

THE AMERICAN CONSERVATORY THEATER PERFORMANCE PROGRAM

The Imaginary Invalid

by **MOLIÈRE**

Adapted by

CONSTANCE CONGDON

Directed by

RON LAGOMARSINO



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ABOUT A.C.T.

A.C.T. AUDIENCE PHOTO BY KEVIN BERNIE



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 Kitchen, A.C.T. embraces its responsibility to conserve, renew, and reinvent its relationship to the rich theatrical traditions and literatures 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 Zeum 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 symposia, 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 accredited 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.



A.C.T.

american conservatory theater

Carey Perloff, *Artistic Director* • Heather Kitchen, *Executive Director*

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Theater was founded in
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FROM THE ARTISTIC DIRECTOR

JOCK McDONALD



Dear Friends,
Samuel Beckett once said, “Nothing is funnier than unhappiness.” In *The Imaginary Invalid*, Molière 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 Molière 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 Molière 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 Molière is always a challenge; there are plays like *The Misanthrope*, 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 commedia traditions Molière 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 Misanthrope* and of Gorky’s *Vassa Zheleznova* (*A Mother*), and who has spent over a year collaborating with our director-of-hilarity Ron Lagomarsino (of *The Gamester* fame) 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, Jud 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 (*Glengarry Glen Ross*) and Nancy Dussault (*The Threepenny Opera*) and Bay Area comic veteran Maureen McVerry.

Molière’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 Flatmo 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 Zeum 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.

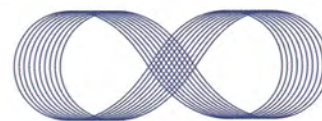
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Carey Perloff



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Carey Perloff, Artistic Director • Heather Kitchen, Executive Director

presents
**The
Imaginary
Invalid**

by Molière (1673)

Adapted by Constance Congdon (2007)

Directed by Ron Lagomarsino

<i>Scenery by</i>	Erik Flatmo
<i>Costumes by</i>	Beaver Bauer
<i>Lighting by</i>	Nancy Schertler
<i>Sound and Original Music by</i>	Fabian Obispo
<i>Musical Director</i>	Frank Johnson
<i>Dramaturg</i>	Michael Paller
<i>Casting by</i>	Meryl Lind Shaw, Greg Hubbard
<i>Assistant to the Director</i>	Nicholas Hongola

THE CAST

<i>Argan, an imaginary invalid</i>	John Apicella
<i>Béline, his second wife</i>	René Augesen
<i>Angélique, daughter to Argan</i>	Allison Jean White
<i>Cléante, lover to Angélique</i>	Jud Williford
<i>Claude de Aria, suitor to Angélique</i>	Gregory Wallace
<i>Doctor Purgeon, physician to Argan</i>	Steven Anthony Jones
<i>Monsieur de Bonnefoi, a notary</i>	Anthony Fusco
<i>Monsieur Fleurant, an apothecary</i>	Anthony Fusco
<i>Toinette, maid-servant to Argan</i>	Nancy Dussault
<i>Ensemble</i>	Margarett Head, Maureen McVerry, Brian Stevens

UNDERSTUDIES

Argan, Purgeon—Jack Willis; *Béline, Angélique*—Margarett Head
Cléante, Claude, Fleurant, Bonnefoi—Brian Stevens; *Toinette*—Maureen McVerry

STAGE MANAGEMENT STAFF

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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 *Élomire Hypocondre*, a play published in 1670 by a certain Le Boulanger de Chalussay, 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 *Élomire Hypocondre*, 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.¹ 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 Chalussay (the pen name for the anonymous author of *Élomire*) 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 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 later. 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 "Mamamuchi" (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

¹After extensive research, Molière biographer Virginia Scott (*Molière: A Theatrical Life*, Cambridge University Press, 2000) concluded that Armande's father was in fact Esprit de Rémonde, comte de Modène.

