

THE AMERICAN CONSERVATORY THEATER PERFORMANCE PROGRAM



les liaisons dangereuses

BY **CHODERLOS DE LACLOS**

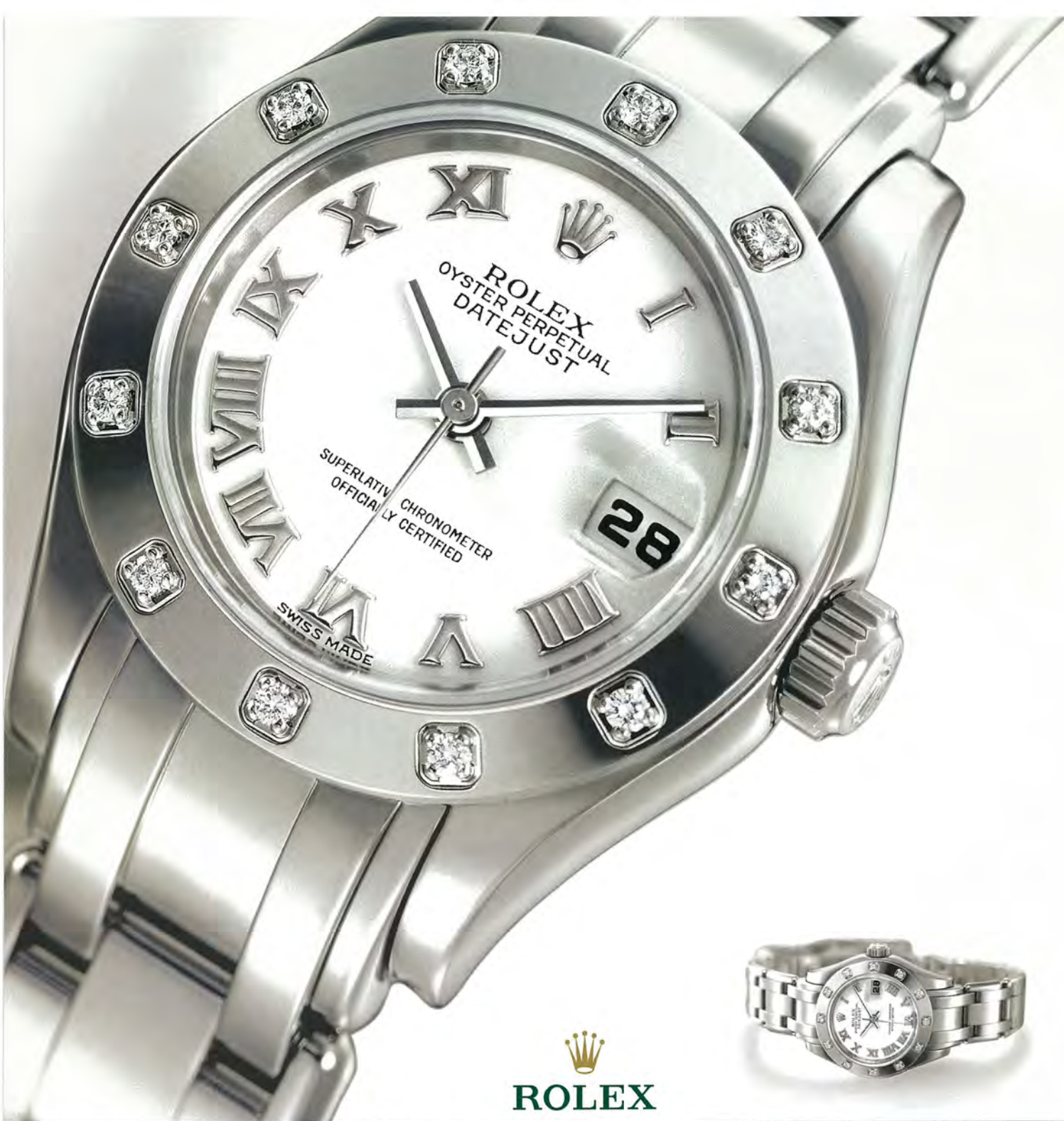
ADAPTED AND DIRECTED BY **GILES HAVERGAL**



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ABOUT A.C.T.

