser's How Christian Andersen, Shoebounded Peter, The House of Mirth, The Invention of Love, and Wrong Mountain. She has also worked on productions of Our Town, Cloud Nine, Culture Clash in America(1990), and The Oratorio for Berkeley Repertory Theatre. The Importance of Being Earnest and Much Ado about Nothing for California Shakespeare Theater, and Death of a Salesman for Traveling Jewish Theatre.

SPECIAL THANKS TO

Jack Bowland
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"THE STATE OF MEDICAL KNOWLEDGE," CONTINUED FROM PAGE 13

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Medicine at all times is vulnerable to the abuse of charlatans, and in Molière's time there were considerable numbers of itinerant quacks who managed to escape the control of the Faculty of Medicine and of the police. This is one of the reasons Toinette is able to get away with her outrageous impersonation in the final act. Established doctors "played the system" in a legitimate way.

In several plays, Molière makes the medical profession the main target of his comedy. There were large numbers of gullible people around who were too readily taken in by quackery. Even the normally lucid Mme de Sévigné made great claims for the virtues of a viper's broth, and she recommended it with enthusiasm to her daughter in 1648.

French moralist Jean de La Bruyère had a couple of aphorisms which seem exactly relevant: "Those who are in good health become ill; they need people whose job it is to reassure them that they are not going to die," and, "So long as human beings go on dying, and want to go on living, the doctor will be mocked and well paid."

—Marcel Zevuloni (from his introduction to The Hippocentaure, © 1994 Nick Horn Books Ltd.)

A.C.T. PROFILES

CAREY PERLOFF (Artistic Director) is in her 11th season as artistic director of A.C.T., where she has directed and/or directed acclaimed productions of Philip Kan Gotanda’s After the Rain (in March), Tom Stoppard’s Travesties, Bertolt Brecht/Kurt Weill’s Happy End (including a cast album recording of Of Love and desire, grief and breaking cars) (a new adaptation by Perlolf with Paul Walsh), David Mamet’s new adaptation of Claudel’s The Village Barber: The Three Hierarchies, Stoppard’s The Real Thing, Constanzo Corngold’s A Mother (a A.C.T.-commissioned adaptation of Goethe’s Lisa Zellbild) with Julia Hall’s, Beckett’s Waiting for Godot, Steppgang’s Night and Day, and Chekhov’s The Three Sisters. Her production of Marie Medd’s Nymph, coproduced at A.C.T.’s second space (Zeus) with Laura Pels Productions, traveled to Washington, D.C.’s Studio Theatre and then to New York’s 59E59 Theatre in 2012. Last year she was awarded France’s Chevalier de l’Ordre des Arts et des Lettres. Known for directing innovative productions of classics and championing new writing for the theater, Perlolf has directed for A.C.T. the American premieres of Richard Jones’ The Importance of Being Earnest; The Importance of Love and Indian ink and Pietro’s Celebration and The Room; A.C.T.- commissioned translations of Hesiod’s The Maiantripe, Erich Fromm’s Man for All Seasons, and Ulma Veytia’s world premiere of Leslie Ayvazian’s Singer’s Boy and acclaimed productions of The Porter’s Fall, The Old Times, Avuladi, The Rose Tattoo, Antigone, Creations, Home, and The Tempest. Her work at A.C.T. also includes the world premieres of Marc Blitzstein’s No for an answer, David Lang/Mac Wellman’s The Difficulty of Crossing a Field, and the West Coast premieres of her own play The Colours of Religion (a finalist for the Susan Smith Blackburn Award). Her play Luminosity Dying, seen at the Magic Theatre in December (in a co-production with A.C.T.), was developed under a grant from The Ensemble Studio Theatre/Alfred P. Sloan Foundation Science and Technology Project, was workshopped in the summer of 2004 at New York Stage & Film, premiered in New York in April 2005 at the Magic Theatre, and will be produced by Dramatists Play Service this fall. Her new play, Waiting for the Flood, was directed by John Eddy as part of A.C.T.’s First Look Festival in January. She has collaborated with many notable contemporary writers, most recently Gotanda, on After the Rain, for the Sundance Institute and A.C.T. and Robert O’Hara, on Amsterdam for the 2005 O’Neill Playwrights Conference.