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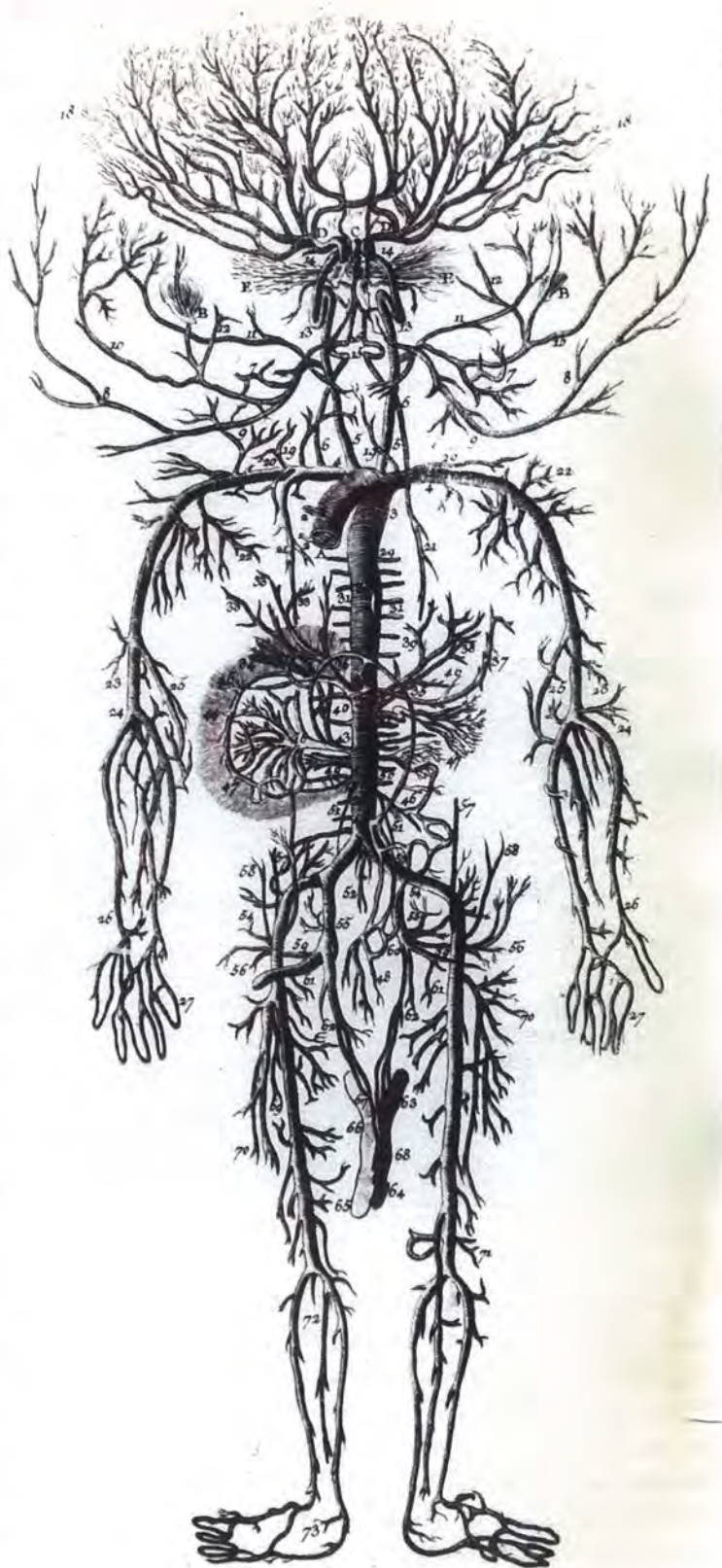


MONSIEUR PURGON, FROM *LE MALADE IMAGINAIRE*, BY MOLIÈRE. COLORED ENGRAVING, FRENCH SCHOOL, 18TH CENTURY

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 odd, 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 imminent deaths, or so they imagine. The first, Orgon, is obsessed with his salvation and frightened of going to hell. He has previously committed 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 unnamable 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 Elmire, 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 him duping him out of his money. They provide Argan with numerous prescriptions—quack remedies, needless to say, particularly enemas—whose goal is 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 Diafoirus (renamed Claude de Aria by Constance Congdon [chosen for its comic sound in an effort to render the name "de Aria" as close to



THE ARTERIAL SYSTEM. ENGRAVING BASED ON ROBERG, 1745, ONE OF 111 PLATES ILLUSTRATING THE MONUMENTAL ENCYCLOPÉDIE OF DIDEROT AND D'ALEMBERT

“diarrhea”)), then comes his father, changed here into an uncle. Last, but not least, M. Purgon, 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: Angélique’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 welkin rings,
With praise of Louis, mightiest of kings!
Happy all who can contrive
In his service so to live.

Congdon is right to spare us this indigestible political propaganda and to give us a fresh flavor of Molière’s talent. Grounded in many puns, innuendos, and double-entendres, her adaptation sheds new light on some important aspects of Molière’s dark zones. Reading her text, I for one have been struck by the secret ties between Argan and Harpagon, another famous Molière character, from *The Miser*. Both men want to be clean, i.e., to respect Catholic prescriptions on the one hand, and on the other hand they want to retain the source of their terrestrial hell and damnation: money for the miser, excrement for the imaginary invalid. Could excrement be for Argan what money is for Harpagon? But that’s another story . . .

Ultimately, the main quality of this new adaptation is the hilarious, almost farcical, atmosphere it creates from beginning to end. In so doing, Constance Congdon reminds us that *The Imaginary Invalid* belongs to the still-popular genre of *farce*, illustrated by Molière two years previously in *Scapin* and *The Countess Escarbagnas*.

Jean-Marie Apostolides is professor of drama and William H. Bonsall Professor of French at Stanford University. His books include: *Le Roi-machine* (1981), *La Nauf des fous* (1982), *Les Métamorphoses de Tintin* (1984, 2003, 2006), *Le Prince sacrifié* (1985), *L’Affaire Unabomber* (1996), *Les Tombeaux de Guy Debord* (1999, 2006), *L’Audience* (2001), *Traces, revers, écart* (2001), *Héroïsme et victimisation* (2003), *Sade in the Abyss* (2003), *Tintin et le mythe du surenfant* (2003), *Cyrano, qui fut tout et qui ne fut rien* (2006), *Il faut construire l’hacienda* (2006), and, in collaboration with Boris Donnée, *Ivan Chitchevlov, profil perdu* (2006) and *Une volée de Moineaux* (2007).

