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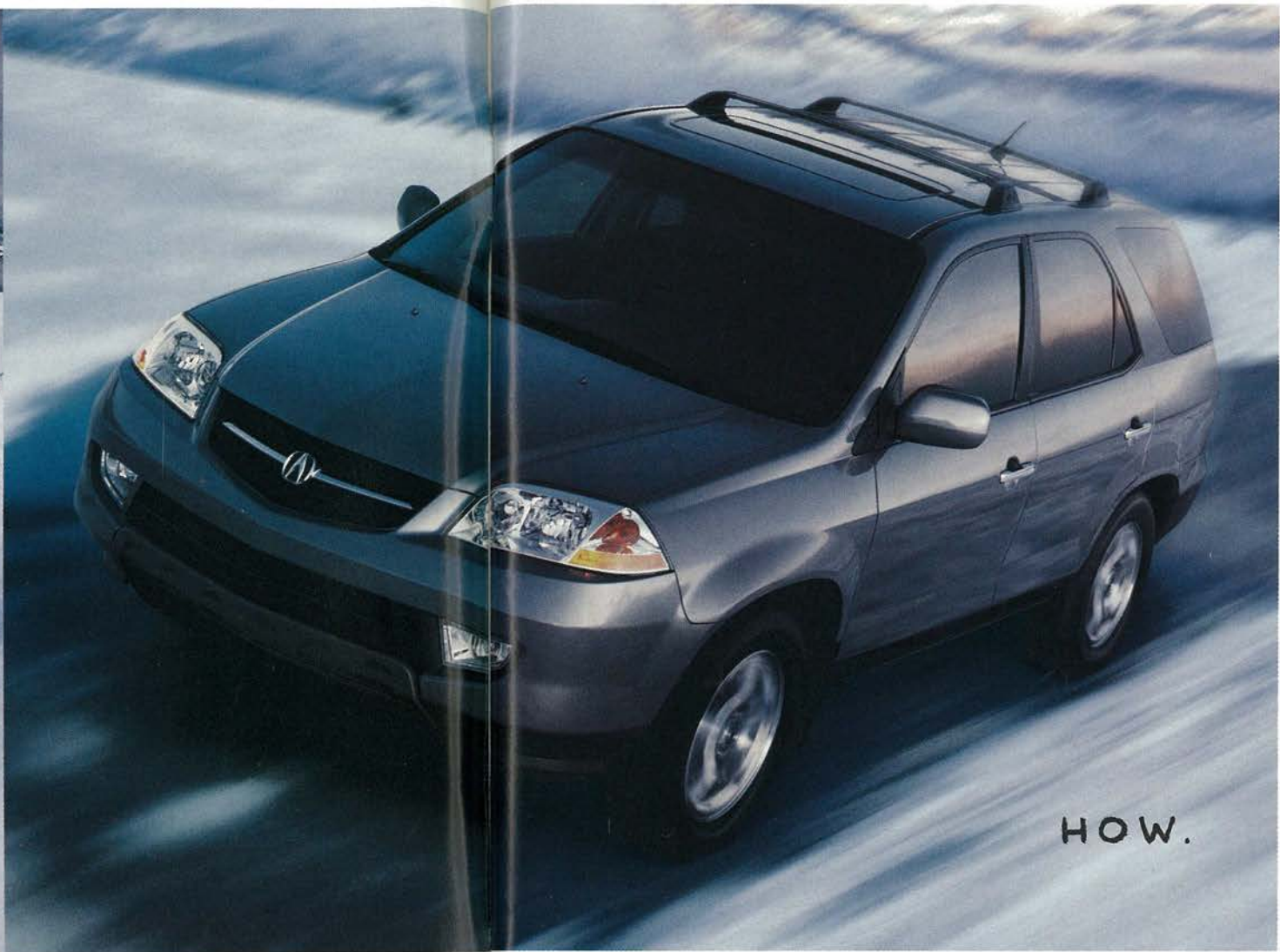


A.C.T.

WHERE.



WHY.



HOW.

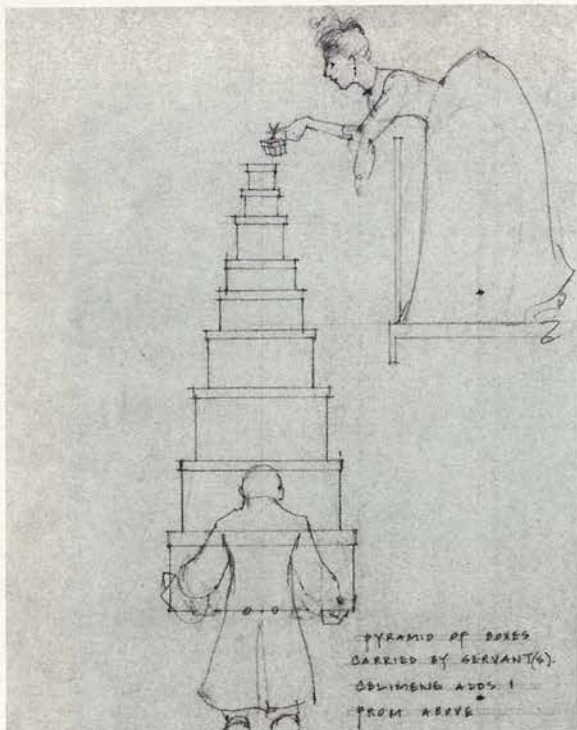
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ON THE COVER
Cover design by Seano

ABOVE
Detail of a set design sketch by Kate Edmunds

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A.C.T.

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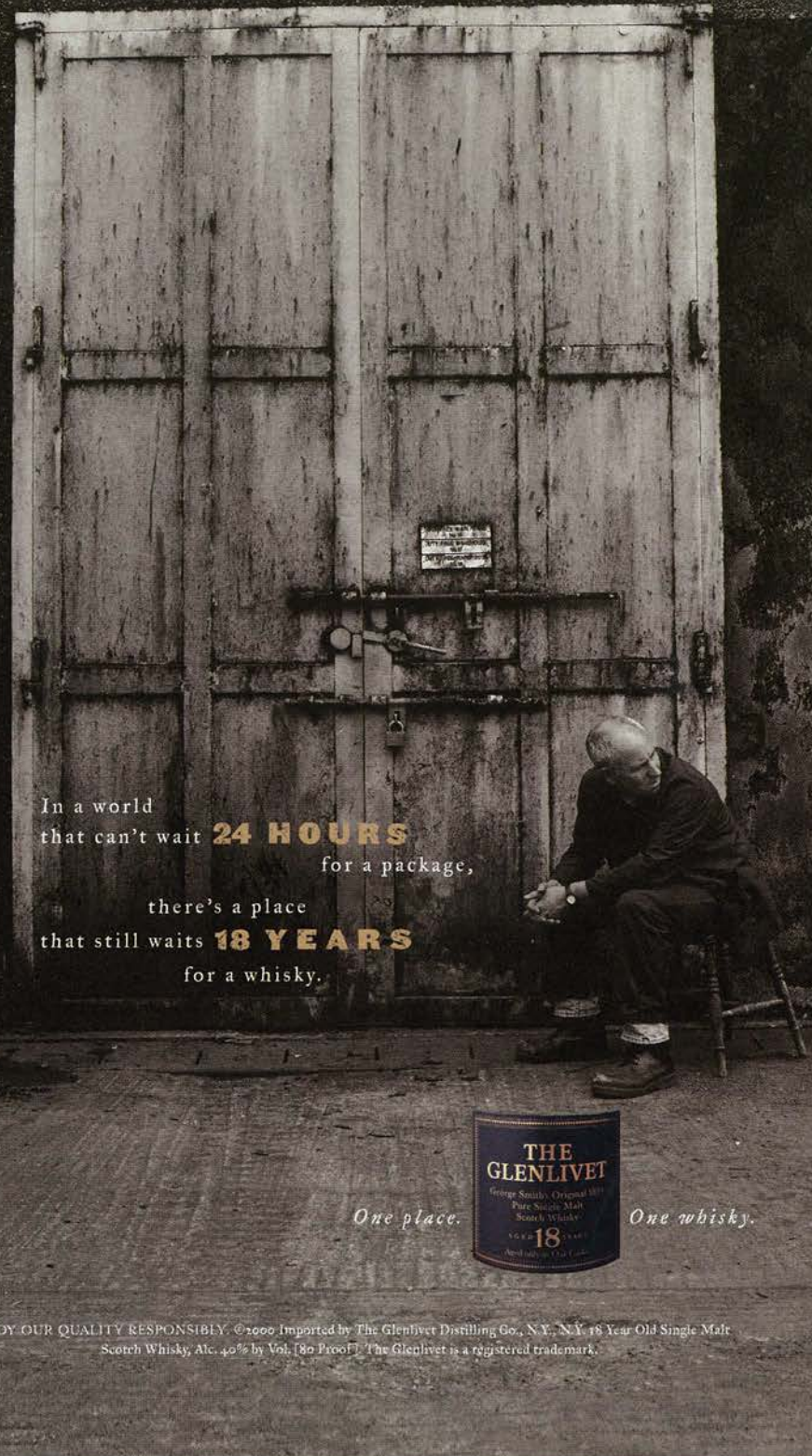
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THE 2000-01 A.C.T. SEASON

FRANK LOESSER'S HANS CHRISTIAN ANDERSEN

*Music and lyrics by
Frank Loesser
Book by Sebastian Barry
Based on the Samuel Goldwyn
motion picture
Directed and choreographed by
Martha Clarke
August 31-October 8, 2000*

THE MISANTHROPE

*by Molière
A new verse version by
Constance Congdon
Directed by Carey Perloff
October 19-November 19, 2000*

A CHRISTMAS CAROL

*Adapted by Dennis Powers and
Laird Williamson
Directed by Candace Barrett
and Raye Birk
November 27-December 26,
2000*

GLENGARRY GLEN ROSS

*by David Mamet
Directed by Les Waters
January 4-February 4, 2001*

GOODNIGHT CHILDREN EVERYWHERE

*Written and directed by
Richard Nelson
February 15-March 18, 2001*

ENRICO IV

*by Luigi Pirandello
Translated by Richard Nelson
Directed by Carey Perloff
March 29-April 29, 2001*

"MASTER HAROLD" ...AND THE BOYS

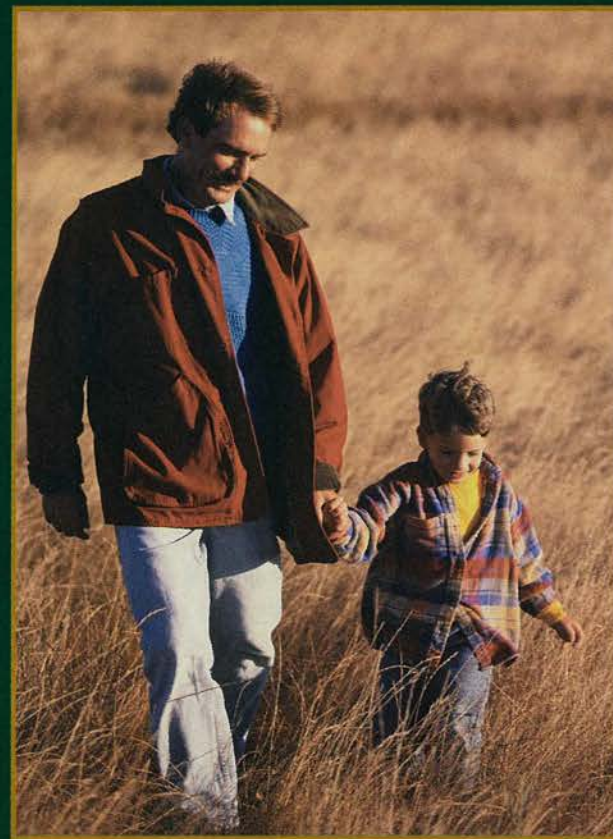
*by Athol Fugard
Directed by Laird Williamson
May 4-June 3, 2001*

TO BE ANNOUNCED

June 14-July 15, 2001

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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 Managing 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 three 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 Jujamecyn Theaters Award.