Before joining A.C.T., Perlof was artistic director of Classic Stage Company in New York, where she directed the world premieres of Extra Pound’s Elderly, the American premieres of Pietro’s Mountain Language and The Birthday Party, and many classic works. Under Perlolf’s leadership, Classic Stage won numerous OBIE Awards for acting, design, and, as well as the 1988 OBIE for artistic excellence. In 1993, she directed the world premieres of Steve Reich and Beryl Korot’s open’s The Gate at the Vienna Festival and Brooklyn Academy of Music. Perlolf received a B.A. Phi Beta Kappa in classics and comparative literature from Stanford University and was a Fulbright Fellow at Oxford. She was on the faculty of the Teisch School of the Arts at New York University for seven years and teaches and directs in the A.C.T. Master of Fine Arts Program. She is the proud mother of Lizzie and Nicholas.

HEATHER KITCHEN (Executive Director), now in her 11th season with A.C.T., has strengthened the organization’s infrastructure and overseen the company’s expansion to include the development and performance of new work and the addition of a third year to A.C.T.’s acclaimed Master of Fine Arts Program. Her decision to undertake an M.B.A. degree from the Richard Ivey School of Business at The University of Western Ontario followed a 15-year career in stage, tour, and production management ranging across Canada, the United States, and the United Kingdom. Credits include the Stratford Festival, Canadian Stage Company, Charlotte Street Theatre New Brunswick, New York Playwrights, Vancouver, and Neptune Theatre in Halifax. As general manager of The Citadel Theatre, Kitchen managed a fine-performance arts complex and school that annually produced 16 productions, an International Children’s Festival, and a Tire Festival. As a member of the executive committee of the Edmonton Performing Arts Consortium, Kitchen authored the benchmark study Economic Impact of the Nonprofit Arts in Edmonton. An active community member, Kitchen serves on the boards and executive committees of the Commonwealth Club of California, as well as the board of the National Corporate Theatre Fund in New York. She is a past member of the San Francisco Leadership Board of the American Red Cross, the board of Big Brothers/Big Sisters, San Francisco and the Peninsula Theatre. She sits on advisory boards in Addison and has served three terms on the executive of the League of Resident Theaters. She has also participated on peer review panels for Theatre Communications Group, Canada Council of the Arts, and Forbes magazine’s Business and the Arts Awards. The San Francisco Business Times named Kitchen one of the most influential women in business in the Bay Area for the past three years.

MELISSA SMITH (Conservatory Director) oversees the administration of the A.C.T. Conservatory’s Master of Fine Arts Program, Young Conservatory, Summer Training Congress, and Studio A.C.T., in addition to serving as the master acting teacher of the M.F.A. Program. Before joining A.C.T. in 1995, Smith served as director of the program in theater and dance at Princeton University, where she taught acting for six years. She has worked with people of all ages in venues across the country, including teaching in Hawaii and in Florence, Italy. Also a professional actor, she has performed in numerous off-off Broadway plays and at regional theaters, including A.C.T. In 2004 the toured London and Birmingham (U.K.) in Berkeley Repertory Theatre’s production of Continental Divide. Smith holds a B.A. in English and theater from Yale College and an M.F.A. in acting from the Yale School of Drama.

JAMES HAIRE (Producing Director) began his career on Broadway with Eue La Gallieres’s National Repertory Theater as an actor and Stage Manager. He also stage-managed the Broadway productions of And Miss Reardon Drinks the Tea of Little and Gergy (a musical by Carole Bayer Sager), as well as the national tour of Woody Allen’s The Floating Water. Off Broadway he produced Blackout Little Elf (directed by Marshall W. Mason) and Steines and the Man. Haire joined A.C.T. in 1971. He and his department were awarded the Joseph Jefferson Award for excellence in the theater in 1989, and in 1992 Haire was awarded a lifetime achievement award by the Bay Area Theatre Critics’ Circle.
“THE STATE OF MEDICAL KNOWLEDGE,”
CONTINUED FROM PAGE 13

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—Martin Scorsese (from his introduction to The Hypochondriac, © 1994 Nick Horn Books Ltd.)