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THE REWARD OF CRUELTY, FROM THE FOUR STAGES OF CRUELTY, COLORED ENGRAVING BY THOMAS COOK, 1799, AFTER WILLIAM HOGARTH

(indirectly) criticize the Catholic hierarchy of his own time? I tend to believe so and to analyze *The Imaginary Invalid* through this lens. Were it the case, we would interpret the solution adopted by the twin brothers Orgon and Argan in a new light. Each of them opts at the end of the play to dispense with intermediaries and take charge of his own salvation. Orgon will directly confess his sins to God, without a confessor; Argan will become a doctor and take care of his own health. I read such a solution as a step toward Christian Reformation.

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); *apothicaire* (apothecary), whose job was to prepare and administer medicines according to the doctor's prescription, to administer the famous *chystème* (enema), and send out patients' bills; and *chirurgien-barbier* (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, any first-hand observation. The "first grade" would be attained when the student had reached the minimum age of 25. Then, the candidate would become *bachelier* (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?"



THE DOCTOR, ALLEGORICAL COSTUME DESIGN, COLORED ENGRAVING AFTER AN IMAGE BY ONE OF THE LARMESSIN FAMILY, FRENCH SCHOOL, C. 1640-84

LOUIS XIV: LOOK, MOLIÈRE, ISN'T
THAT YOUR DOCTOR? WHAT DOES
HE DO FOR YOU?
MOLIÈRE: SIRE, WE REASON
TOGETHER; HE ORDERS REMEDIES
FOR ME; I DON'T TAKE THEM, AND I
GET WELL.

—Anecdote about Molière and his doctor,
Molière: A Theatrical Life, by Virginia Scott

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 eulogy 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.

In the closing interlude of *The Imaginary Invalid*, Argan becomes both *bachelier* and *licencié*, that is, he becomes a fully fledged doctor in a single operation. Dr. Purgeon is clearly a doctor of long standing. His nephew Claude de Aria is a new *bachelier*. This is indicated by the fact that he has

brought his thesis, the object of Toinette's derision. Claude also wants Angélique 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*.

continued on page 26

THE LIFE OF JEAN-BAPTISTE POQUELIN

Widely considered the greatest writer of French comedy and possibly the greatest comic writer of all time, Molière 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 *tapissier ordinaire du roi*, or royal furnisher. 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 Gassendi, 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 Illustre-Théâtre. He took his stage name, Molière, 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 Molière began a long and fruitful association that ranged from romantic eventually to purely professional; in 1662 Molière married Madeleine's daughter, Armande Béjart, an event

that generated scandalized uproar throughout Parisian society (for it was widely rumored that Molière was Armande's father).

The Illustre-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, Molière and his associates fled the city to tour the French provinces with another troupe. During their 13 years in provincial exile, comedy as a dramatic form grew in popularity; Molière wrote, directed, and performed several during this period, including his first two known plays: *L'Étourdi ou les contretemps* (*The Blunderer*, 1655) and *Le Dépit amoureux* (*The Amorous Quarrel*, 1656).

Molière'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 Molière's company the patronage of both the king and his brother, Philippe, the duc d'Orléans. The company became known as *le troupe du roi* and was installed in the Théâtre du Petit-Bourbon, which they shared with an Italian commedia dell'arte troupe that included



JEAN-BAPTISTE POQUELIN DE MOLIERE. FRENCH SCHOOL, 17TH CENTURY

IT IS A STRANGE ENTERPRISE TO MAKE
RESPECTABLE PEOPLE LAUGH.

—Dorante in *La Critique de l'École des femmes*, by Molière (1663)

Fiorelli. (Molière's company would later form the foundation of the Comédie-Française, honored to this day as the national theater of France.) From then on Molière 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, Molière 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 Médecin malgré lui* (*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 Molière 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 Molière for the rest of his life, causing him to struggle constantly to hold his company together. Yet the public quarrels Molière 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 Molière. He developed the persistent, powerful cough of tuberculosis, which he cleverly integrated into his performances. On February 17, 1673, at age 51, Molière finally collapsed backstage while playing the title role of *The Imaginary Invalid*. He was conveyed to his house in the rue de Richelieu, where he soon died. After two priests refused to hear Molière'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. Molière was buried after sunset on February 21 in the cemetery of Saint-Joseph.

—Valerie Hart

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WHO'S WHO IN *THE IMAGINARY INVALID*



JOHN APICELLA (*Argan*) 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 Vaclav Havel's *Temptation* and Anton Chekhov's *The Wood Demon* at the Mark Taper Forum in Los Angeles, Naomi Iizuka's *36 Views* at the Laguna Playhouse, Havel's *Largo Desolato* and Jessica Goldberg's *Sex Parasite* 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 Seifert's *Little Egypt*, and a revival of Clifford Odets's *The Big Knife*. Apicella is, in partnership with Jeanie Hackett, co-artistic director of The Antaeus Company, Los Angeles' classical theater ensemble. His Antaeus appearances include *The Wood Demon* and *Chekhov X 4* (one-acts), *Patience and Trial by Jury*, Honoré de Balzac's *Mercadet*, 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," "NYPD Blue," "Friends," and "Freaks and Geeks."