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 in 1996, A.C.T. has enjoyed a remarkable period of record-breaking audience expansion and renewed financial stability. The company continues to produce challenging theater in the rich context of symposia, audience discussions, and community interaction.

The conservatory, led by Melissa Smith, now serves 3,000 students every year. It was the first 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 Winona Ryder 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.'s beautifully restored Geary Theater, originally built in 1909, is one of the finest performance venues in the United States.



KEN FREDMAN

A.C.T.'s beautifully restored Geary Theater, originally built in 1909, is one of the finest performance venues in the United States.

Photograph by Nancy Ellison

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A.C.T.

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Martha Clarke
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continued on page 12

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continued from page 10

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A.C.T. PROLOGUES

These lively half-hour presentations are conducted by each show's director and are open to the public regardless of whether you are seeing the performance that evening. Prologues, sponsored by the Junior League of San Francisco, are a perfect way to get a look at the creative process behind each production. Prologues are held before the Tuesday preview of every production, at 5:30 p.m., in the Geary Theater. Doors open at 5 p.m.

AUDIENCE EXCHANGES

These informal sessions are a great way to share your feelings and reactions with fellow theatergoers. Audience Exchanges take place in the Geary Theater for 30 minutes immediately after selected performances and are moderated by A.C.T. staff members and artists.

NEW AUDIENCE EVENTS FOR 2000-01!

Join the artists for behind-the-scenes chats about each production. A.C.T. Curtain Raisers, a new preperformance series featuring discussions with artists involved in each production, will occur in the Geary Theater before a selected performance of each play. A new writers' series, Conversations with Playwrights, is also planned, offering audience members the chance to discuss each play with its creator over cocktails in the Geary's lower lobby. Call the box office, or visit us online for specific information.

WORDS ON PLAYS

Each entertaining and informative audience handbook contains advance program notes, a synopsis, and additional background information about the play. A subscription for seven handbooks is available by mail to full-season subscribers for \$42; limited copies for individual plays are also available for purchase at the Geary Theater Box Office, and at the merchandise stand in the Geary Theater, for \$8 each.

ON *THE MISANTHROPE*

A CONVERSATION WITH THE PLAYWRIGHT

Featuring *Constance Congdon*
Monday, October 23, 6:30 p.m.

A.C.T. PROLOGUE

Tuesday, October 24, 5:30 p.m.
Featuring *A.C.T. Artistic Director Carey Perloff*

A.C.T. CURTAIN RAISER

Friday, November 10, 5:45 p.m.
Featuring *Scenic Designer Kate Edmunds*

AUDIENCE EXCHANGES

October 31, November 5 (matinee), and November 15 (matinee)

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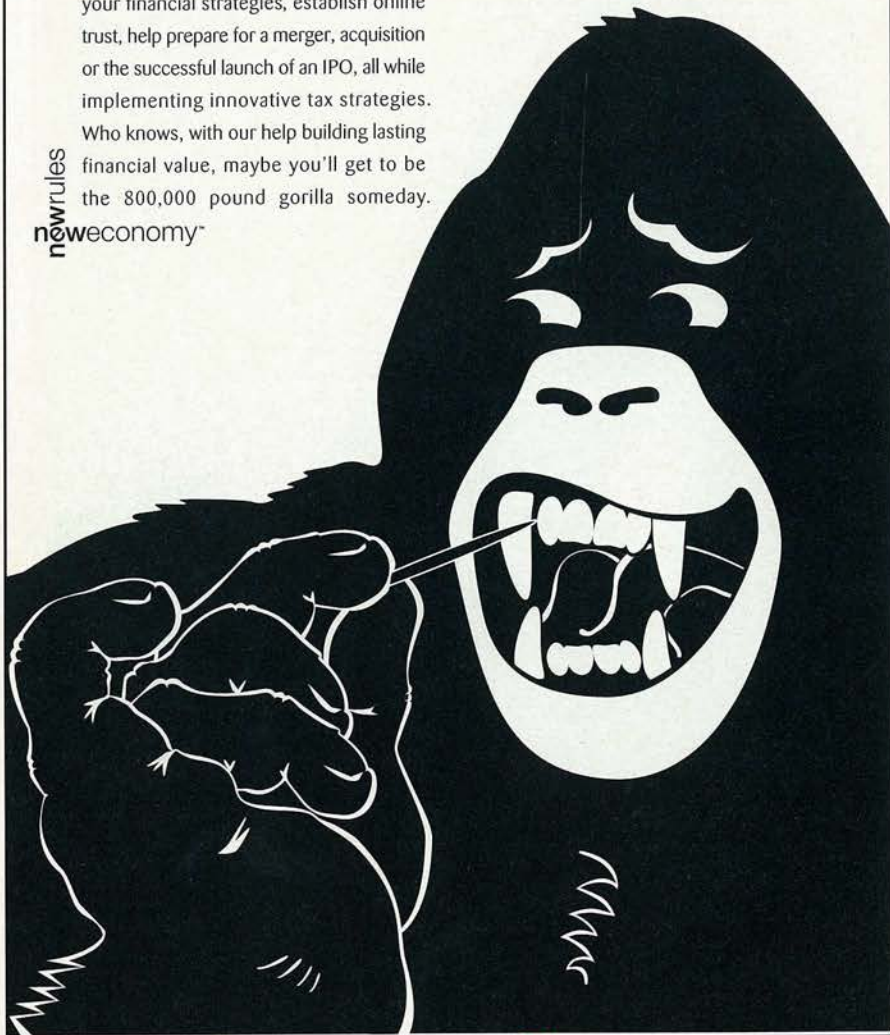
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The MISANTHROPE

(1666)

by Molière

A new verse version by Constance Congdon

from a translation by Virginia Scott

Directed by Carey Perloff

with

David Adkins* René Augesen*
Chris Ferry* Anthony Fusco*
Steven Anthony Jones* Kathleen Kaefer*
Kimberly King* Patrick McNulty*
David Mendelsohn Gregory Wallace*

Scenery by Kate Edmunds

Costumes by Beaver Bauer

Lighting by Rui Rita

Sound by Garth Hemphill

Dramaturg Paul Walsh

Vocal Coaching by Deborah Sussel

Movement Staged by Francine Landes

Casting by Meryl Lind Shaw

Hair and Makeup by Rick Echols

Associate Director Margo Whitcomb

Stage Management Staff

Kimberly Mark Webb*, *Stage Manager*
Elisa Guthertz*, *Assistant Stage Manager*
Elizabeth Murray, *Intern*

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Figure photo: Kevin Berne, group photo: Ken Friedman

The MISANTHROPE

The Cast

<i>Alceste</i> , in love with Célimène	David Adkins*
<i>Philinte</i> , Alceste's friend	Gregory Wallace*
<i>Oronte</i> , in love with Célimène	Anthony Fusco*
<i>Célimène</i> , Alceste's beloved	René Augesen*
<i>Eliante</i> , Célimène's cousin	Kathleen Kaefter*
<i>Arsinoé</i> , Célimène's friend	Kimberly King*
<i>Acaste</i> , marquis & suitor of Célimène	Patrick McNulty*
<i>Clitandre</i> , marquis & suitor of Célimène	Chris Ferry*
<i>Basque</i> , Célimène's servant	Steven Anthony Jones*
<i>DuBois</i> , Alceste's valet/ A Guard of the Marshals of France Ensemble	David Mendelsohn Darrick Clayton,† Tom Clyde,† Meridith Crosley,† Ian McConnell,† Eryka Raines,† Paul Silverman,†

Understudies

Alceste—Chris Ferry
Philinte, *Oronte*, *Basque*—James Carpenter*
Célimène—Kathleen Kaefter
Eliante, *Arsinoé*—Julie Eccles*
Acaste, *Clitandre*, *DuBois*, *Guard*—Tim Redmond*
Ensemble—James Carpenter, Julie Eccles, Tim Redmond

Setting

The Misanthrope takes place in Célimène's house in Paris.

There will be one intermission.



*Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States

†Student in Studio A.C.T.

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MANDATORY CONFORMITY

by Carey Perloff

Inundated as we have been by the relentless “spin” of the 2000 presidential campaign, how one longs for a single honest, unscripted utterance! Molière must have felt similarly when he wrote *The Misanthrope*. In this extraordinary play, Molière posits a culture so hypocritical, so filled with euphemism, pretence, and conformity, that a man who tells the truth is considered mad. And perhaps he is; after all, part of living in society is learning how to adapt to its demands without losing one’s sense of self. But Alceste, Molière’s “misanthrope,” is too passionate and too pig-headed to adapt. His refusal to conform, in a world of mandatory conformity, is at the same time exhilarating and insane.

Seventeenth-century Paris was a culture in which precedence was everything and status was determined by a complex system of subtle markers we might barely notice today: the turn of a cuff, proximity to an important person (or, failing that, proximity to his chamber pot), a perfectly rhymed couplet, or a deftly turned-out toe. Conformity can be manifested in many ways: we have chosen in this production to begin with an intricate dance of intense color, to watch, over the course of the play, who matches, who blends in, who pops out, who clashes, and who complements whom. If the color of the day is teal and you arrive in fuchsia, what happens? If you are wearing deep purple and the light behind you dims, what happens? If you’re standing next to your archrival and you’re both wearing shades of salmon, what happens? If you arrive in bridal white and no one offers to escort you to the altar, what happens?

In a rigidly closed society, minute shifts on the chessboard can spell survival or doom, and indeed the marble floors of many Parisian *hôtels* were inlaid with elaborate checkerboard patterns. Every move on the square took you closer to or further from the desired goal: a deeper connection to the center of power at court. Louis XIV’s absolute power was a magnet for ambitious young men from all over France, who pawned everything for the opportunity to live in a dank closet at Versailles and try their luck at the game of chance that was court life. A well-received sonnet could catch the king’s attention and guarantee future preferment, just as a joke that fell flat or the wrong size of heel could spoil one’s prospects forever. No wonder Alceste is enraged. He lives in a culture in which even the simplest family visit could occur only after high-level negotiations determined who got to sit in the biggest chair.

The Misanthrope is almost painfully contemporary in its biting condemnation of a culture in which the pressure to conform is so great that genuine impulses are fiercely squashed and faith in any

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OPPOSITE
The Misanthrope in rehearsal at A.C.T. (clockwise from top left): David Adkins (Alceste) and René Augesen (Célimène); director Carey Perloff; Patrick McNulty (Acaste); Augesen and Chris Ferry (Clitandre); Adkins



PHOTOS BY KEVIN BERNE

A NOTE ON THE TRANSLATION

by Constance Congdon

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COMPLEX,
INTELLECTUAL,
COMPLETELY
THREE
DIMENSIONAL,
THE
CHARACTERS
OF THE
MISANTHROPE
ARE VERY
CURRENT.

If you have seen *The Misanthrope* before, you probably saw a translation written by Richard Wilbur. I am a big fan of Richard Wilbur and worked on a production of his translation of this play, directed by Mark Lamos, when I was on the artistic staff of the Hartford Stage Company in Connecticut. Mr. Wilbur, single-handedly, brought the verse plays of Molière into the English-speaking canon, and his *Misanthrope* was the first of these that he finished. My translation is different because I made certain it was. But it would be different in some ways simply because I'm doing mine 47 years after his.