A.C.T. Profiles

CAREY PERLOFF (Artistic Director) is in her 13th season as artistic director of A.C.T., which she joined in 1978. Perloff was a director of contemporary and directed acclaimed productions of Philip Kan Gotanda’s After the War (an A.C.T. commission finished in March), Tom Stoppard’s Travesties, Berthold Brecht/Kurt Weill’s Happy End (including a cast album recording), Of Gas and God (a new adaptation by Perloff with Paul Walsh), David Mamet’s new adaptation of Gravelin- Barber’s The Hair of the Dog, Stoppard’s The Real Thing, Constance Congdon’s A Mother (an A.C.T.-commissioned adaptation of Gerbino’s Zabah Zadehkon, directed by Jill D’Apra), Reinalt, Waiting for Godot, Steppenwolf’s Night and Day, and Chekhov’s The Three Sisters. Her production of Marie Malibran’s Hylas, coproduced at A.C.T.’s second space (Zeus) with Laura Pels Productions, traveled to Washington, D.C.’s Studio Theatre and then to New York’s 59E59 Theater in 2015. Last year she was awarded France’s Chevalier de l’Ordre des Arts et des Lettres.

Known for directing innovative productions of classics and championing new writing for the theater, Perloff has directed for A.C.T. the American premieres of Christopher Hampton’s The invention of Love and Indian Ink and Peter’s Celebration and The Room; A.C.T.- commissioned translations of Henrik Ibsen’s The Wild Duck, Tom Stoppard’s Old Times, Artaud’s The Rose Tattoo, Antigone, Creon, and The Tempest. Her work at A.C.T. also includes the world premieres of Marcus Chong’s No For an Autumn, David Lang/Mac Wellman’s The Difficulty of Crossing a Field, and the West Coast premieres of her own play The Color of Rhodes (a finalist for the Susan Smith Blackburn Award). Her play Luminosity Daring, seen at the Magic Theater in December (a coproduction with A.C.T.), was developed under a grant from The Ensemble Studio Theatre/AIDS Alliance for theater Projects Foundation. This 1996 project, was workshopped in the summer of 2004 at New York Stage & Film, premiered in New York in April 2005 at the Signature Theatre, and will be published by Dramatists Play Service this fall. Her new play, Waiting for the Flood, was directed by Ilyse Stropis as part of A.C.T.’s First Look Festival in January. She has collaborated with many notable contemporary writers, most recently Gotanda, on After the War, the Sundance Institute and A.C.T. and Robert O’Hara, on An Oedipus for the 2005 O’Neill Playwrights Conference.

Before joining A.C.T., Perloff was artistic director of Classic Stage Company in New York, where she directed the world premieres of Extra Pound’s Elderly, the American premieres of Pinter’s Mountain Language and The Birthday Party, and many classic works. Under Perloff’s leadership, Classic Stage won numerous OBIE Awards for acting, direction, and design, as well as the 1988 OBIE for artistic excellence. In 1993, she directed the world premieres of Steve Bach and Beryl Koret’s open The Gate at the Vienna Festival and Brooklyn Academy of Music. Perloff received a B.A. Phi Beta Kappa in classics and comparative literature from Stanford University and was a Fulbright Fellow at Oxford. She was on the faculty of the Teisch School of the Arts at New York University for seven years and teaches and directs in the A.C.T. Master of Fine Arts Program. She is the proud mother of Lizzie and Nicholas.