RENÉ AUGESEN (*Béline*), 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 Beard of Avon*, *Blithe Spirit*, *Buried Child*, *Night and Day*, *The Dazzle*, *The Three Sisters*, *A Doll's House*, *A Mother*, *The Real Thing*, *The Gamester*, *The Voyage Inheritance* (also at Kansas City Repertory Theatre), *Cat on a Hot Tin Roof*, *The Rivals*, *Happy End*, *Travesties*, *Luminescence Dating* (at Magic Theatre) and, most recently, *Hedda Gabler*. New York credits include *Spinning into Butter* (Lincoln Center Theater), *Macbeth* (with Alec Baldwin and Angela Bassett, The Public Theater), *It's My Party . . .* (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 Beard of Avon* and *The Hollow 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 Maybe*. Augesen is a graduate of the Yale School of Drama.



NANCY DUSSAULT (*Toinette*) was last seen at A.C.T. in *The Threepenny Opera*. On Broadway, she has appeared in *Do Re Mi* (Theater World Award, Tony nomination), *Bajour* (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; *Trelawney of the Wells* for The Public Theater; and *Carousel* and *Finian's*

Rainbow at City Center. National tours include *The Sisters Rosensweig*, *Mame*, *Shirley Valentine*, *Peter Pan*, *Follies*, and *The King and I*. Her extensive television career ranges from appearances on "The Ed Sullivan Show" to roles on "Providence," "Alias," "Mad About You," and "Murder She Wrote." She is best remembered as Ted Knight's wife in "Too Close for Comfort" and as David Hartman's original cohost 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 Ray Bolger 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 Reprise! 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 (*Messrs. Fleurant and de Bonnefoi*), recently named an A.C.T. associate artist and core acting company member, has

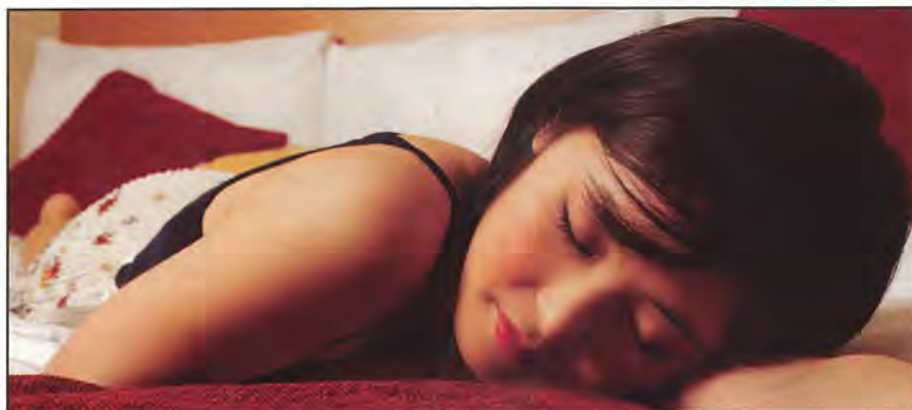
appeared at A.C.T. in *Hedda Gabler*, *Travesties*, *The Rivals*, *The Voyage Inheritance*, *The Gamester*, *A Mother*, *Les Liaisons Dangereuses*, *The Three Sisters*, *Night and Day*, *The Room and Celebration*, *Enrico IV*, *The Misanthrope*, *Edward II*, and *A Christmas Carol*. Other Bay Area credits 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

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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 Terror*, *Cantorial*, *Danton's Death*, and *A Life in the Theatre*. He is a graduate of The Juilliard School.



MARGARETT 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: Here in St. Cloud's*, Helen in *Baby with the Bathwater*, Beatrice in *Much Ado about Nothing*, Anna in *The Virtuous Burglar*, Aphrodite in *The Love of the Nightingale*, and Jo in *The Lady from Dubuque*. She appeared on the Williamstown Theatre Festival mainstage as Mavis 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 Akimbo* 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.



STEVEN ANTHONY JONES (*Doctor Purgeon*), an A.C.T.

associate artist and core acting company member, has been

seen at A.C.T. in the

world premiere of Philip Kan Gotanda's

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Who's Who

After the War, Happy End, Gem of the Ocean, Female Transport, Levee James, Waiting for Godot, Yohen, 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 Misanthrope, The Invention of Love, The Threepenny Opera, Tartuffe, Indian Ink, Hecuba, Insurrection: Holding History, Seven Guitars, Othello* (title role), *Antigone, Miss Evers' Boys, Clara, Joe Turner's Come and Gone, Saint Joan, King Lear, Golden Boy, and Feathers*. Other local theater credits include *Fuente Ovejuna* and *McTeague* (Berkeley Repertory Theatre); *As 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 *Shlemiel the First, Pygmalion, Dinner at Eight, The Pope and the Witch, Scapin,*

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 TheaterWorks, *Bingo!* at Center REPertory Company, *Noises Off!* at SBPAC, and *Pardon 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 Vagina Monologues, Curse of the Werewolf*), San Jose Stage Company (*The Glass Menagerie, Fuddy Meers*), 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, *Verry McVerry*, in San Francisco, Los Angeles, New York, and other, lesser-known locales.