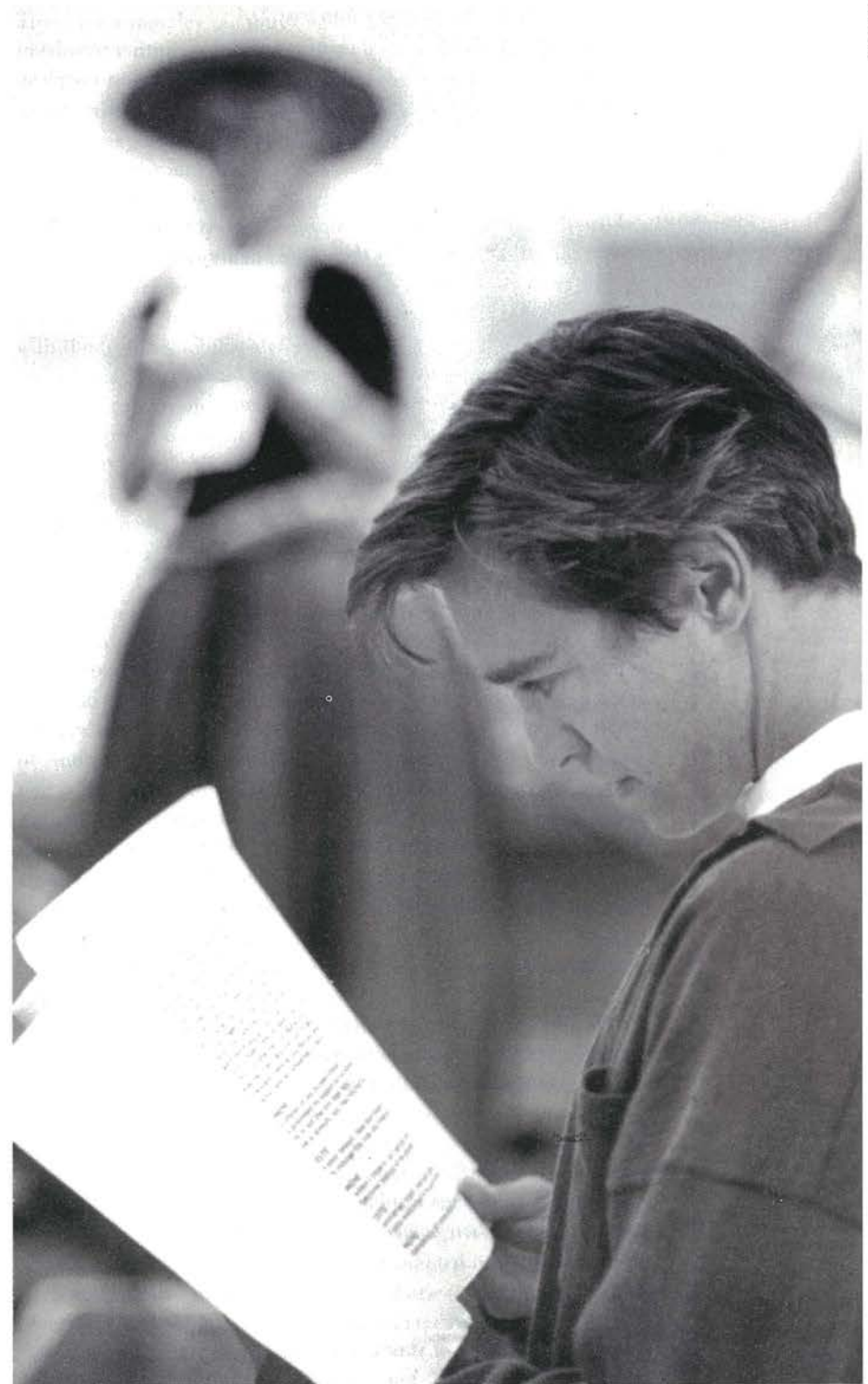
The language I chose for this version is slang-free American English, typical of the latter half of the 20th century. In some cases, I extended the comedy, but if it's really funny to you, it's probably Molière. I also clarified and in some instances underscored the many lawsuits and legal actions referred to in the play—at least that was my intention. Carey Perloff was fascinated by the amount of litigation that goes on in *The Misanthrope*, an aspect of 17th-century social life not unlike our own and very important to understanding the forces at work on Célimène and Alceste.

Since I had done a translation of Molière's *Miser* for Hartford Stage, I was familiar with his commedia roots. My translation of Goldoni's *Servant of Two Masters* took me even closer to the Italian commedia troupe that came to Paris and inspired much of Molière's popular comedic style. But the characters in *The Misanthrope* are far beyond those familiar commedia-based characters. Complex, intellectual, completely three dimensional, all these people are very current, and they certainly don't need to be "updated." Yes, too, in writing *The Misanthrope* Molière used his feelings for his beautiful young wife, his connection to the writing of a scandalous book, and the snubbing and attacks he suffered for being an actor. But his characters' concerns and their psychologies are completely recognizable by almost anyone who encounters this play, particularly urban dwellers and anyone who works in a hierarchical system where the power of favors, good opinion, and cadres makes sincerity, spontaneity, and honesty difficult or even dangerous to exercise. Only a "cameo" by DuBois, Alceste's valet, reminds us where Molière's sensibility as an actor was first formed. DuBois, like Goldoni's Truffaldino, comes in like an old god. Pan or Kokopelli or Anansi, to stir up chaos in this new world.

THE TRANSLATION PROCESS

Now for some specifics in the process of translation. My friend Virginia Scott, author of the new biography *Molière: A Theatrical Life*, first created a 71-page literal, prose translation of the play from the original French, with footnotes (134 of them!) about variations in

continued on page 22A



KEVIN BEANE

A Note on the Translation, continued from page 21A

meaning, cultural and historical context, etc. I then further translated her prose version into iambic pentameter with rhyming couplets. Consider these lines from one of Alceste's speeches in Act I, scene 1:

Scott's literal prose translation:

*I can't bear it any longer, I'm enraged, and my plan is to break
with [or maybe "confront"] the whole human race.*

Wilbur version:

*Ah, it's too much; mankind has grown so base,
I mean to break with the whole human race.*

Congdon version:

*And so I'll take an action even wiser,
I'll break my lance on my opponent's visor,
And go down fighting, face to bloody face,
Then turn my back upon the human race.*

In this particular case, I chose to take four couplets to express an idea that Wilbur translated in one line. Why? Because I was inspired, thanks to Virginia's footnote, by the French idiom used to express "confront" in the original: "*rompre en visière*," which means "to break a lance in the enemy visor." I felt the extremity of action expressed by the idiom seemed an appropriate opportunity to show how intense and, at times, ridiculous Alceste becomes when he's emotional. Then Philinte's laughter, which follows this speech, is also more easily motivated. Philinte's lines clarify how this works:

Literal prose version:

*This philosophical gloom/melancholy is a little too savage
[implication: uncivilized, antisocial]. I laugh at these black out-
bursts when I contemplate you.*

Wilbur version:

*This philosophic rage is a bit extreme;
You've no idea how comical you seem.*

Congdon version:

*The savage nature of your melancholy
Just makes me laugh. You must perceive its folly.*

These few examples can only begin to illustrate the function of choice in the translation process. Of course, the actor playing Philinte may choose not to laugh at Alceste at this moment and, rather, do the line as if Philinte were more derisive and sarcastic. Or the actor may make a choice I haven't thought of.

About character. The creation of a viable character onstage begins with the text. Sometimes described and played as a "brittle coquette," Célimène can become a cipher, but this interpretation of her complex

personality and motivation hurts the dynamic of the play. I worked to understand her and her situation and to make her as intelligent and interesting as she was revealed to be in the pages of Virginia's translation. I found Célimène's voice to be surprisingly direct and honest, much more like Eliante's than I had previously realized. She is a good match for Alceste, in that they both have very strong personalities. For a young woman of 20, I discovered her to be quite mature and savvy about manipulating the world in which she lives. The eventual failure of that manipulation is what makes the play a dark comedy and the ending strangely modern in its seriocomic tone.

And then there's Philinte, who is one of my favorite characters in all of Molière's plays. Sometimes interpreted as the *raisonneur*, a straightforward, functional character who voices the standards of thought and behavior of the author and the audience, Philinte isn't always portrayed with the complexity and reality that Molière originally gave him. He is a selfless, long-suffering, good friend, like Horatio—a good second fiddle who serves as ballast to Alceste's outraged histrionics. And the modest and sweet way in which he proposes to Eliante is very touching. But the revelation of Philinte's own casual misanthropy is one of the great surprises of the play.

Working on a play so rich, so filled with wonderful language and wit, and yet so economical in structure, has been pure pleasure. Each act—there are five of them—is rarely more than 20 minutes long. In Molière's theater, 20 minutes was how long the candles lasted before they had to be trimmed. This ordinary fact of 17th-century theatrical life bequeaths to us, a modern audience, a very tight dramatic structure in which the action never stops rolling. It's no wonder that Molière's brilliant social satire has been adapted into other periods—Hollywood, Paris under the rule of Charles de Gaulle, Seattle's grunge culture. What I wonder is, Why adapt it? To me, *The Misanthrope* is perfectly current in its concerns and in its characters—a 21st-century play, a timeless play. ■



Playwright Constance Congdon (right) confers with her Célimène.

MOLIÈRE IN LOVE

by Virginia Scott

Jean-Baptiste
Poquelin, a.k.a.
Molière



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The actor/playwright we know as Molière was born Jean-Baptiste Poquelin in 1622 in Paris. His father was a well-to-do merchant of beds and bedding who bought for himself and his son the minor office of *tapissier* (upholsterer) to the king. Jean-Baptiste was sent to the most fashionable school in Paris and was destined for the law, but all of M. Poquelin's ambitious plans for his son ended in January 1643, when Jean-Baptiste gave up his right to succeed his father as royal *tapissier* and joined with several other young people to found a theater company.

Why would this carefully nurtured, well-educated young bourgeois choose the unsubstantial and insecure life of an actor? According to his colleague La Grange, Molière "chose the profession from the invincible inclination he had for the stage." And then, of course, there was Madeleine.

500

Madeleine Béjart was older than Jean-Baptiste, already an actress and a woman of considerable experience in the *galanterie*, the world of rich men and courtesans. Madeleine had glorious red hair. She was elegant, witty, and a much-praised tragedienne. On June 30, 1643, she, Jean-Baptiste, and eight others founded the Illustrious Theatre; it wasn't. After it failed, Madeleine and her lover, who had by then taken the professional name of Molière, fled their creditors and spent 13 years touring the provinces.

Molière was in love with Madeleine. Unfortunately, that bare statement cannot be amplified. We do know that they lived together for a number of years, but never married. In the beginning Madeleine, who was professionally and sexually experienced, must have seemed exotic and powerful to her younger lover. As the years passed, however, Molière took the lead in the troupe, became its orator, its principal comic actor, and finally its playwright. The troupe did less and less tragedy. Madeleine grew older. The affair ended.

In the fall of 1658, the troupe returned to Paris. On January 23, 1662, a week after his 40th birthday, Molière signed a marriage contract with another Béjart, Armande, aged "about 20." Armande was either the daughter or the younger sister of Madeleine. The truth of her parentage has never been established, but she was raised within the troupe and Molière had known her all her life. It was not a successful union.

The year after the marriage, Molière wrote *The School for Wives*, a comedy about a middle-aged man, Arnolphe, who has an obsessive fear of being cuckolded and so has never married. Instead, he has become guardian of a child, Agnès, whom he has had raised by nuns in total innocence and has retrieved from the convent to marry. Armande, of course, had been raised in anything but innocence by a company of actors. Nonetheless, the play caused a great scandal, because people assumed that Molière was writing about his own marriage. Seeing Agnès prepared to betray her ancient guardian with the handsome Horace, "all Paris" began to ask if Armande were still faithful to her husband.

Armande did not play Agnès. The first major role Molière wrote for his wife was the princess in a court entertainment entitled *The Princess of Elis*. The princess has three princely suitors, but swears she will never marry. Euryale, the prince of Ithaca, pretending to be even less interested in marriage, tells the lady that he is resolved never to fall in love. The princess says: "Without wanting to love, Seigneur, it is always very nice to be loved." The prince responds: "Madame, freedom is the goddess to whom I consecrate myself."

These lines may express the principal issues between Molière and Armande. Molière loved Armande, but Armande, while finding it "nice" to be loved, craved the freedom to live the life of a popular young actress. Molière had already exhibited his mixed feelings in *The School for Husbands*, written six months before his wedding.

HAD MOLIÈRE
FOUND
HAPPINESS
IN LOVE,
THERE WOULD
BE NO
MISANTHROPE.