HEATHER KITCHEN (Executive Director), now in her 11th season with A.C.T., has strengthened the organization’s infrastructure, overseen the company’s expansion to include the development and performance of new work and the addition of a third year to A.C.T.’s acclaimed Master of Fine Arts Program. Her decision to undertake an M.B.A. degree from the Richard Ivey School of Business at the University of Western Ontario followed a 15-year career in stage, tour, and production management ranging across Canada, the United States, and the United Kingdom. Credentials include the Stratford Festival, Canadian Stage Company, Charleston, Frost Theatre New Brunswick, New Play Company, Vancouver, Neptune Theatre in Halifax. As general manager of The Citadel Theatre, Kitchen managed a fine-performing arts complex and school that annually produced 16 productions, an International Children’s Festival, and a T difer Festival. As a member of the executive committee of the Edmonton Performing Arts Consortium, Kitchen authored the benchmark study Economic Impact of the Performing Arts in Edmonton. An active community member, Kitchen serves on the boards and executive committees of the Commonwealth Club of California, as well as the board of the National Corporate Theatre Fund in New York. She is a past member of the San Francisco Leadership Board of the American Red Cross, the board of Big Brothers/Big Sisters, San Francisco and the Peninsula Humane Society’s program Auxiliary in Edmonton and has served three terms on the executive of the League of Resident Theaters. She has also participated on peer review panels for Theatre Communications Group, Canada Council of the Arts, and Forbes magazine’s Business and the Arts Awards. The San Francisco Business Times named Kitchen one of the most influential women in business in the Bay Area for the past three years.

MELISSA SMITH (Consortium Director) oversees the administration of the A.C.T. Consortium’s Master of Fine Arts Program. Young Conservatory, Summer Training Congress, and Studio A.C.T., in addition to serving as the master acting teacher of the M.F.A. Program. Before joining A.C.T. in 1995, Smith served as director of the program in theater and dance at Princeton University, where she taught acting for six years. She has worked with people of all ages in venues around the country, including teaching in Hawaii and in Florence, Italy. Also a professional actor, she has performed in numerous off-off Broadway plays and at regional theaters, including A.C.T. In 2004 the toured London and Birmingham (UK) in Berkeley Repertory Theatre’s production of Continental Divide. Smith holds a B.A. in English and theatre from Yale College and an M.F.A. in acting from the Yale School of Drama.

JAMES HAIRE (Producing Director) began his career as a Broadway with Eeu Le Gallienne’s National Repertory Theater as an actor and Stage Manager. He also stage-managed the Broadway productions of And A Piece of Sky, Bitter Loves, Little Eyegod (directed by Marshall W. Mason) and Stepan’s Arms and the Man. Haire joined A.C.T. in 1971. He and his department were awarded The Bay Area Theatre Critics Circle’s Award for excellence in the theater in 1989, and in 1992 Haire was awarded a lifetime achievement award by the Bay Area Theatre Critics’ Circle.
A.C.T. gratefully acknowledges the following donors to The New Generation Campaign who are helping to secure our future for the next generation of theater artists and audiences. The New Generation Campaign will enable us to underwrite an $85 million endowment to support excellence in new production and the development of new works. We invite our loyal patrons to join us in staging the future of great theater for generations to come! For more information, contact Jamie Johnson at 415.443.8804 or jjamie@act-sf.org.

CORPORATE PARTNERS CIRCLE
Jack Coria, Melia Co-chair • Ken Bermany, McKeeley & Company, Inc., Co-chair
The Corporate Partners Circle is comprised of businesses that support the artistic mission of A.C.T., including A.C.T.'s investment in the next generation of theater artists and audiences and our cultural and community outreach programs. Corporate Partners Circle members receive the full benefits of collaborating with a nationally acclaimed theatre company, including extraordinary entertainment and networking opportunities, access to sponsored area and premium complimentary tickets, and named board recognition. For information about how to become a member of the A.C.T. Corporate Partners Circle, please contact Leslie Barse at 415.443.4247 or barse@act-sf.org.

CORPORATE MATCHING GIFTS
At A.C.T. is both a cultural and an educational institution, many employees will match individual employee contributions to the company. The following corporations have generously matched gifts made by their employees to A.C.T., multiplying the impact of those contributions.

CORPORATE GIFTS IN KIND
A.C.T. would like to thank the following for their generous contributions of goods and services:

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National Corporate Theatre Fund is a corporate partnerships council to locate and recognize support from the business community for 11 of this country's most distinguished professional theaters. The following foundations, individuals, and corporations support these theaters through their contributions of $1,000 or more to National Corporate Theatre Fund.