GEARY THEATER 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 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 270,000 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 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, 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 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.



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

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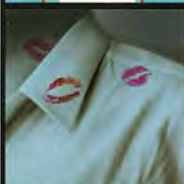
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**THE ART OF THEATRE DOES NOT STAND STILL
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FROM THE ARTISTIC DIRECTOR

PHOTO BY KEVIN BERNE



Dear Friends,
It's been so busy at the Geary Theater with *Urinetown, The Musical* performing to standing-room audiences all summer that it's hard to believe a new season is already upon us. But here we are, diving into September with not one but two new productions: Giles Havergal's fascinating new adaptation of Laclos's *Les Liaisons Dangereuses* here at the Geary, and *Yōben*, Philip Kan Gotanda's

richly imagined exploration of a 30-year marriage between an African-American soldier and his Japanese war bride, performing at Zeum Theater (located just down the road at Yerba Buena Gardens).

As many of you know, A.C.T. has had a long and fruitful relationship with Giles Havergal, one of our favorite directors and adaptors, who first came to us with his incredibly imaginative version of the Graham Greene novel *Travels with My Aunt* in 1996 and has returned many times since. We have such profound appreciation for his continuing contributions to A.C.T. (not to mention his inestimable kindness and delightful wit) that we awarded him an honorary masters of fine arts in acting degree last year, to recognize not only his extraordinary work on the Geary stage, but his inspirational work in the classroom with our students, as well. For this new adaptation of *Les Liaisons Dangereuses*, Havergal went back to Laclos's wickedly brilliant epistolary novel and took its structure as his inspiration. The romantic drama advances as a dangerous cat-and-mouse game in which we, the audience, piece together tidbits of information that culminate in an outrageous climax. As always at A.C.T., we want you to be involved in the actual act of making theater; *Liaisons* exemplifies a kind of storytelling that puts you in the center of an unfolding tale of intrigue that simply will not allow you to remain passively on the sidelines. We hope you'll have a wonderful ride!

We also hope you'll join us for *Yōben*, which features A.C.T. Associate Artist Steven Anthony Jones and distinguished stage and screen actress Dian Kobayashi, at the 140-seat Zeum Theater. Philip Kan Gotanda is one of the Bay Area's most accomplished and respected writers, and a powerful dramatic voice for the Asian-American experience; A.C.T. has long been eager to produce one of his plays. This is your chance to see A.C.T. "up close" in an intimate setting, to watch two extraordinary actors uncover the mysteries of a complex crosscultural marriage, as well as to help support A.C.T.'s commitment to new work and new voices. Stay tuned for news about other

exciting "New Works" ventures to come throughout the A.C.T. season at Zeum.

Zeum also continues to serve as the perfect space for public productions by A.C.T.'s acclaimed M.F.A. and Young Conservatory programs, which both have exciting seasons on the boards this year—beginning with Havergal's own ingenious interpretation of Shakespeare's *A Midsummer Night's Dream*, performed by our talented third-year M.F.A. students in October, and Jim Grimsley's new A.C.T.-commissioned play *War Daddy*, directed by Young Conservatory Director Craig Slight, in November. We'd love to see you there for all these events.

Most of all, we're thrilled that you're with us this season. Welcome!

Carey Perloff
Artistic Director

A.C.T. performing at Zeum Theater


Yōben

by Philip Kan Gotanda
directed by Seret Scott

Sep 6–27

This production is the latest in a continuing exploration of new writing presented by A.C.T. Join us as we take new theatrical works from the page to the stage with a series of workshops and readings throughout the season!