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DANGEROUS WOMEN

by Elizabeth Brodersen

There may come a time when I'll be you,
 And be a prude and prim and I may rue
 The days or months or years I lived this life
 Of "jadery," as you would call it, rife
 With joy and juices, filled with love songs sung
 Under my window. But not now—I'm young.
 And you can't tell me—if we're talking truth—
 Real truth—does any human really "rue" their youth?
 Unless they didn't grasp that horn of plenty
 When they had the chance. Thank God I'm twenty!

—Célimène to Arsinoé, in *The Misanthrope*

Thank God, indeed. Precarious as her status might be in the minefield of Parisian court life during the reign of the illustrious Sun King, *The Misanthrope's* celebrated heroine is certainly in an enviable position. For to be a rich, young, aristocratic widow, holding court over her own personal *salon* of witty gallants spouting odes to her beauty, was the pinnacle of freedom for a woman in 17th-century France.

Under French law of the period, all women (and men) under the age of 25 remained minors—and therefore unable to sign contracts, carry on business, or represent themselves in court—until the age of 25, unless they had themselves "emancipated" by legal decree. While certain noted courtesans and actresses—like Molière's early mistress, Madeleine Béjart, who had herself emancipated around the age of 16 and never married—established themselves as independent individuals, women were generally ruled by men from cradle to grave, first by

The famous précieuse **Marie de Rabutin-Chantal** (1626–96) was at 18 married to the marquis de Sévigné, who squandered most of her money before dying in a duel in 1651. Continuing in fashionable circles while devoting herself to her children, Mme de Sévigné immortalized details of life at court in 1,700 witty letters written to her daughter, the comtesse de Grignan.



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ACT ONE, SEASON SIX



Act One President
Patrick Thompson

Act One kicks off its sixth consecutive season with cocktails with cast members and a backstage tour before the November 1 performance of *The Misanthrope*. Formed by an enthusiastic group of young Bay Area professionals in 1995 as an affiliate of A.C.T., Act One sponsors social and fundraising events that help support scholarships for the A.C.T. Master of Fine Arts Program and promote the enjoyment of live theater. With newly elected president Patrick Thompson (a partner in the law firm Pillsbury, Madison & Sutro and longtime theater lover) at the helm, Act One looks forward to a truly stellar year.

Act One members subscribe to a package of four designated plays—which this season include *The Misanthrope* (November 1), *Glengarry Glen Ross* (January 17), *Goodnight Children Everywhere* (February 28), and *Enrico IV* (April 11)—and are invited to attend private wine and hors d'oeuvre receptions before each performance, as well as private parties and other events at the theater. Act One also sponsors special events, including the annual *Comedy Night at the Geary* (scheduled this season for May 20, 2001). All Act One proceeds benefit the A.C.T. Master of Fine Arts Program.

Act One membership is \$50 per person, \$85 per couple (a tax-deductible contribution), plus the price of subscription. If you are already an A.C.T. subscriber, you can easily reschedule your performances to the Act One dates by calling the box office at (415) 749-2ACT. To get in the act (and for party specifics), call the Act One Hotline at (415) 439-2402.

PRESENTING A.C.T.'S 2000-01 ASL SEASON

This season A.C.T. continues its longstanding tradition of working with the Bay Area Deaf community by offering American Sign Language (ASL)—interpreted performances of mainstage productions, Deaf-accessible theater classes in the conservatory, and the increased involvement of A.C.T.'s Deaf Advisory Council, a group formed last year and comprised of Bay Area educators, actors, and hearing interpreters and A.C.T. staff members. Three plays in the 2000-01 season have been selected by a survey given to more than 200 members of the Deaf community to be interpreted for Deaf audience members: *Frank Loesser's Hans Christian Andersen* (September 24), *A Christmas Carol* (2 p.m., December 2), and *"MASTER HAROLD"...and the boys* (2 p.m., May 19). Deaf audience members receive a special discounted ticket price (\$19) and orchestra seats for themselves and a

continued on page 28



*"Abi Tuna Tartare? Day Boat Scallops? Rack of Lamb?
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companion. Those who purchase all three plays also receive A.C.T.'s *PreVIEW* magazine.

To facilitate the increasing success of A.C.T.'s programs for Deaf theater students and patrons, in August A.C.T. hired Deaf community advocate Jim Brune, who will act as a liaison between A.C.T. and the Bay Area Deaf community to help A.C.T. implement efforts designed to enhance Deaf audience members' theatergoing experience. In his new position, Brune will coordinate marketing efforts for A.C.T.'s ASL programs on a community level and will represent A.C.T. at Deaf community events at the California School for the Deaf and other institutions around the Bay Area.

To receive announcements about upcoming ASL-interpreted performances and other A.C.T. opportunities relevant to the Deaf community, please send an e-mail to deafcommunity@act-sfbay.org or call A.C.T. at (415) 749-2ACT (TTY: 415-749-2370).

M.F.A. MAGIC

Building on the success of several seasons of acclaimed public performance at the Magic Theatre, the A.C.T. Master of Fine Arts Program plans another ambitious roster of public productions at Fort Mason in 2000-01. This winter the talented class of 2001 tackles the works of two of the English language's most original and provocatively witty playwrights: *The Beaux' Stratagem*, a comic adventure of mistaken identity and the search for true love (or at least a rich wife),

by early 18th-century Irish dramatist George Farquhar, will be performed December 8-18, directed by British actor/director Jonathan Cullen, currently a visiting professor at Duke University. Running December 1-15 (in repertory with *The Beaux' Stratagem*) will be Oscar Wilde's masterful satire of romance and Victorian hypocrisy, *The Importance of Being Earnest*, directed by Steve Cosson, former artistic director of Smart Mouth Theatre in San Francisco.

The M.F.A. Program will also present a repertory of exciting new plays in March 2001, and the Young Conservatory plans another production at the Magic next summer, while Studio A.C.T. joins its sister programs at the Magic with its Improvisation III performance class in November. A.C.T.'s public conservatory productions are

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Chris Ferry and Amy Hengerer in the 1999 A.C.T. M.F.A. production of *Pains of Youth* at the Magic Theatre



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Take a crash course on researching Chinese American family history with genealogy expert Jeanie Low. Presentation by Angel Island Immigration Station Foundation on documenting Chinese American history.

Friday, December 1, 7 pm
Chinese Garden Architecture
Join Stephen Whiteman, Curator of the newly opened New York Chinese Scholar's Garden, on a slide show tour of the stunning garden—the first of its kind in the US. Whiteman will also talk about the unique features of Chinese garden architecture.

Saturday, December 2, 11 am to 4 pm
FUSION 1700: Jesuits in the Qing Court
Learn the fascinating history of the Jesuits in China. Scholars from the Ricci Institute of the University of San Francisco will talk about East-West exchange in art, philosophy, and science in Qing China.



Oakland Museum of California, Oak & 10th Streets, Oakland, CA 94607
www.museumca.org

Secret World of the Forbidden City: Splendors from China's Imperial Palace from the Palace Museum and organized by The Bowers Museum of Cultural Art was made possible, in part, through a generous grant from Gateway. The Oakland presentation is made possible by the City of Oakland and generously sponsored by the Oakland Museum Women's Board. Education sponsor: Chevron. Major corporate sponsor: Metropolitan Life Foundation. Participating sponsors: Aloha Airlines and Marine Terminals Corporation. Media Sponsors: BART, KRON-TV 4, *The Chronicle* and Port of Oakland.

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supported in part by The Bernard Osher Foundation, which recently renewed its commitment to A.C.T. with a \$50,000 grant. Thanks to the Osher Foundation's generous financial contribution, the public performance component of the conservatory's training programs continues to provide A.C.T. students with invaluable onstage experience essential to honing their skills as actors.

Tickets to *The Beaux' Stratagem* and *The Importance of Being Earnest* are \$5 for seniors and students, \$8 for A.C.T. subscribers, and \$10 for the general public. For tickets and information, call the A.C.T. Box Office at (415) 749-2ACT.

ILLYRIA CROSSES THE ATLANTIC

The A.C.T. Young Conservatory consummated its first transatlantic collaboration last summer with the world premiere production of *Illyria*, a new play by British author Bryony Lavery commissioned by the YC's renowned New Plays Program in association with London's Royal National Theatre (RNT). Suzy Graham-Adriani, producer of the RNT's youth theater projects, directed the world premiere production at A.C.T. in September, and Lavery was in residence at A.C.T. through the rehearsal process and performances. Below are scenes from *Illyria*:

SCENES FROM

ILLYRIA (clockwise from top left): Michael Kalkanis-Ellis and Christina Turley; (l to r) Jan Soltys, Kunal Prasad, and Alex Sell; (l to r) Ariel Sigal, Keegan Finberg, Lauren Rosi, and Ashley Pivarnile; Michael Kalkanis-Ellis and Julie Whitesell


PHOTOS BY JACK SHARRAR



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thinks
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IN MEMORIAM

A.C.T. joins the entire Bay Area theater community in mourning the passing of acclaimed director Albert Takazauckas, who died of an aneurysm on August 7. A gifted and prolific director of Shakespeare, musical comedy, opera, classic American plays, and contemporary drama, Takazauckas had been a beloved member of the A.C.T. community since the 1980s. As an A.C.T. associate artist, he was an integral part of the company's artistic team and directed many plays on the A.C.T. mainstage, including *Dinner at Eight*, *Saturday, Sunday and Monday*, *Light Up the Sky*, *The Royal Family*, and A.C.T.'s star-studded gala *A Galaxy on Geary*, which celebrated the 1996 reopening of the Geary Theater.

In addition to his work at A.C.T., Takazauckas staged dozens of productions for Berkeley Repertory Theatre, San Jose Repertory Theatre, the Magic Theatre, Marin Theatre Company, and the San Francisco Shakespeare Festival (where his *Henry IV, Part 1* was running at the time of his death). Also a noted opera director, his work had been seen at leading companies throughout North America, including the San Francisco Opera, Canadian Opera Company, the Opera Festival of New Jersey, and Calgary Opera.

Takazauckas enriched the lives of thousands of theatergoers with his spirited productions and his deep commitment and flair for the art form he cherished. "Albert was both astonishingly erudite and absolutely down-to-earth," says A.C.T. Artistic Director Carey Perloff. "He taught himself everything he knew, and he knew a great deal about life, about theater, about love, about what makes people laugh. His presence was indelible and we will miss him hugely." Our hearts go out to Albert's family and his longtime partner, actor Hector Correa.