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PACIFIC THEATRE FOUNDATION

BENEFICIARIES
Merrill Corporation National Corporate Theatre Fund National Corporate Theatre Fund 415-443-8800 (415) 443-8800
**The Imaginary Invalid**

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<td>A gathering of gay and lesbian theatergoers, immediately following the 8 p.m. performance Wednesday 6/20</td>
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<td>ACT ONE</td>
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For more information, call 415.749.2ACT or visit www.act-sf.org.

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**THE GALLERY AT A.C.T.**

**ANNIE ARAASMITH: THE GARDEN**

F ind yourself with some extra time before a performance or during intermission? Want to expose yourself to more fine art, but don’t make it to art galleries as often as you’d like? Now you need look no further than A.C.T. We invite you to visit the second floor of the theater (just outside the auditorium doors, along the north bank of windows, and by the elevator) to view original artwork by a diverse range of artists, presented in a series of rotating exhibits throughout the 2006–07 season.

Integrated mixed media pieces by Bay Area artist Annie Arrasmith are on view at A.C.T. April 27–July 8. Arrasmith creates original works of art by synthesizing nontraditional hand-pulled printmaking techniques, such as kaolin monotypes, with mixed-media painting techniques. “I’m interested in the auditory nature of color,” she explains. “I am looking for a certain sound in the piece. When I find it, I know the piece is alive. When there is life in a work of art, it has the potential to affect the surrounding space and the viewer. My goal is to create art that has a specific positive vibration, like those found in nature.”

Kaolin monotype is a technique that allows the artist to create one-of-a-kind images impossible with other methods. A printing plate of unformed stoneware clay is created. Then kaolin-painted paste (made using white china clay, water, and permanent artist’s pigments) is applied to the plate using a variety of tools and techniques. The resulting image is lifted onto an archival spun-fiber matrix using small hand rollers and pressure tools. After the monotype is hand-pulled, the image is further worked to create more intense and layered textures and colors. “In this body of work, I have used color (vibration), batik textile stamps (storytelling), and clay and pigments (earth) to give the viewer an experience of The Garden.”

Arrasmith graduated from the California Institute of Integral Studies after attending the Pacific Northwest College of Art.

Each artwork purchase benefits A.C.T. For more information about Annie Arrasmith, please contact Kevin Simmers at 415.474.1066 / krscreativeoptns@aol.com.
PLEASE JOIN US FOR THESE FREE EVENTS at American Conservatory Theater...

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June 18–July 13
TWO 2-WEEK SESSIONS:
July 16–27 and July 30–August 10
TWO 1-WEEK SESSIONS:
August 13–17 and August 20–24

The Young Conservatory at A.C.T. is an internationally recognized professional theater-training program for young people between the ages of 8 and 19. Young actors from throughout the Bay Area come to the VC to develop their creative talent and to grow as young artists. The wide variety of classes and performance opportunities available includes acting, dancing, musical theater, play production, and improvisation.

FOR MORE INFORMATION: 415.439.2444 | ACTYOUTHCONSERVATORY.ORG

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THE ACTOR AND THE AUDIENCE

This special two-week session focuses on the skills and materials actors need to audition and work in the theater. The training covers sources ranging from audition techniques for classical and contemporary monologues to cold readings, headshots and resumes, marketing tools, business and rehearsal protocols, and a variety of other subjects. Some areas of on-camera audition will be covered, but the emphasis of this intensive session is primarily on auditioning for the theater.

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Heather Kitchen
Executive Director
Melissa Smith
Development Director
James Haire
General Manager

ASSISTANT
Harris Bishnoi, Production Manager
Sanne Vreeling, Production Manager

MARKETING & PUBLIC RELATIONS
Jasmin A. Gallegos, Director of Marketing and Public Relations
David Grant, Marketing Coordinator

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Lauren Sandoz, Marketing Manager

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Production
Johanna Schlier, Managing Director
Tina Gilhen, Development Director