BRIAN STEVENS (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 la 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 Gamester, A Doll's House, Waiting for Godot, The Three Sisters, The Dazzle, Night and Day,



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Blithe Spirit, *Celebration* and *The Room*, "Master Harold"...and the boys, *The Misanthrope*, *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), *As You Like It* (Public Theater), *Much Ado about Nothing* (Alliance Theatre), *The Screens* (Guthrie Theater), *The Learned Ladies* (Williamstown Theatre Festival), *King Lear* (Whole Theater), *The Queen and the Rebels* (Center Stage), and *The Beaux' Stratagem* (Berkeley Repertory Theatre). Screen credits include Peter Sellars's *The Cabinet of Dr. Ramirez*, *The Beverly Hillbillies*, *Dark Goddess*, "Crime Story," and *Internal Affairs*. Wallace is a Fox Fellow and a graduate of the Yale School of Drama.

solo performance piece *Whitenoise*. White is a graduate of Brown University and the A.C.T. Master of Fine Arts Program.



JUD WILLIFORD
(*Cléante*), 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 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 *Trinculo* in *The Tempest* at California Shakespeare Theater; *Sergius* in *Arms and the Man* at Chautauqua Theatre; and *Rufus Oakwood* in *Saturn: The Musical*. Film credits include *Wrong Time*, *Rite Spot* with Olympia Dukakis and *The Tripper*, 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
(*Angélique*), an A.C.T. associate artist and core acting company member, has been seen at A.C.T. in *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. First Look presentations of *The Shaker Chair*, *Donna Wants*, *Warsaw*, and *Waiting for the Flood* at Zeum Theater. She appeared in *Chez Moi*, a clown cabaret, with Infinite Stage at The Players Theatre in New York and played Christina in *Red Light Winter* at the Wellfleet Harbor Actors Theater. She performed with *Killing My Lobster in Gooool!!!* at the Magic Theatre and was seen at Venue 9 and The Marsh in her



JACK WILLIS
(*Understudy*) 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



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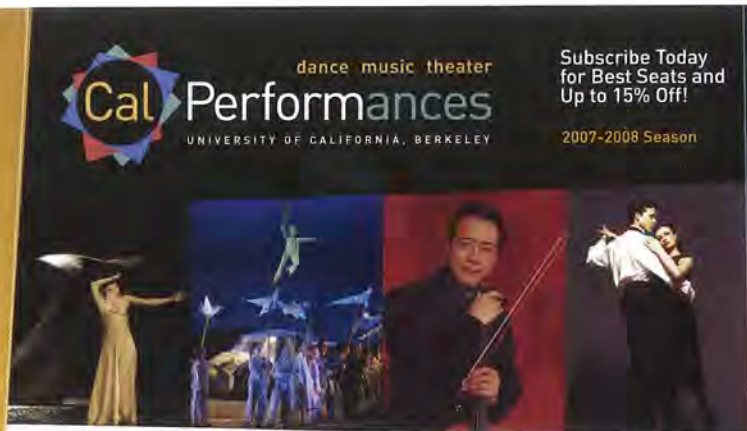


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of the American Repertory Theatre, Trinity Repertory Company, and the Dallas Theater Center. On Broadway, Willis has appeared in *Julius Caesar*, *The Crucible*, *Art*, and *The Old Neighborhood*. His off-Broadway credits include *The Resistible Rise of Arturo Ui*, *World of Mirth*, *The Iphigenia Cycle*, and *Valhalla*. He recently appeared in *Gypsy* with Patti LuPone at the Recinia Festival in Chicago. Film and television credits include *The Talented Mr. Ripley*, *The Cradle Will Rock*, *The Out-of-Towners*, *Love Hurts*, *I Come in Peace*, *Problem Child*, "Law & Order," "Ed," and "Dallas." Willis is a cofounder of Aruba Repertory.

CONSTANCE CONGDON (*Adaptor*) has written many plays, including *Tales of the Lost Formicans*, which has had more than 100 productions worldwide; *Losing Father's Body*, which premiered at Portland Stage Company; *Casanova* and *Dog Opera* (both produced by the New York Shakespeare Festival at The Public Theater); *Lips* (Primary Stages); and *The Automata Pietà* and *Moontel Six*, both commissioned by the A.C.T. Young Conservatory New Plays Program. Her verse adaptation of Molière's *The Misanthrope* was produced at A.C.T. in the fall of 2000, and *A Mother*, her A.C.T.-commissioned adaptation of Maxim Gorky's *Vassa Zeleznova*, premiered in 2004. Congdon's libretto for Peter Gordon's opera *The Strange Life of Ivan Osokin* was performed at New York's La MaMa Annex in 1994. She also works with composers Ronald Perera, Mel Marvin, and Pulitzer Prize winner Lew Spratlan (*Earthrise*, commissioned by the San Francisco Opera). Other works include the plays *Native American*, *So Far, No Mercy*, 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



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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 soloists & chorus at Homewood
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Who's Who

Company of Minneapolis. She has received an NEA playwriting fellowship, a Rockefeller Playwriting Award, a Guggenheim Award, and *Newsday's* Oppenheimer Award for the New York production of *Tales of the Lost Formicans*. She is an alumna of New Dramatists, a member of PEN and the Dramatists Guild, and teaches playwriting at Amherst College.