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american conservatory theater

A.C.T. performing
at Zeum Theater

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Heather Kitchen, managing director

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seduce and conquer

BY JESSICA WERNER

“This book, it burns like ice,” Baudelaire famously wrote of *Les Liaisons Dangereuses*, the French epistolary novel by Choderlos de Laclos that has fascinated readers for more than 200 years with its provocative tale of seduction and betrayal played out in the aristocratic parlors and boudoirs of ancien régime France. The novel—told completely through the letters written between the story’s main characters—chronicles the decadent diversions and unscrupulous alliance of exlovers the Marquise de Merteuil and the roué Vicomte de Valmont, who plot the downfall of two unsuspecting virtuous young women.

Les Liaisons Dangereuses caused an immediate and lasting sensation from the moment it made its debut in the bookshops of Paris in the spring of 1782. The tale both scandalized and titillated French society, inspiring the private delight and public censure of 18th-century readers. Condemned on the one hand as a diabolical portrait of scheming aristocrats whose erotic free-for-all was a study in licentiousness, the novel also had an insinuating hold on its audience and was, we now know, read by everyone. The book’s first printing sold out in two weeks and was immediately pirated. Several plays soon appeared based on *Les Liaisons*’s characters, and at least 16 separate editions of the novel had been re-issued by the end of the year. Even Marie-Antoinette owned an early edition—bound for her personal library with a discreetly anonymous, untitled cover.

Laclos’s book has throughout its history been read alternatively as a work of courtly, high-brow pornography, a condemnation of moral depravity, and an objective, even instructive, portrait of the complicated nature of sexual relationships. The prevailing appraisal of each successive era has depended in part on the sexual and political climate in which the book is read. A 19th-century Paris court, for example, banned the book (1815–75) “for outrage to public morality,” and the novel occupied a prominent position in the Vatican’s *Index Liborum Prohibitorum* until that reading list was abolished in 1966. France’s criminal justice system eventually went so far as to prosecute *Les Liaisons Dangereuses*, together with such other controversial works as Flaubert’s *Madame Bovary* and Baudelaire’s poems *Les Fleurs du Mal*. (Baudelaire was one of the few 19th-century writers to approach Laclos’s novel as a work of art and not as a sordid manual of seduction.) It wasn’t until after World War I that Europeans again began to recognize Laclos’s incontestable artistry and powers of observation. Writers as diverse as Arnold Bennett, Virginia Woolf, and Aldous Huxley openly admired Laclos’s essays, verse, and correspondence, as well as his one and only novel. But it was really in the 1960s that Laclos came to be ranked among the finest of France’s novelists. In the last decades of the 20th century, *Les Liaisons Dangereuses* finally achieved “classic” status, regularly taught among the great works of libertine literature and frequently translated to the stage and screen. Literary critic Luc Sante has written of the novel’s enduring reputation: “What really keeps

ABOVE: THE EMBRACE, BY JEAN HONORÉ FRAGONARD (18TH CENTURY) © ARCHIVO ICONOGRAFICO, S.A./CORBIS



american conservatory theater

Carey Perloff, Artistic Director • Heather Kitchen, Managing Director

presents

les liaisons dangereuses

by Choderlos de Laclos
(1782)

Adapted and Directed by
Giles Havergal
(2003)

Scenery by Kate Edmunds
Costumes by Deborah Dryden
Lighting by Rui Rita
Sound by Garth Hemphill
Music composed, remixed, and arranged by PeterD
Choreography by Francine Landes
Dramaturg Paul Walsh
Assistant Director C. Dianne Manning
Dialect Coach Deborah Sussel
Casting by Meryl Lind Shaw
Wigs by Theatrical Hairgoods

THE CAST

Madame Joan MacIntosh
Marquise de Merteuil Lise Bruneau
Vicomte de Valmont Marco Barricelli
Madame de Tourvel Libby West
Cécile de Volanges Elizabeth Raetz
Chevalier Danceny Neil Hopkins
Ensemble Anthony Fusco, Lauren Grace, Michele Leavy,
Scott Nordquist, Patrick Sieler, Taylor Valentine