Albert Takazauckas
backstage at
A.C.T.'s *Galaxy on
Geary* in 1996



1900

THE BEGINNING OF A CENTURY THAT WOULD SEE BV
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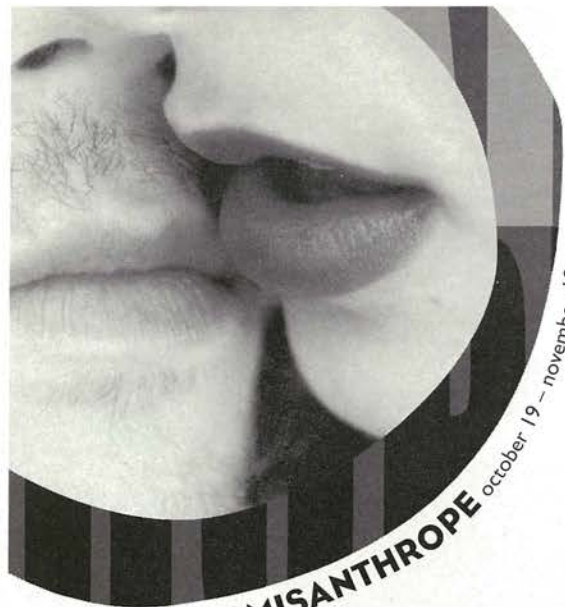
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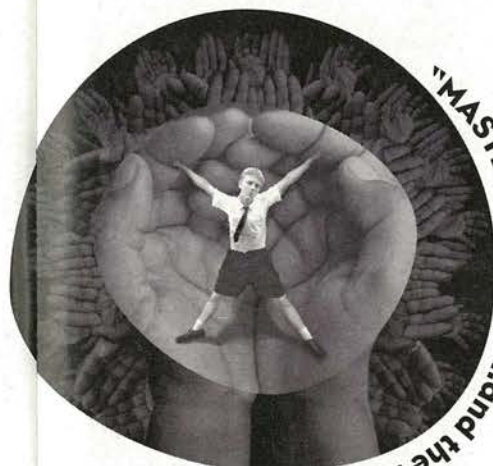
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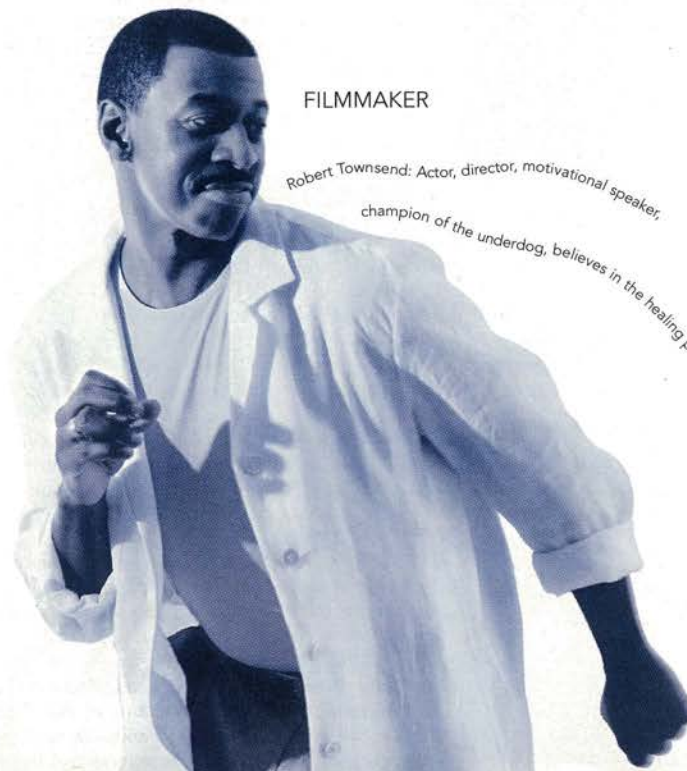
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CAREY PERLOFF (*Artistic Director*) assumed artistic leadership of A.C.T. in 1992. Known for directing innovative productions of classics and championing new writing for the theater, Perloff has staged for A.C.T. acclaimed productions of Euripides' *Hecuba*, the American premieres of Tom Stoppard's *Invention of Love* and *Indian Ink*, *The Three-penny Opera*, *Mary Stuart*, *Old Times*, *Arcadia*, *The Rose Tattoo*, *Antigone*, *Creditors*, *Uncle Vanya*, *Home*, the world premiere of Leslie Ayvazian's *Singer's Boy*, and the Geary Theater inaugural production of Shakespeare's *Tempest*. This season she directs new translations of Molière's *Misanthrope* and Pirandello's *Enrico IV*.

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, CSC won numerous Obie Awards, including 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 the Brooklyn Academy of Music.

Perloff received a B.A. 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.



HEATHER M. KITCHEN (*Managing Director*), now in her 26th year of professional theater, joined A.C.T. as managing director in 1996. She currently serves as a member of the executive committee of the League of Resident Theatres (LORT) (the national consortium of regional theaters), the board of governors of the Commonwealth Club of California, the board of directors of Big Brothers/Big Sisters, San Francisco and the Peninsula, and the leadership board of the San Francisco chapter of the American

Red Cross. Before joining A.C.T., she served as general manager of the Citadel Theatre in Edmonton, Alberta, where she was responsible for a five-theater complex that produced up to 16 productions annually. A native of Canada, Kitchen received an honors degree in drama and theater arts from the University of Waterloo and earned her M.B.A. from Richard Ivey School of Business at The University of Western Ontario.

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., Smith served as director of the program in theater and dance at Princeton University, where she taught acting, scene study, and Shakespeare for six years. Also a professional actor, she has performed in regional theaters and in numerous off-off Broadway plays, including work by Mac Wellman and David Greenspan. 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. 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.



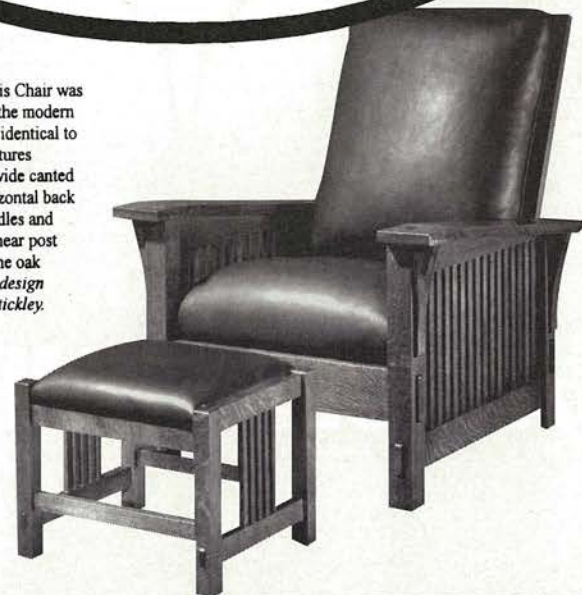
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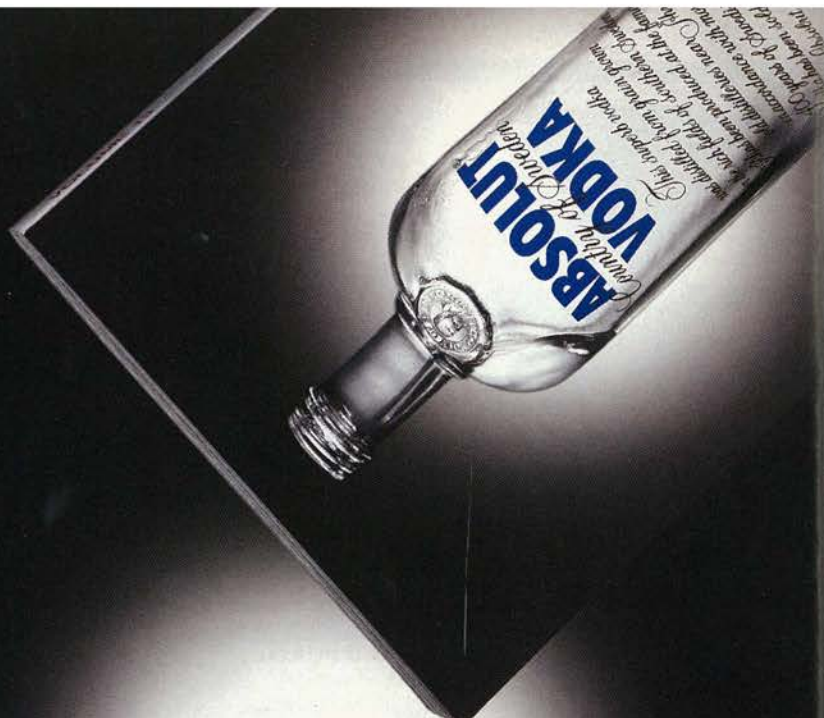
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DAVID ADKINS (*Alceste*) made his Broadway debut in *Saint Joan* with the National Actors Theatre and has appeared off Broadway in *Sabina* with Primary Stages and *Venice Preserv'd* with the Pearl Theatre Company. He has worked extensively in regional theater for the last decade, including nine seasons at the Berkshire Theatre Festival. In 1998 he appeared in former U.S. poet laureate Rita Dove's play *The Darker Face of the Earth* at the Kennedy Center. Last year he played Lord Goring in *An Ideal Husband* at Center Stage. Film and television credits include "One Life to Live," "Another World," "Chicago Hope," "Law & Order," *Black Jaq*, "Trinity," and *The Thomas Crown Affair*. Adkins attended UMBC, Dartmouth College, and The Juilliard School.



RENÉ AUGESSEN (*Célimène*) has performed in New York in *Spinning into Butter* at Lincoln Center Theater, *Macbeth* at the Public Theater, *It's My Party...* at the Arc Light Theater, and *Overruled* for the Drama League. Regional theater credits include *Mary Stuart* (directed by Carey Perloff) at the Huntington Theatre Company; *The Hollowlands*, *Tartuffe*, and *The Triumph of Love* at South Coast Repertory; *The Beauty Queen of Lenanne* at the Great Lakes Theatre Festival; *Galileo* at Baltimore Center Stage; *Othello* at the Los Angeles Shakespeare Festival; *The Beaux' Stratagem* at Yale Repertory Theatre; and *Taking Steps* and *Prelude to a Kiss* at Stage West. She has appeared on television on "Law & Order," "Guiding Light," "Another World," and Hallmark Hall of Fame's *Saint Maybe*, and in the film *The Battle Studies*. Augesen is a graduate of the Yale School of Drama.



CHRIS FERRY (*Clitandre*) graduated from the A.C.T. Master of Fine Arts Program in the class of 2000. He performed on the Geary stage last season as Matrevis in *Edward II* and as Filch in *The Threepenny Opera*. A.C.T. credits also include Touchstone in *As You Like It*, Freder in *Pains of Youth*, and Madame Tomba in *Girl Gone* in M.F.A. productions at the Magic Theatre. Most recently, he played Alphonse, Grover, The Yeti, The Gorge Troll, Mr. Coffee, Madame Nhu, Gus, and Nicky Paradise in *On the Verge* with Class Forces Theater at the Noh Space.



ANTHONY FUSCO (*Oronte*) has been a professional actor since graduating from Juilliard in 1983. Highlights of the last 17 years include: Simon Gray's *Holy Terror*, Shaw's *Man and Superman*, David Mamet's *Life in the Theatre* (with F. Murray Abraham), Ira Levin's *Cantorial*, and others off Broadway, as well as numerous regional theater productions, including *Edward II* at A.C.T. last season, the title role of *Macbeth*, the American premiere of Harold Pinter's adaptation of *12 Angry Men*, and the world premiere of Jules Fieffer's *Anthony Rose*. Television credits include "The Sopranos," "Law & Order" (five episodes), "Trinity," "L.A. Law," "The Wright Verdicts," and all the New York-based "soaps."



STEVEN ANTHONY JONES (*Basque*) has been seen at A.C.T. in *The Invention of Love*, *The Threepenny Opera*, *Tartuffe*, *Indian Ink*, *Hecuba*, *Insurrection: Holding History*, *Seven Guitars*, the title role of *Othello*, *Antigone*, *Miss Evers' Boys*, *Clara*, *Joe Turner's Come and Gone*, *Saint Joan*, *King Lear*, *Golden Boy*, *Feathers*, and *A Christmas Carol*. Other local theater credits include *Fuente Ovejuna* and *McTeague* at Berkeley Repertory Theatre; *As You Like It* at the San Francisco Shakespeare Festival; *The Cherry Orchard*, *Every Moment*, and *The Island* at the Eureka Theatre; *Master Harold...and the boys* at San Jose Repertory Theatre; and *Division Street* at 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."



KATHLEEN KAEFER (*Eliante*) recently graduated from the A.C.T. Master of Fine Arts Program. She has appeared on the A.C.T. mainstage as Mary Boyle in *Juno and the Paycock* and in the ensemble of *The Threepenny Opera*. Some of her favorite roles in the conservatory include Irene in Ferdinand Bruckner's *Pains of Youth*, Arkadina in *The Seagull*, and Buggins in the West Coast premiere of Mac Wellman's *Girl Gone*. She is a founding member of The Hunger

Artists in Santa Ana.

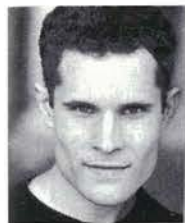


KIMBERLY KING (*Arsinoë*) has worked in theater, television, film, and radio. She has appeared in the New York productions of the Tony Award-winning *James Joyce's The Dead* as Gretta and *Picasso at the Lapin Agile* as Germain, as well as leading roles at the McCarter Theatre in Princeton, Houston's Alley Theatre, Berkeley Repertory Theatre, A.C.T. (where she was last seen as Lady Croom in *Arcadia*), and Denver Center Theatre Company, among many others.