RON LAGOMARSINO (*Director*) has directed extensively at regional theaters around the country, including A.C.T. (*The Gamester*, 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 of David Kelley's Emmy Award-winning television series "Picket Fences." Other television credits include the pilots of "Homefront" (Emmy nominations, best

series, best direction), "Courthouse," and "Grapevine." Episodic television work includes "Shark," "The Unit," "Ghost Whisperer," "What About Brian," "Love Monkey," "Joan of Arcadia," "Once 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 (salutatorian), Santa Clara University (valedictorian), and New York University's Tisch School of the Arts (M.F.A. in directing, Seidman Award).

ERIK FLATMO (*Scenic Designer*) designed the set for *Luminescence Dating*, a coproduction between A.C.T. and the Magic Theatre. Other recent local projects include *Richard III* at California Shakespeare Theater and *God of Hell* and *The Hopper 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 *Cenerentola*. 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 Rivals*, *The Goat or, Who is Sylvia?*,

Who's Who

The Gamester, A Mother, Waiting for Godot, Blithe Spirit, The Beard of Avon, The Misanthrope, Edward II, Tartuffe, Insurrection: Holding History, The Royal Family, The Matchmaker, Uncle Vanya, The Learned Ladies, Good, Twelfth Night, A Funny Thing Happened on the Way to the Forum, Feathers, A Lie of the Mind, and The Floating Light Bulb. She is the resident costume designer at Teatro ZinZanni and has designed the Brian Boitano Skating Spectacular for seven years. She has also designed for the San Francisco Shakespeare Festival, Eureka Theatre Company, Shakespeare Santa Cruz, the Lamplighters, San Jose Repertory Theatre, Magic Theatre, the Pickle Family Circus, Classic Stage Company, Theater of Yugen, and the Riviera and Desert Inn Hotels in Las Vegas. From 1972 to 1984 she worked for Angels of Light, a troupe that specializes 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 *Largely New York* (Tony Award nomination) and off-Broadway productions of *Hilda* (dir. Carey Perloff), *Texts for Nothing, A Flea in Her Ear, Scapin*, and *Falsettoland*. Regional theater credits include *After the War, The Gamester, The Real Thing, Levee James, The Constant Wife*, Carey Perloff's *The Colossus of Rhodes*, and *The Difficulty 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.

FABIAN OBISPO (*Sound Designer and Composer*) makes his debut at A.C.T. with *The Imaginary Invalid*. Other musical theater credits include *The Long Season, Black No More, The Caucasian Chalk Circle, Yerma, Mother Courage and Her Children, Nothing Forever, The Romance of Magno Rubio, Yellow Moon Rising*, and *The House of Bernarda Alba*. Off-Broadway credits include *Durango* and *Two Sisters and a Piano* at The Public Theater; *A Very Common Procedure, What of the Night, Last Easter, Bright Ideas, Intrigue with Faye*, and *Sueño* at MCC Theater; *La Terrasse, Neat*, and *Seeking the Genesis* at Manhattan Theatre Club; *Servicemen* at The New Group; *Clean* at Atlantic Theater Company; *The Batting Cage* at Vineyard Theatre; *Phaedra in Delirium* at CTC Theatre; *The Right Kind of People, When They Speak of Rita* at Primary Stages; and *MaYi Theatre's No Foreigners Beyond This Point*, among others. Regionally, he has composed and designed for Arena Stage, Goodman Theatre, the Guthrie Theater, The Shakespeare Theatre in Washington, D.C., the Oregon Shakespeare Festival, Seattle Repertory Theatre, the Cincinnati Playhouse, the Huntington Theatre Company, Long Wharf Theatre, Hartford Stage, the Kennedy Center, and Shakespeare Santa Cruz, to name a few. His work has been recognized by the American Theatre Wing's Hewes Design Award, as well as Helen Hayes, Barrymore, NAACP, and Jackie awards.

MICHAEL PALLER (*Dramaturg*) joined A.C.T. as resident dramaturg and director of humanities in August 2005. He began his professional career as literary manager at Center Repertory Theatre (Cleveland), then worked as a play reader and script consultant for Manhattan Theatre Club, and has since been a dramaturg for George Street Playhouse, the Berkshire Theatre

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Who's Who

Festival, Barrington Stage Company, Long Wharf Theatre, Roundabout Theatre Company, and others. He dramaturged the Russian premiere of Tennessee Williams's *Small Craft Warnings* at the Sovremennik Theater in Moscow. Paller is the author of *Gentlemen Callers: Tennessee Williams, Homosexuality, and Mid-Twentieth-Century Drama* (Palgrave Macmillan, 2005) and has written theater and book reviews for the *Washington Post*, *Village Voice*, *Newsday*, and *Mirabella* magazine. Before his arrival at A.C.T., he taught at Columbia University and the State University of New York at Purchase.

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 *Obsidian*. 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 *Creditors* and *Bon Appétit!* 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 Voyage Inheritance*, *The Gamester*, and *A Mother*. A long association with Berkeley Repertory Theatre includes last year's production of *Culture Clash's Zorro 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, *Hecuba* at the Williamstown 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 *Luminescence Dating* (Magic Theatre), *Travesties*, *A Number*, *Gem of the Ocean*, *Hilda* (Zeum Theater), *A Christmas Carol*, *Levee James*, *The Constant Wife*, *American Buffalo*, *The Difficulty of Crossing a Field*, *Frank Loesser's Hans Christian Andersen*, *Shockheaded 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 AmeriCCa*, and *The Oresteia* 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.