UNDERSTUDIES

Madame—Joan Harris-Gelb
Marquise de Merteuil/Madame—Lauren Grace
Vicomte de Valmont—Anthony Fusco
Cécile de Volanges/Female Ensemble—Mary McGloin
Chevalier Danceny/Male Ensemble—D. Matt Worley

STAGE MANAGEMENT STAFF

Julie Haber, Stage Manager
Shona Mitchell, Assistant Stage Manager
Alice Hsiung, Intern

There will be one 15-minute intermission.

This adaptation is based on the first English translation published in London by T. Hookham in 1784.

This production is sponsored in part by

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SPECIAL THANKS TO

Teveia Barnes • Kent Andersen • Laird Williamson

Les Liaisons potent after two hundred years is not so much its depiction of sex as its catalog of corruptions, including but not limited to the corruption of language by polite cant and the corruption of morals by manners. It implicates a whole society so founded on falsehood that a single act of emotional truth is tantamount to an act of subversion.”

MORE NOTORIOUS THAN FAMOUS

Laclos himself said of *Les Liaisons Dangereuses* that he had “resolved to write a book which would be quite outside the ordinary trend, which would make a sensation and echo over the world after I left it.” In both aims he succeeded with a vengeance, leaving readers to speculate about how a petty bourgeois career soldier and family man, with no literary background, could craft a work of fiction with such rare and merciless intelligence. “It is the most extraordinary thing, isn’t it, that this rather unremarkable man, who had really never written anything before, wrote this one remarkable book which is among the most widely read volumes of European literature,” observes adaptor/director Giles Havergal, whose imagination was stirred by the dramatic possibilities of making the letters themselves in *Les Liaisons Dangereuses* the key players they were in Laclos’s time.

Very little is known about Pierre-Ambroise-François Choderlos de Laclos (1741–1803), and we can only speculate about the internal forces that brought about *Les Liaisons*, his only work of imaginative literature beyond a few apparently forgettable verses and the libretto for an opera that was booed “from beginning to end” at its single performance. A military man from a recently ennobled family, Laclos served during an unusually lengthy period of peace, and his provincial postings over more than 25 years were to take him practically everywhere in France (Strasbourg, Grenoble, Besançon, Valence, l’Île d’Aix)—except the battlefield. He was a capable and respected soldier, strategist, and inventor (notably, of the first hollow artillery shell), but, under the ancien régime, truly illustrious military careers were for the most part reserved for noblemen of rank. Unquestionably, his slow progress up through the military (and stymied attempt to volunteer to serve in the American War of Independence) was a source of frustration, and this has led to the theory that Laclos was motivated by thwarted ambition to write *Les Liaisons Dangereuses* to avenge himself on the aristocracy.

When the Revolution came Laclos joined the Jacobins, and entered the service of the renegade royal cousin Philippe-Égalité. He survived two imprisonments during the Terror, and in 1800 was made a general by Napoleon. He died three years later in

Italy, of dysentery and malaria. After *Les Liaisons* he wrote a few tracts on military strategy and a treatise on the education of women, published posthumously. Laclos never profited from his exceptional novel, nor did he concern himself much with its reception after it was published. It made him more notorious than famous, and inspired various great ladies to announce that they would not receive him should he visit.

LOVE LETTERS

Laclos might have come out of nowhere, but the same cannot be said of his book. *Les Liaisons* fits squarely within the 18th-century tradition of the epistolary novel that was then very much in vogue in French and English literature. Tales told in letters were immensely popular in an age of correspondence: the two most influential works of the period, Rousseau’s *La Nouvelle Héloïse* and Richardson’s *Clarissa*, were both written in epistolary form—and *Les Liaisons*’s Valmont has more than a little in common with

Richardson’s rake Lovelace. Laclos himself wrote that “*Clarissa* showed more genius than any other novel and that only the creator of Lovelace knew how to make a heroic figure of a seducer.” (Laclos pays literary homage in *Les Liaisons* by having Madame de Tourvel read *Clarissa* to strengthen her resistance to Valmont’s advances.)