Recent roles include Marguerite in *Camino Real* at Hartford Stage Company and Anna in *Night Sky* with the Odyssey Theatre Ensemble in Los Angeles. She won Drama-Logue Awards for work at A.C.T. and Berkeley Rep and Critics' Circle Awards for work at the Alley Theatre, Cleveland Theatre Festival, and McCarter Theatre. She has sung opera, musical theater, and jazz, including the San Francisco Symphony's *On the Town*. King will direct Feydeau's *Flea in Her Ear* at the Odyssey Theatre.



PATRICK McNULTY (*Acaste*) completed his M.F.A. in the A.C.T. Conservatory last spring. He was last seen onstage in San Francisco as the understudy for the one-person show *Fully Committed* at Theatre on the Square. On the A.C.T. mainstage he appeared as Walt Dreary in *The Threepenny Opera*, A.C.T. Conservatory credits include the title role of *Pericles*, Alt in *Pains of Youth*, and Chaz in *Girl Gone*. Past roles in Chicago include the title role of *The Picture of Dorian Gray* (Wisdom Bridge Theatre), Archie in *The Homage That Follows* (American Blues Theatre), and Valère in *Tartuffe* (Court Theatre). As a founding member of Roadworks Productions, he performed in and produced the midwestern premieres of *Suburbia*, *The Lights*, *Lion in the Streets*, and his own one-person show *E. E. Cummings; As Is*.



DAVID MENDELSON (*DuBois/Guard*) returns to the Geary Theater after his ensemble role last fall in *The Threepenny Opera*. As a member of the A.C.T. Conservatory's Master of Fine Arts Program class of 2000, he appeared as Lysimachus in *Pericles*, Moritz in *Spring Awakening*, and Fay in the West Coast premiere of Mac Wellman's *Girl Gone*, all at the Magic Theatre. Most recently, he performed with FoolsFury as the Amanuensis in Tony Kushner's adaptation of *The Illusion*, by Corneille.



GREGORY WALLACE (*Philinte*) has been seen at A.C.T. in *Eduard 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* on Broadway, *A Light Shining in Buckinghamshire* at the New York Theatre Workshop, *As You Like It* at the Public Theater, *Much Ado about Nothing* at the Alliance Theatre, *The Screens* at the Guthrie Theater, *Someone to Watch Over Me* at South Coast Repertory, *The Learned Ladies* at the Williamstown Theatre, *King Lear* at the Whole Theater, *The Queen and the Rebels* at Center Stage, and *The Beaux' Stratagem* at Berkeley Repertory Theatre. Screen credits include Peter Sellars's *Cabinet of Dr. Ramirez*, *The Beverly Hillbillies*, *Dark Goddess*, "Crime Story," and *Internal Affairs*. Wallace is a graduate of the Yale School of Drama and teaches and directs in the A.C.T. Master of Fine Arts Program.



JAMES CARPENTER (*Understudy*) has appeared at A.C.T. in *Mary Stuart*, *The Royal Family*, *The Tempest*, *Hecuba*, and *Full Moon*. He has spent several seasons with the Old Globe Theatre and the Oregon Shakespeare Festival and has performed locally with Marin Theatre Company, Theatre on the Square, San Jose Repertory Theatre, and the California Shakespeare Festival. Carpenter has appeared in a wide variety of roles in more than 30 productions at Berkeley Repertory Theatre, where he has been an associate artist and fight choreographer for 12 years.



JULIE ECCLES (*Understudy*) has appeared at A.C.T. in *The House of Mirth*, *Dinner at Eight*, and *A Christmas Carol*. Other Bay Area credits include *An Ideal Husband* and *The Beaux' Stratagem* for Berkeley Repertory Theatre; *Holiday* and *Hay Fever* for San Jose Repertory Theatre; *You Can't Take It with You*, *The Heidi Chronicles*, *Talley's Folly*, and *The Man Who Came to Dinner* for TheatreWorks; and *Much Ado about Nothing* and *Comedy of Errors* for the San Francisco Shakespeare Festival. Other regional appearances include productions at Seattle Repertory Theatre, the Huntington Theatre, GeVa Theatre, and Syracuse Stage. Film and television credits include *Poor Little Rich Girl*, *Once in a Lifetime*, the American Playhouse production of *Strange Interlude*, and *Indiana Jones and the Last Crusade*.



TIM REDMOND (*Understudy*) has appeared at A.C.T. in *Edward II*, *Mary Stuart*, and *Juno and the Paycock*. He recently appeared in *The Water Engine* with the Shotgun Players and shot an episode of "Nash Bridges" to be aired this fall. Other local and regional theater credits include work with the California Shakespeare Festival, the Aurora Theatre Company (in *Widowers' Houses* and *The Aspern Papers*), the Utah Shakespearean Festival, the American Citizens Theatre, the Cleveland Working Theatre, and the Idaho Shakespeare Festival.

CONSTANCE CONGDON (*Verse Version*) has written many plays, including *Tales of the Lost Formicans*, which has had more than 80 productions; *Losing Father's Body*, which premiered at Portland Stage Company; *Casanova* and *Dog Opera* (both produced at the New York Shakespeare Festival); *Lips* (Primary Stages); and *The Automata Pietà*, which was commissioned by the A.C.T. Young Conservatory New Plays Program and premiered at the Magic Theatre last spring. Her 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 and Mel Marvin. 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 seven plays for the Children's Theatre Company of Minneapolis. Congdon's plays have been produced in Moscow, Helsinki, Hong Kong, Tokyo, Edinburgh, and London, as well as in more than 50 professional and university theaters in the United States, and a collection of her plays (for adults) has been published by Theatre Communications Group, Inc. 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*. An alumna of New Dramatists, she teaches playwriting at Amherst College.

VIRGINIA SCOTT (*Translator*) is professor of theater at the University of Massachusetts at Amherst, where she founded a graduate program in dramaturgy and teaches theater history and literature, as well as dramaturgy and playwriting. She is the author of *Molière: A Theatrical Life* (2000) and *The Commedia dell'Arte in Paris* (1990), as well as many articles on the French theater. She has translated several of Molière's prose plays, including *The Miser*, *The Imaginary Invalid*, and *The Impromptu at Versailles*, for productions at colleges and universities throughout the country.

KATE EDMUNDS (*Scenic Designer*) has designed many productions for A.C.T., including *The House of Mirth*, *Long Day's Journey into Night*, *Juno and the Paycock*, *Hecuba*, *Old Times*, *Antigone*, *Uncle Vanya*, *Rosencrantz and Guildenstern Are Dead*, *Oleanna*, *Arcadia*, and *Othello*. Locally, she has designed many shows for Berkeley Repertory Theatre, including *Twelfth Night*, *The Revenger*, *The Misanthrope*, *Endgame*, *Sight Unseen*, *The Winter's Tale*, *Heartbreak House*, *Slavs!*, and, most recently, *The Heiress* and *How I Learned to Drive*. She has also designed extensively throughout the United States at a wide range of regional, off-Broadway, and Broadway theaters, and her designs have garnered many local and national awards. A graduate of the Yale School of Drama, Edmunds teaches scenic design at UC Berkeley.

BEAVER BAUER (*Costume Designer*) has designed costumes for A.C.T. productions of *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*, *Feath-*

ers, *A Lie of the Mind*, and *The Floating Light Bulb*. She has designed extensively for the San Francisco Shakespeare Festival, Berkeley Repertory Theatre, Eureka Theatre Company, Shakespeare Santa Cruz, Lamplighters, San Jose Repertory Theatre, Magic Theatre, 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 in all capacities for Angels of Light, a troupe that specializes in cabaret and theater, and in 1995 she designed an international circus that traveled to Moscow and Japan. Bauer has won several Bay Area Theatre Critics' Circle Awards. Most recently she designed *Blue* at Arena Stage.

RUI RITA (*Lighting Designer*) has designed Broadway productions of *The Price*, *A Thousand Clowns*, and *Medea* (with Diana Rigg), and off-Broadway productions of *Dinner with Friends*, *Far East*, *Ancestral Voices*, *Secrets Every Smart Traveler Should Know*, *Filumena*, *Antony & Cleopatra* (with Vanessa Redgrave), *Vita & Virginia*, and *Coming Through*. Other theater credits include productions at the Alley Theatre, Geffen Playhouse, Hartford Stage Company, Kennedy Center, Ford's Theatre, Belgrade International Theatre Festival, and Composer Songbook Series. He has designed more than 40 productions at the Williamstown Theatre Festival, including *Hecuba* (directed by Carey Perloff), *The Skin of Our Teeth*, *Light Up the Sky*, *A Raisin in the Sun*, *As You Like It*, *The Price*, *Far East*, *The Glass Menagerie*, *The Seagull*, *Nora*, *A Funny Thing Happened on the Way to the Forum*, and *Tonight at 8:30*. Rita also designed *The Nutcracker* for American Ballet Theatre.

GARTH HEMPHILL (*Sound Designer*) is in his fourth season as A.C.T.'s resident sound designer. He has designed more than 100 productions, including, for A.C.T., *Frank Loesser's Hans Christian Andersen*, *Edward II*, *2 Pianos*, *4 Hands*, *The House of Mirth*, *The Invention of Love*, *The Three-penny Opera*, *Insurrection: Holding History*, *A Christmas Carol*, *Mary Stuart*, *The Guardsman*, *Old Times*, and *A Streetcar Named Desire* (Bay Area Theatre Critics' Circle Award). He has earned Drama-Logue Awards for his work on *Jar the Floor*, *A Christmas Carol* (at South Coast Repertory), *The Things You Don't Know*, *Blithe Spirit*, *New England*, *Lips Together*, *Teeth Apart*, *Fortinbras*, and the world premiere of Richard Greenberg's *Three Days of Rain*. Hemphill is a principal partner of GLH Design, Inc., a local design firm.

PAUL WALSH (*Dramaturg*) joined A.C.T. as dramaturg and director of humanities in 1996 after teaching at Southern Methodist University and working with the Minneapolis-based Theatre de la Jeune Lune on such award-winning projects as *Children of Paradise: Shooting A Dream*, *Germinal*, *Don Juan Giovanni*, and *The Hunchback of Notre Dame*. He has served as production dramaturg on more than 15 plays at A.C.T., including last season's *Eduard II*, which he adapted with director Mark Lamos. Walsh received his Ph.D. from the University of Toronto in 1988. His translations of plays by Strindberg and Ibsen have been produced across the United States and in Canada. Publications include articles in *The Production Notebooks*, *Re-interpreting Brecht*, *Strindberg's Dramaturgy*, *Theatre Symposium*, *Essays in Theatre*, and *Studia Neophilologica*.

FRANCINE LANDES (*Movement Staging*) has been choreographing for the last 20 years throughout Europe, Australia, Canada, and the United States. She has choreographed for film, television, the New York Shakespeare Festival, and the New York Opera Company. Her professional performance career includes membership with the Louis Falco Dance Company, Martha Renzi and Dancers, Martha Clarke, and Susan Marshall and Dancers. She was in the original cast of *The Mystery of Edwin Drood* on Broadway and

played the role of Eve in Martha Clarke's *Garden of Earthly Delights*. Landes has taught on the faculties of Princeton University, Columbia University, and Wesleyan University. She is currently on the faculty of the A.C.T. Master of Fine Arts Program.

RICK ECHOLS (*Hair & Makeup*) has worked on more than 250 A.C.T. productions since 1971. He designed *Cyrano de Bergerac*, *A Christmas Carol*, and *The Taming of the Shrew* for A.C.T. and public television, as well as many other television and major film productions. He also designed for the original *Cinderella* at the San Francisco Ballet, Christopher Walken's *Hamlet* for the American Shakespeare Festival, and *Angels in America* for the Eureka Theatre Company. Echols also works for the San Francisco Opera and teaches in the A.C.T. Conservatory, as well as occasional hairstyling at the Oscars. In 1996, he returned to A.C.T. after almost five years with *Les Misérables* on the road with the national tour and on Broadway.