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

Doctors knew nothing of inner organs of the living body. Surgery in the modern sense was a marginal activity. Incisions would be made on visible tumors, for example, and limbs would be amputated, wounds closed, broken bones set. On the other hand, it was not the practice to open up the rib cage or the abdomen. Thus, theories were propounded on the basis of superficial observation only, and by examining what the body expelled. Sputum, urine, excrement, all were closely scrutinized in the hope that they would indicate what was happening to the lungs, kidneys, and intestines.

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 broth, and she recommended it with enthusiasm to her daughter in 1685.

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."

—Martin Sorrell (from his introduction to
The Hypochondriac, © 1994
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A.C.T. PROFILES



CAREY PERLOFF (*Artistic Director*) is celebrating her 15th season as artistic director of A.C.T., where she most recently directed acclaimed productions of Philip Kan Gotanda's *After the*

War (an A.C.T. commission that premiered in March), Tom Stoppard's *Travesties*, Bertolt Brecht/Kurt Weill's *Happy End* (including a cast album recording), *A Christmas Carol* (a new adaptation by Perloff with Paul Walsh), David Mamet's new adaptation of Granville-Barker's *The Voyage Inheritance*, Stoppard's *The Real Thing*, Constance Congdon's *A Mother* (an A.C.T.-commissioned adaptation of Gorky's *Vassa Zheleznova*), Ibsen's *A Doll's House*, Beckett's *Waiting for Godot*, Stoppard's *Night and Day*, and Chekhov's *The Three Sisters*. Her production of Marie Ndiaye's *Hilda*, coproduced at A.C.T.'s second space (Zeum) with Laura Pels Productions, traveled to Washington, D.C.'s Studio Theatre and then to New York's 59E59 Theater in 2005. 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 Stoppard's *The Invention of Love* and *Indian Ink* and Pinter's *Celebration* and *The Room*; A.C.T.-commissioned translations of *Hecuba*, *The Misanthrope*, *Enrico IV*, *Mary Stuart*, and *Uncle Vanya*; the world premiere of Leslie Ayvazian's *Singer's Boy*; and acclaimed productions of *The Threepenny Opera*, *Old Times*, *Arcadia*, *The Rose Tattoo*, *Antigone*, *Creditors*, *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 premiere of her own play *The Colossus of Rhodes* (a finalist for the Susan Smith Blackburn Award). Her play *Luminescence Dating*, seen at the Magic Theatre in December (in a coproduction with A.C.T.), was developed under a grant from The Ensemble Studio Theatre/Alfred P. Sloan Foundation Science & Technology Project, was workshopped in the summer of 2004 at New York Stage & Film, premiered in New York in April 2005 at the Ensemble Studio Theatre, and will be published by Dramatists Play Service this fall. Her new play, *Waiting for the Flood*, was directed by Judith Ivey 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* at the Sundance Institute and A.C.T. and Robert O'Hara, on *Antebellum* 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 premiere of Ezra Pound's *Elektra*, the American premiere 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 premiere of Steve Reich and Beryl Korot's opera *The Cave* 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 Tisch 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 Lexie and Nicholas.

LISA KOHLER



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, Charlottetown Festival, Theatre New Brunswick, New Play Centre, Vancouver, and Neptune Theatre in Halifax. As general manager of The Citadel Theatre, Kitchen managed a five-theater performing arts complex and school that annually produced 16 productions, an International Children's Festival, and a Teen 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, and the Salvation Army Auxiliary in Edmonton and has served three terms on the executive of the League of Resident Theatres. 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 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 she 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 Eva Le Gallienne's National Repertory Theater as an actor and Stage Manager. He also stage-managed the Broadway productions of *And Miss Reardon Drinks a Little* and *Georgy* (a musical by Carole Bayer Sager), as well as the national tour of Woody Allen's *Don't Drink the Water*. Off Broadway he produced Ibsen's *Little Eyolf* (directed by Marshall W. Mason) and Shaw's *Arms and the Man*. Haire joined A.C.T. in 1971. He and his department were awarded Theater Crafts International'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.



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	<i>The Imaginary Invalid</i>
KORET PROLOGUE <i>A conversation with the director before the 7 p.m. Tuesday preview (5:30–6 p.m.)</i>	Tuesday 6/12
KORET AUDIENCE EXCHANGES <i>Free postperformance discussions with the actors and/or A.C.T. staff members</i>	Tuesday 6/19 Wednesday 6/27* Sunday 7/1*
OUT WITH A.C.T. <i>A gathering of gay and lesbian theatergoers, immediately following the 8 p.m. performance</i>	Wednesday 6/20
ACT ONE <i>ACT One connects arts lovers in their 20s and 30s to great theater, hot events and parties, and each other.</i>	—
THEATER ON THE COUCH <i>An exciting new collaboration between A.C.T. and The San Francisco Foundation for Psychoanalysis to generate lively dialogue among the audience and a panel of respected local psychoanalysts. After the show, the panel will discuss the psychological aspects of the play and take questions from the audience.</i>	—

*indicates matinee performance

For more information, call 415.749.2ACT or visit www.act-sf.org.

The Longest-Running Show in San Francisco History Comes to A.C.T.