Many of the epigrammatic citations sprinkled throughout *Les Liaisons* allude to the period’s mildly prurient *romans galants*—a sort of upper-class pulp, which were frequently set in a mythic Orient and were all the rage. Even Voltaire and Diderot augmented their incomes by writing in the genre. At the other extreme, though often sharing writers and readers, were the *romans noirs*, a literature of debauchery and corruption that detailed the lewd activities of

prominent society men and women in crudely illustrated pornographic pamphlets. *Les Liaisons*—neither wholly precious nor prurient—is simply better realized than most novels of its day.

One of the epistolary novel’s strengths, as well as its liabilities, is that it affords readers a seemingly unmediated glimpse into the minds and hearts of corresponding characters. Scholars praising Laclos’s consummate success comment that, whereas Richardson and Rousseau allowed their characters to analyze their feelings in excruciating detail and deliberate social and moral questions, Laclos succeeds in seemingly silencing the author’s voice. By removing himself so completely from the world he creates, Laclos denies us the chance of hearing his own voice and consequently any way of knowing where his own loyalties lie. Libertine? Moralistic? Ironic observer? He insists we be the judge—and therein lies the fun.

*Pleasure, which is indeed
the sole motive for the
union of the two sexes,
is not sufficient to form
a bond between them.*

—Merteuil

Laclos's stroke of genius is in creating convincingly authentic voices for both male and female characters as distinct as the devilish Valmont and the piously virtuous Madame de Tourvel. Not only a captivating literary device, this is a "fascinating theatrical device, providing us unparalleled insight into his characters," says Havergal, who spoke with us about his new adaptation as he prepared to begin rehearsals of *Les Liaisons Dangereuses* at A.C.T.

JESSICA WERNER: WHAT DO YOU THINK IS SO APPEALING ABOUT THIS 18TH-CENTURY NOVEL, THAT WRITERS AND DIRECTORS AND FILMMAKERS KEEP COMING BACK TO IT?

Giles Havergal: *Les Liaisons Dangereuses* is really that curious thing, a story with a highly moral center, but told in an incredibly diverting way. It is a remarkable reversal of the normal moral model; the characters who are the most immoral are the most attractive. Merteuil and Valmont are so wicked and so funny, and their relationship with each other is so perverse, that you can't help but be attracted and repelled at the same time.

Fundamentally, though, I think this story continues to fascinate people because it hits something very profound in all of us. It's impossible not to get drawn into this world, to be mesmerized and fascinated and amused, even against our better judgment, by these monstrous characters—who embody the monstrous goings-on of all human beings, really. Of course, the story is also very sexy, and it is fun. These characters make you laugh, even as you think: Oh, I wish she wouldn't do that! They are tremendously witty, and I'm sure that's why people still read the novel.

YOU DECIDED TO RETURN TO THE ORIGINAL EPISTOLARY STRUCTURE OF THE NOVEL, AND TELL THE STORY ONSTAGE THROUGH THE LETTERS SENT BETWEEN THE MAIN CHARACTERS. DID THIS PRESENT PARTICULAR CHALLENGES DURING THE ADAPTATION PROCESS?

Well, all adaptation is amputation. You can't keep everything, but it seemed to me that there were three principal threads in this story that it was important to dramatize: Far and away the most interesting dynamic psychologically is the relationship between Valmont and Merteuil. Their exchange is so imaginative as a piece of writing, and it is one of the very few truly original relationships in literature. They are every bit as passionate as they are destructive. The popularity and absolute force of the book down through the centuries is based on these two diabolically intriguing characters. The letters between them comprise more than half of the 178 letters in the book. The second key plot strand is Valmont's seduction of the teenage Cécile and the attempt to corrupt her before her marriage. And the third strand is Valmont's seduction of the "good woman," Madame de Tourvel.