EDUCATION
Program Manager
Sara Prince, Head of Education

CULTURAL EVENTS
Interim Executive Director
Marisa Spence, Development Director

PRODUCTION DEPARTMENT
Production Manager
Sanne Vreeling

FILMS
Program Manager
Marie Smith

FOUNDED 1977
By a group of 14 people who wanted to bring world-class theater to San Francisco, A.C.T. was founded in 1977 as the San Francisco Conservatory of the Dramatic Arts with 100 members and a 20-seat studio. In 1983, the name was changed to American Conservatory Theater, and in 1999, we moved to our current home at the Geary Theater. With work made possible by the combined efforts of our volunteer Board of Directors and dedicated staff, A.C.T. takes pride in providing a wide range of performing arts opportunities, which include our signature productions, Conservatory and A.C.T. MERGE, Community Outreach, and A.C.T. Education. To learn more, visit our website at www.act-sf.org or call 415.449.2250.

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A.C.T. YOUNG CONSERVATORY in collaboration with BIRD

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FOR YOUR INFORMATION

ADMINISTRATIVE OFFICES
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A.C.T. Ticket Services
Visit us at 405 Geary Street at Mason, next to the theater, one block west of Union Square. Hours are 12-8 p.m., Tuesday through Saturday, and 12-6 p.m. Sunday and Monday. During nonperformance weeks, business hours are 12-6 p.m. daily. Call 415.749.2ACT and use American Express, Visa, or MasterCard. Or fax your ticket request with credit card information to 415.749.2291. Tickets are also available 24 hours/day on our website at www.act-sf.org. All sales are final, and there are no refunds. Only current subscribers enjoy performance, rescheduling privileges and last-minute ticket insurance. Subscriptions available by calling 415.749.2290. A.C.T. gift certificates can be purchased in any amount online, by phone or fax, or in person.

Discounts
Half-price tickets are sometimes available on the day of performance at the box office at Union Square. Half-price student and senior rush tickets are available at the A.C.T. Ticket Services office two hours before curtain. Matinee senior rush tickets are available at noon on the day of the performance for $10. All rush tickets are subject to availability, one ticket per valid ID. Student and senior citizens subscriptions are also available. A.C.T. offers one Pay What You Wish performance during the regular run of each production.

Group Discounts
For groups of 15 or more, call Edward Bushworth at 415.439.2473.

AT THE THEATER
A.C.T. is located at 415 Geary Street. The auditorium opens 30 minutes before curtain. The lobby opens one hour before curtain. Bar service and refreshments are available one hour prior to curtain.

A.C.T. Merchandise
A.C.T.-branded merchandise—clothing, jewelry, DVDs, music, and other novelty items—as well as books, scripts and Word on Plays, are on sale in the main lobby, at the Ticket Services office, and online.

Refreshments
Full bar service, sweets, and savory items are available one hour before the performance in Fred's Columbia Room on the lower level and the Sky Bar on the third level. There is also a minibar in the main lobby. You can avoid the long lines at intermission by preordering food and beverages in the lower- and third-level bars. Food and drink is not permitted in the auditorium.

Beverages
If you carry a pager, beeper, cellular phone, or watch with alarm, please make sure that it is set to the "off" position while you are in the theater. Text messaging during the performance is very disruptive and not allowed.

Perfumes
The chemicals found in perfumes, colognes, and scented after-shave lotions, even in small amounts, can cause severe physical reactions in some individuals. As a courtesy to fellow patrons, please avoid the use of these products when you attend the theater.

EMERGENCY TELEPHONE
Leave your seat location with those who may need to reach you and have them call 415.439.2296 in an emergency.

Latecomers
A.C.T. performances begin on time. Latecomers will be seated before the first intermission only if there is an appropriate interval.

Listening Systems
Headsets designed to provide clear, amplified sound anywhere in the auditorium are available free of charge in the lobby before performance. Please turn off your hearing aid when using an A.C.T. headset, as it will react to the sound system and make a disruptive noise.

Photographs and recordings of A.C.T. performances are strictly forbidden.

Rest rooms are located in Fred's Columbia Room on the lower lobby level, the Balcony Lobby, and the Garret on the uppermost lobby level.

Wheelchair seating is available on all levels of the theater. Please call 415.749.2ACT in advance to notify the house staff of any special needs.

A.C.T. is pleased to announce that an Automatic External Defibrillator (AED) is now available on site.

AFFILIATIONS
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