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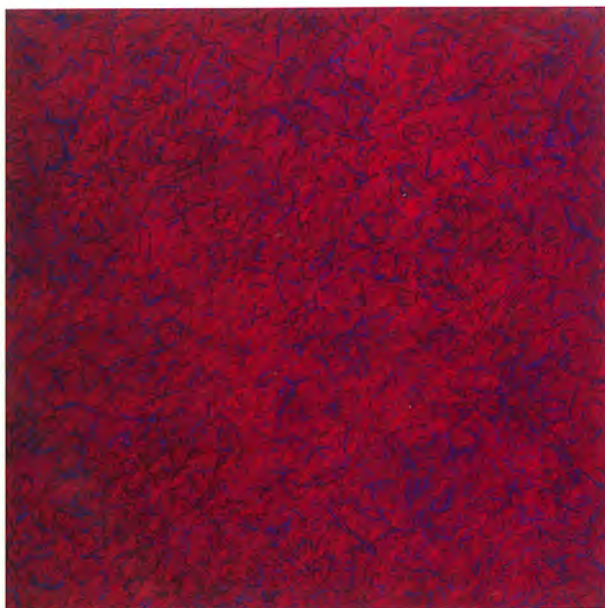
**WANT TO KNOW MORE ABOUT
THE IMAGINARY INVALID?**

WORDS ON PLAYS, A.C.T.'s in-depth performance guide series, offers insights into the play, playwrights, and productions of the A.C.T. subscription season. Each entertaining and informative issue contains a synopsis, advance program notes, study questions, and additional background information about the historical and cultural context of the play.

Individual issues of *Words on Plays* for each production—including *The Imaginary Invalid*—are available for purchase in the theater lobby, at A.C.T. Ticket Services (next door at 405 Geary Street), and online at www.act-sf.org. Subscriptions to *Words on Plays* are also available for the entire season. For information about subscribing to *Words on Plays*, call 415.749.2250.

THE GALLERY AT A.C.T.

ANNIE ARRASMITH: *THE GARDEN*



RED GARDEN SONG © 2007 ANNIE ARRASMITH

Find 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 unfired stoneware clay is created. Then kaolin-based paint (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.

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A.C.T.
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A.C.T. YOUNG CONSERVATORY

4-WEEK SESSION: 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 YC to develop their creative talent and to grow as young artists. The wide variety of classes and performance opportunities available includes acting, clowning, musical theater, play production, and improvisation.

FOR MORE INFORMATION:

415.439.2444 | WWW.ACTACTORTRAINING.ORG

A.C.T. SUMMER TRAINING CONGRESS

2-WEEK INTENSIVE

THE ACTOR AND THE AUDITION

This special two-week session focuses on the skills and materials actors need to audition and work in the theater. The training covers subjects ranging from audition techniques for classical and contemporary monologues to cold readings, headshots and résumés, marketing tools, business and rehearsal protocol, 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.

Mention this ad for a special discount rate!

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August 10 and 11, 2007

Classes: August 13–24, 2007

Graduation: August 24, 2007

FOR MORE INFORMATION:

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FOR YOUR INFORMATION

ADMINISTRATIVE OFFICES

A.C.T.'s administrative and conservatory offices are located at 30 Grant Avenue, San Francisco, CA 94108, 415.834.3200. On the Web: www.act-sf.org.

TICKET SERVICES INFORMATION

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 lost-ticket insurance. Subscriptions available by calling 415.749.2250. 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 TIX on 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 citizen 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 Budworth 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 *Words 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 are not permitted in the auditorium.

Beeipers!

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 415.439.2396 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

A.C.T. operates under an agreement between the League of Resident Theaters and Actors' Equity Association, the union of professional actors and stage managers in the United States. A.C.T. is a constituent of Theatre Communications Group, the national organization for the nonprofit professional theater. A.C.T. is a member of the League of Resident Theaters, Theatre Bay Area, Union Square Association, San Francisco Chamber of Commerce, and San Francisco Convention & Visitors Bureau. A.C.T. is a participant in the National Theatre Artist Residency Program, administered by Theatre Communications Group and funded by the Pew Charitable Trusts.



The director is a member of the Society of Stage Directors and Choreographers, Inc., an independent national labor union.



The scenic, costume, lighting, and sound designers in LORT theaters are represented by United Scenic Artists, Local USA-829 of the IATSE.

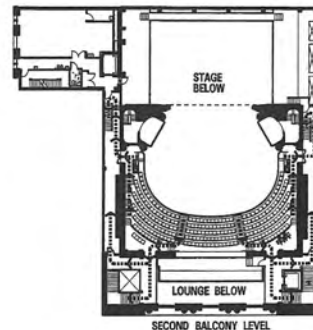
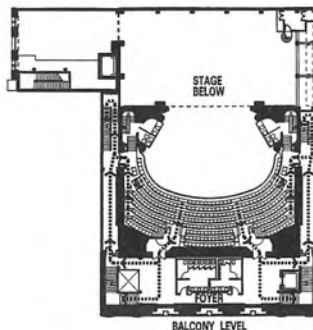
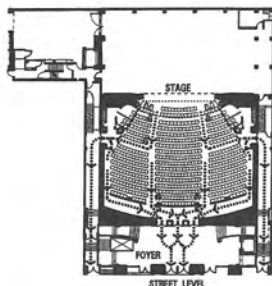


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