I decided it was important to concentrate on the fact that the book was indeed written as a series of letters, which was very much the fashion of its time. The appeal of the epistolary style is that it

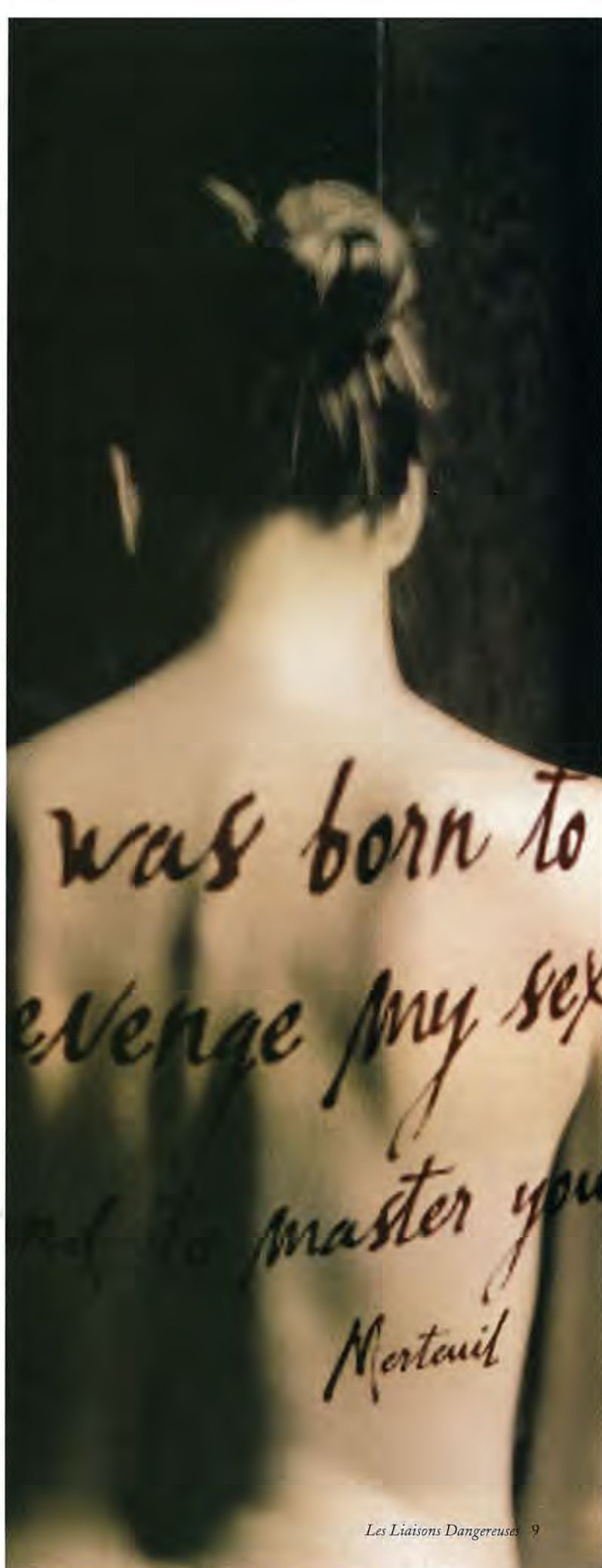


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affords you several strikingly different viewpoints on the story, to in effect see a multiplicity of characters through each of their own eyes. Usually [in traditional narrative], we see only through the author's eyes, whereas in this case Laclos puts himself into the minds of about ten characters, of which I've chosen to focus on six or seven. His writing is so lively that each character's style is clearly defined. That is not only fascinating as a literary device, but also as a theatrical device, insofar as it provides us unparalleled insight into characters who express themselves through their own words, rather than through social observation alone.