MARGO WHITCOMB (*Associate Director*) has worked for A.C.T. in several capacities over the last five years. She has taught extensively in the A.C.T. Conservatory, where her M.F.A. Program directing credits include *Hippolytus*, *The Reincarnation of Jaimie Brown*, and *A Woman of No Importance*. Collaborations with A.C.T. mainstage directors include *Hecuba*, *The Tempest*, *Singer's Boy*, *Mrs. Warren's Profession*, *A Christmas Carol*, *Insurrection: Holding History*, and *The Threepenny Opera*. Recent directing credits also include the award-winning *Glacé Bay Miners' Museum*, *The Road to Mecca*, *Hamlet*, *Women of the Bear*, *Cloud Nine*, and *Top Girls*. Whitcomb holds a B.F.A. in acting from the University of Minnesota, an M.A. in theater history and literature from UC Santa Barbara, and an M.F.A. in directing from the University of Washington.

KIMBERLY MARK WEBB (*Stage Manager*) is in his seventh season at A.C.T., where he worked most recently on *Edward II*, *The Invention of Love*, and *The Threepenny Opera*. During 19 years with Berkeley Repertory Theatre he stage-managed more than 70 productions. 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 Philanderer* at Aurora Theatre Company. Webb served as production stage manager at Theatre Three in Dallas for six years.

ELISA GUTHERTZ (*Assistant Stage Manager*) has served as assistant stage manager on numerous productions with A.C.T., including *Tartuffe*, *Long Day's Journey into Night*, *Mary Stuart*, *A Streetcar Named Desire*, *The Royal Family*, and *The Rose Tattoo*. Most recently she stage-managed *Let My Enemy Live Long!* and *Civil Sex* at Berkeley Repertory Theatre. Other productions for Berkeley Rep include *The Alchemist*, *The Life of Galileo*, *Collected Stories*, *Cloud Tectonics*, and *How I Learned to Drive*. She has also stage-managed many productions with the California Shakespeare Festival.

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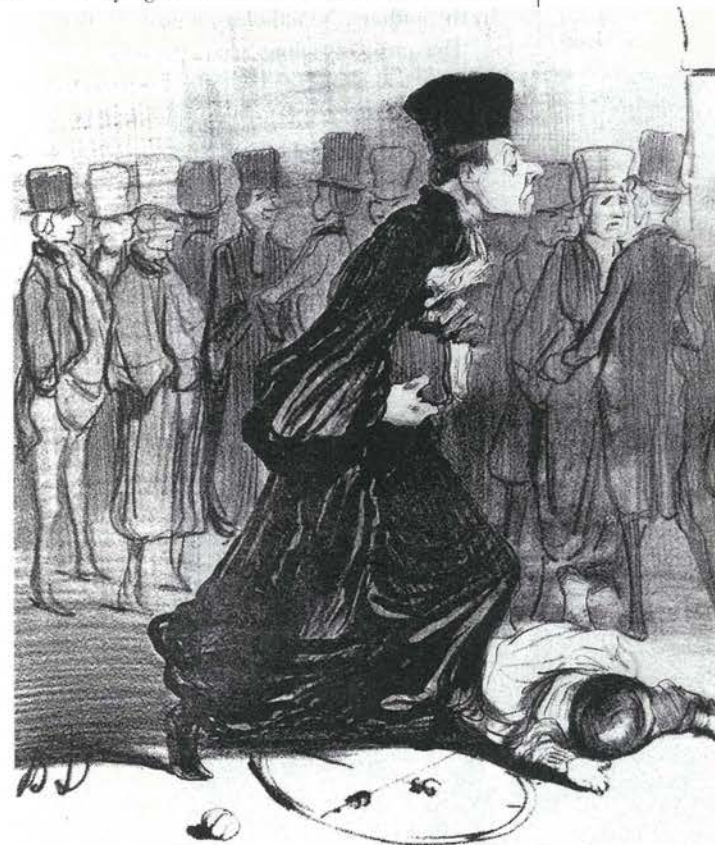
Mandatory Conformity, continued from page 39

one's integrity is nearly impossible to come by. Idealism quickly becomes cynicism, which then becomes exhausted indifference.

What, then, are we to make of *Alceste*? An object of desire as well as ridicule, he has been interpreted in many ways since Molière first played him in 1666. Indeed, perhaps because Molière was *Alceste*'s first interpreter, one of the remarkable things about exploring *The Misanthrope* today is that this envelope of literate comedy conceals extreme complexity of character. A study of the original production triggered many new possibilities as I cast and rehearsed the play, in part because Molière himself created these roles with specific actors in mind, actors who could play against the outline of their characters. Thus Philinte, who appears to be the play's moderate voice of reason, was performed by La Grange, a dashing actor who had just starred in Molière's *Don Juan*. Eliante, often portrayed as Célimène's mousy cousin, was played by the stunning beauty of the company, Mlle Du Parc. And Célimène, that most complex of Molière heroines, was played by the author's young wife, Armande. This is particularly intriguing, not only because all of Paris knew about the Molières' troubled marriage and were dying to witness their conflict live on-stage, but because Armande was an actress of great warmth and honesty, not at all the brittle coquette Célimène is often reputed to be.

It fascinates me that, like Chekhov, Molière populated his play with richly faceted characters whom it is impossible to judge. Their passions are extreme, their reasoning often preposterous, and the stakes always enormously high. Perhaps that is why, 300 years later, *The Misanthrope* still seems remarkably new. ■

"A lawyer without cases who pretends to be tremendously busy,"
by Honoré-Victor Daumier



Sganarelle and Ariste are brothers who, it might be argued, represent the playwright's own contradictory emotions. Sganarelle, jealous and possessive, refuses to let Isabelle, the young woman he wants to marry, leave his house. Ariste tries to talk his brother into being reasonable: "These bolts and these bars don't make a woman virtuous. Frankly, it would be a strange thing if a woman's honor depended only on constraint. I think that if you win her heart, she will protect her own honor and yours." But there precisely was the rub. In principle, Molière may have believed that marriage should not mean a circumscribed life for a woman, but there was a part of him that speaks through Sganarelle, Arnolphe, and, later, Alceste of his fear that he was not sufficiently lovable to win and keep the heart of the woman he loved.

NOTORIOUS "AUTOBIOGRAPHY"

Molière was a celebrity; the details of his conflict-ridden married life were a gossip's delight in his own time, spread through the 17th-century equivalents of supermarket tabloids. Some of what was written may be invention based on the plays; some of it may be imagined by the authors. Nonetheless, it gives Molière a voice worth hearing.

The most revealing account comes from a pamphlet attacking

Armande entitled *The Infamous Actress*. In it the anonymous author claims to have interviewed Molière's dear friend Chapelle, which he may have done. Chapelle certainly was Molière's closest friend, and he was notoriously unable to keep what he knew to himself. What "Chapelle" says is that he advised his friend to have his unfaithful wife locked up as a common whore. "Molière" answers:

I can see you have never been in love. I was born deeply disposed to desire, and since, despite all my efforts, I have been unable to overcome this, I have tried to be as happy as one can be with such a susceptible heart. . . . My wife was very young when I married her, and I did not perceive in

her any dishonorable inclinations . . . but I found that what she felt for me was far from what I needed in order to be happy. I did everything to conquer my feelings, since it was impossible to change them. I used all the strength of my spirit. . . . Now I am determined to live with her as if she were not my wife; but if you knew what I suffer, you would pity me. . . . You will doubtless say to me that it is mad to love like this. But I believe there is only one kind of love, and that people who have not felt this have not been in love at all.

In Grimarest's *Life of Molière*, a more self-critical "Molière" speaks to another friend, Jacques Rohault:

I only have what I deserve. . . . I believed my wife would adjust her behavior to my expectations, though I am well aware that if she had done so, she would be more unhappy than I am. She is lively, witty . . . she wants to enjoy her life, go her way. She knows she is innocent and she disdains the precautions I ask her to take. I conceive this neglect to be contempt. I need signs of her affection in order to believe that she has affection for me.

We know that Molière's marriage was troubled in the spring of 1666 when he was finishing *The Misanthrope*. He had rented a small apartment in Auteuil, west of Paris, and was living there alone, recovering from a serious episode of tuberculosis. When the play opened on June 4, Molière played Alceste and Armande played Célimène. The audience on that opening night brought with them to the theater the scandal that circulated about the actor/playwright, as well as knowledge of his earlier plays about love and jealousy. Whether rightly or wrongly, Molière's private life was deeply implicated in their experience of the play.

It would, of course, be naive to assume that Molière's plays are simple autobiography, but equally naive to believe that Molière was a wholly objective writer who never used his feelings as a source for his theater. Molière's plays again and again project a complex and ambivalent attitude toward women, love, and marriage. A familiar argument is that a writer's work must be experienced entirely separately from his life. And, truly, the relationship of life and art is a difficult knot to untangle. But at the very least we can propose that, although Molière was not Alceste and Armande was not Célimène, had there been no Armande, had the marriage been other than it was, had Molière found happiness in love, there would be no *Misanthrope*. ■

Virginia Scott is the author of Molière: A Theatrical Life, published in the United Kingdom in September 2000 by Cambridge University Press.

King Louis XIV
of France
(engraving by Gaitte,
after a design
by Rigaud)



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their fathers and thereafter by their husbands. Although legal separation of property was not uncommon, particularly among women of the aristocracy and bourgeoisie whose husbands could not manage to stay out of debt, there was no hope of divorce for the Catholic

French population. Thus the most common means of achieving emancipation for young women like Célimène was the much-desired state of widowhood.

And widows there were plenty. Frequent civil strife, the extreme poverty of the peasantry, Louis XIV's numerous foreign wars, and the tendency to settle disputes of honor with personal combat (in which both principals and seconds were expected to fight to the death), sent many a Frenchman to a premature demise. (During campaigns in Germany in 1644, three French provinces alone lost 900 noblemen; their widows rejected a decree that would have allowed them to pass their husbands' names and privileges to a second partner). Thanks to the common practice of marrying teenage girls to much older husbands, many of the bereaved were of tender age. Marie de la

Noue, for example, beginning at the age of 13, within a couple of decades went through three husbands: a quinquagenarian, an octogenarian, and septuagenarian.

The benefits of widowhood were many, so long as the grieving spouse stayed in line. She was allowed to keep any social prestige and privileges she had acquired upon marriage—including those of her late husband's rank, employment, and royal offices—as well as substantial assets, if the husband's affairs had been properly managed. A bourgeoisie was allowed to carry on her husband's business until remarriage; a noblewoman retained his aristocratic privileges, unless she remarried someone of lower status.

The life of a widow was not necessarily all *bon mots* and *foie gras*, however. Official mourning lasted 12 months, during which the bereaved was obliged to grieve in grand style. For the first 40 days after her spouse's death, she was expected to remain in a room hung with black curtains, receiving condolences—although dramatic manifestations of grief were frowned upon as blatant hypocrisy. Thereafter, she was expected to wear black, with a bandeau pulled low on her forehead, much like a nun's headdress, a practice not very popular among (and often ignored by) the well-dressed ladies of Louis's court. At least the husband's heirs were required to pay for the mourning wardrobe, of both the widow and her servants, out of his

estate, of which a certain amount was allocated by law for the wife's upkeep during the vidual year.

The unfortunate widow was expected to lead a pious and withdrawn existence dedicated to cultivating her husband's memory, rearing his children, and her own personal sanctification. Many bereaved women retired to cloisters, either out of personal choice or because of financial difficulties resulting from vidual disputes. Of those who chose to enjoy the advantages of widowhood, society was particularly suspicious, precisely because of their newfound sexual and financial freedom. Secular as well as religious 17th-century writers went on at length about the sexual rapaciousness of young widows, accusing them of an array of vices, including affectation, hypocrisy, infidelity, coquetry, and licentiousness. (The Maréchal de Bassompierre, for example, reported extreme exhaustion after five consecutive days and nights relieving the frustration of a bereaved teenage bride.)

Despite the obvious advantages, however, widows also faced a host of potential complications. If her husband had been a poor financial manager, a widow could renounce the marital community property, thereby evading his debts. This process required a detailed inventory of the husband's property and legal registration of renunciation within a few months after death. Unless the marriage contract specified otherwise, however, renunciation meant the widow could take with her only certain personal effects (a set of clothes, a bed, sometimes jewelry, furniture, crockery, or a prayer book) and her dower. If she was a minor, her dower reverted to her father, only to be returned on remarriage. The dower was to be paid before all other debts of the estate, but was forfeit if the wife was convicted of debauchery during marriage or viduity, or if she had left her husband against his wishes and without just cause.

If there were no other heirs, the wife received the entire estate; otherwise, however, she was entitled only to a quarter of the goods, and then only if she was impoverished. Settling an estate, or contending with the claims of other heirs, could entangle a widow in complex, even ugly, legal proceedings. And in 17th-century France's corrupt judicial system, in which frivolous litigation was rampant, judicial bribes were expected, and persuasive visits to the presiding judge by the aggrieved parties—as well as a parade of their most influential friends and acquaintances—were a matter of course, success was by no means guaranteed. The extreme complexity, slowness, and costliness of judicial procedure and rivalries among the many different legal tribunals could prolong a lawsuit indefinitely, or at least until the financial exhaustion of all parties involved.

Of course, a young widow could avoid all this unpleasantness by taking a second husband, but society did not look particularly kindly upon remarriage, either. In the eyes of the Church, the death of a husband bestowed on his widow a kind of second "virginity," which

THE LIFE
CÉLIMÈNE
SEES
BEFORE HER
AS AN
INDEPENDENT
WOMAN
OF MEANS
HAS UNDER-
STANDABLE
APPEAL.

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Celebrated French courtesan Anne "Ninon" de l'Enclos (1620–1705) counted among her lovers many of the most prominent literary and political figures of the age (including Molière). Briefly confined to a convent by Louis XIV's mother in 1656, she defended her lifestyle in the book *La Coquette vengée* (The Coquette Avenged). After she retired from her career as a courtesan, her receptions became highly respectable as well as fashionable.

she was ideally supposed to maintain for the rest of her life in pious seclusion. The law, too, imposed sanctions designed to shield a husband's memory against the insult of his widow's hasty attachment to another man. In some areas, remarriage within the vidual year resulted in forfeiture of all matrimonial gains, as well as a mother's right to inherit from the children of her first marriage. And remarriage to a social inferior could cause loss of her aristocratic privileges, dower, and/or the right to dispose of her property, especially to her new spouse. Remarriage could also cost a mother the right to care for her own minor children, for whom a replacement guardian was provided.


The women of Versailles were generally free to indulge in all sorts of entertainment, from all-night gambling and feasting to numerous lovers, so long as they maintained a façade of elegant respectability before the king. The life Célimène sees before her as an independent woman of means has understandable appeal. Yet, in a world where influence and perception were everything, and an offense as simple as sitting in the wrong chair could bring utter ruin, Arsinoé's admonition to Célimène to "live [her] life for virtue"—in appearance, at least—is perhaps not bad advice. ■

Sources: Women in Seventeenth-Century France by Wendy Gibson, and Molière: A Theatrical Life by Virginia Scott.

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In 1948, Al and Bette Moorman moved to the Bay Area, where an inspired performance by Tallulah Bankhead sparked a love affair with the Geary Theater and with live performance that was to last more than half a century. Mr. Moorman joined McCutchen, Doyle, Brown & Enersen—the Bay Area's second largest law firm—in 1960 and served as managing partner of the firm from 1976 until 1985, longer than any other individual in the firm's history. Moorman's enthusiastic lobbying on behalf of A.C.T. contributed significantly to the increased success of the company's local fundraising efforts, while his leadership as chairman of the board's nominating committee helped to create and sustain a level of excellence and service in A.C.T.'s principal governing body. Moorman also served on the boards of the San Francisco Museum of Modern Art and the National Corporate Theatre Fund, on the Committee for Art at Stanford University, and on the advisory committee of the Allied Arts Guild. A.C.T. has named a rehearsal studio after Moorman as a lasting tribute to his invaluable contribution to the life of the theater and the arts in the Bay Area.



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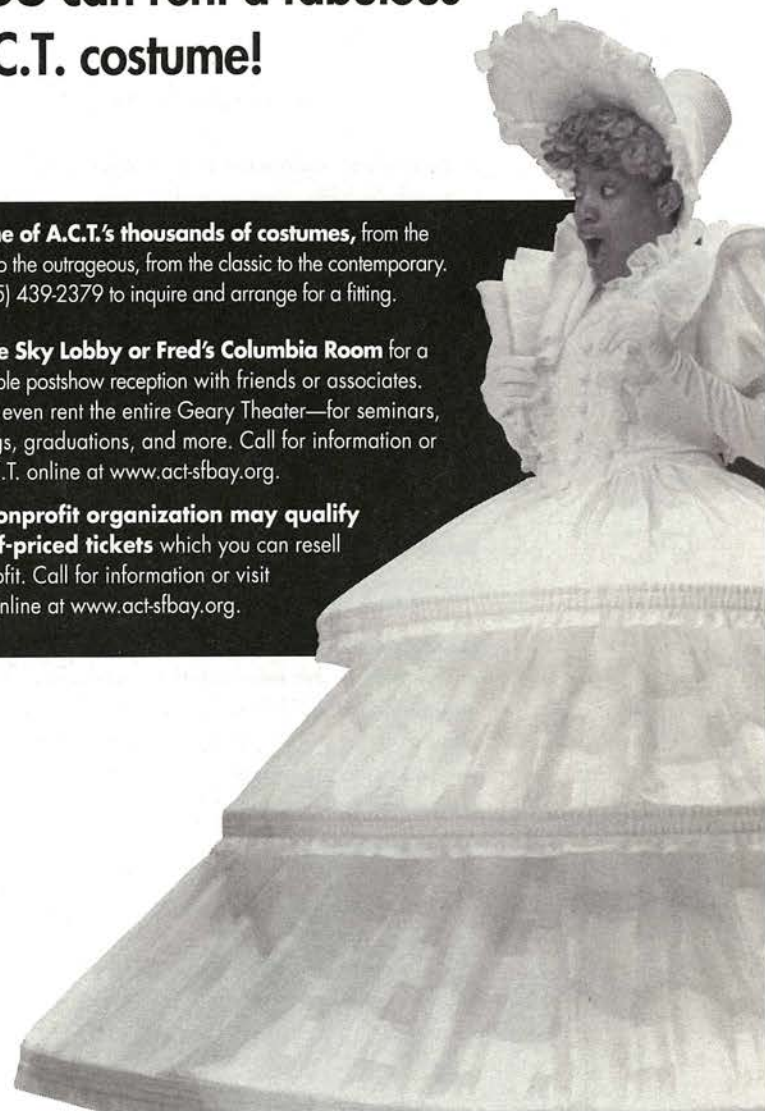
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A.C.T.'s administrative and conservatory offices are located at 30 Grant Avenue, San Francisco, CA 94108, (415) 834-3200. On the Web: www.act-sfbay.org.

**BOX OFFICE AND
 TICKET INFORMATION**

Geary Theater Box Office
 Visit us at 405 Geary Street at Mason, next to the Geary Theater, one block west of Union Square. Box office hours are 12-8 p.m. Tuesday-Saturday, and 12-6 p.m. Sunday and Monday. During nonperformance weeks, business hours are 12-6 p.m. daily.

Online

Tickets are also available 24 hours/day on our Web site at www.act-sfbay.org. Seating quality is consistent with that available by phone or in person. A.C.T.'s popular **E-mail Club** (accessible through the Web site) offers members reminders of upcoming shows, special offers and last-minute ticket discounts, and the latest company news.

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Call (415) 749-2ACT and use your Visa, MasterCard, or American Express card. Or fax your ticket request with credit card information to (415) 749-2291.

BASS

Tickets are also available at BASS centers, including The Warehouse and Tower Records/Video.

Purchase Policy

All sales are final, and there are no refunds. Only current subscribers enjoy performance rescheduling privileges and lost-ticket insurance. If you are unable to attend at the last minute, you can donate your tickets to A.C.T. The value of donated tickets will be acknowledged by mail. Tickets for past performances cannot be donated.

Mailing List

Call (415) 749-2ACT or visit our Web site to request subscription information and advance notice of A.C.T. events.

Ticket Prices

Ticket prices range from \$11 to \$61.

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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 box office 90 minutes 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. also offers one **Pay What You Wish** performance during the run of each production.

Group Discounts

For groups of 15 or more, call Linda Graham, Group Services, at (415) 346-7805.

Gift Certificates

A.C.T. gift certificates can be purchased in any amount online, by phone or fax, or in person at the box office. Gift certificates are valid for three years and may be redeemed for any performance or A.C.T. merchandise.

SPECIAL PROGRAMS

Geary Theater Tours

A.C.T. offers guided tours (\$8, \$6 subscribers and seniors, \$4 students) of the Geary Theater on selected Wednesday and Saturday mornings. For information, call (415) 749-2ACT or visit A.C.T. online.

Student Matinees

Matinees are offered at 1 p.m. to elementary, secondary, and college school groups for selected productions. Tickets are \$10. For information call (415) 439-2383.

A.C.T. Extras

For information on A.C.T. Prologues, Audience Exchanges, and *Words on Plays* audience handbooks, please turn to the "A.C.T. Extras" page of this program.

ASL

American Sign Language-interpreted performances are offered throughout the season for Deaf audience members. For performance dates and times, visit www.act-sfbay.org/community or subscribe to A.C.T.'s Deaf community e-mail list by sending an e-mail to deafcommunity@act-sfbay.org. Deaf patrons may purchase tickets by calling (415) 749-2ACT or via TTY at (415) 749-2370.

Conservatory

A.C.T. offers instruction in a wide range of theater disciplines. The **Master of Fine Arts Program** offers a rigorous three-year course of actor training, culminating in a master of fine arts degree. The **Summer Training Congress** is an intensive program for those with some performing arts background. **Studio A.C.T.** offers evening and weekend classes, including Corporate Education Services, to enthusiasts at every level of experience. The **Young Conservatory** is a broad-based program for students 8-19. Call (415) 439-2350 for a free brochure.


Costume Rental

More than 10,000 costumes, from handmade period garments to modern sportswear, are available for rental. For information call (415) 439-2379.

Parking

A.C.T. patrons can park for just \$9 at the Hilton SF for up to five hours, subject to

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availability. Enter on Ellis Street between Mason and Taylor. Show your ticket stub for that day's performance upon exit to receive the special price. After five hours, the regular rate applies.

AT THE THEATER

The Geary Theater is located at 415 Geary Street. The auditorium opens 30 minutes before curtain.

A.C.T. Merchandise

Posters, sweatshirts, t-shirts, nightshirts, mugs, note cards, scripts, and Words on Plays are available for purchase in the main lobby and at the Geary Theater Box Office.

Refreshments

Bar service is available one hour before the performance in the lower lobby and on the second balcony level. Reservations for refreshments to be served at intermission may also be made, at either bar or in the main lobby, during that time. Food and drink are not permitted in the auditorium.

Beeper!

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. Or you may leave it and your seat number with the house manager, so you can be notified if you are called.

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 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 the lower lobby, the balcony lobby, and the uppermost lobby.




Wheelchair seating is available on all levels of the Geary Theater. Please call (415) 749-2ACT in advance to notify the house staff of any special needs.


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, the national organization for the American theater, and funded by the Pew Charitable Trusts.

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

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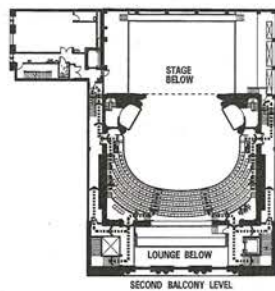
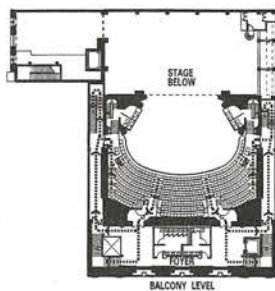
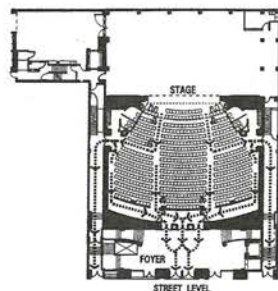
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