IT'S ALMOST AS IF LACLOS WROTE EACH CHARACTER AS AN ACTOR, DIDN'T HE? I THINK OF THE REAL PROTAGONISTS OF THE STORY AS ACTORS IN THEIR OWN LIVES.

Yes, and Laclos said that about them. The two primary references he makes in his writing are to military endeavors and to the theater. Valmont sees seduction as a military campaign, as does Merteuil; they refer to "worthy enemies" and the "siege" and "surrender" of sexual conquest. And Merteuil has matured into the woman she is by learning to *act*—to feign indifference, if necessary, to conceal at all costs her heart's true desire. She says at the beginning [of the play], "I realized that I needed an author's wit and an actor's talent" to survive the incredibly duplicitous life she leads. Of course, we can see that she has been forced to lead a duplicitous life in order to have the freedom that men enjoy regularly in her world.

MERTEUIL IS A SURPRISINGLY FEMINIST CHARACTER FOR HER TIME, ISN'T SHE?

I think it is astounding that Laclos wrote what we would now describe as a very feminist novel, in which it is acknowledged that women in society are in a very unfair situation and are very easy prey for men. Laclos was interested in the subject of the education of women, and wrote essays that were quite revolutionary at the time, suggesting that women were being trained only to enter their narrowly accepted position in society, rather than receiving an education that would allow them to blossom and develop freely. Cécile de Volanges, for instance, falls for Valmont in part because, growing up in a convent, she hasn't been educated at all about sex or even about how to interact with men. Laclos seems to be saying that you can't send people out into the world with absolutely no weaponry against the ordinary to and fro of human behavior. The novel is indeed educational from that point of view.

We can only imagine how shocking it must have been in 1782 to create a female character as powerful and vicious as Merteuil.

The more predictable and obvious tactic, if you wanted to prove that women were trapped by their social conditioning and victimized by men, would be to make the villain a man. Instead, Merteuil is powerful precisely because she has learned how to behave like a man. The highly refined seduction techniques of the men of her culture meant that the women had to bloody well sharpen up to defend themselves, and Laclos portrayed a woman as equally culpable. Merteuil wants to be sexually promiscuous, and the only way she can do that is by appearing absolutely impassive and incredibly proper. I think that's a fascinating idea, that a woman who wants the privileges of a man can only get them by behaving appallingly. This is one of the very rare situations in which a heroine, if that's what Merteuil is, is absolutely sexually driven, because in most books of the time that certainly didn't happen.

LACLOS'S NOVEL REMINDS US HOW IMPORTANT LETTER WRITING WAS IN ARISTOCRATIC 18TH-CENTURY CULTURE, SOMETHING WE'VE CERTAINLY LOST TODAY. THERE

SEEMS TO BE AN IRONY INHERENT IN CORRESPONDENCE: WRITING A LETTER FEELS LIKE AN INTIMATE FORM OF EXPRESSION, YET BY WRITING YOU ACKNOWLEDGE A SEPARATION THAT KEEPS YOU FROM INTERACTING DIRECTLY, IN PERSON. WRITING IS INTIMATE, YET IT SIMULTANEOUSLY HIGHLIGHTS SOLITUDE AND DISTANCE.

I absolutely agree. There is both real intimacy and formality to writing letters. And we still encounter that today, in our more modern forms of communication. We see this with the telephone, don't we? And also with e-mail, which encourages a feeling of apparent intimacy and im-

mediacy, but in fact has a curious distance and pronounced formality.

DO YOU AGREE THAT LACLOS MEANT THE STORY TO BE MORALISTIC, INSO FAR AS IT CONDEMNS THE BEHAVIOR HE DESCRIBES?

Yes, I do think *Les Liaisons Dangereuses* is a moral book. It teaches a moral lesson about corruption, really. It is about two people who plan a series of extremely vile seductions and set out to destroy two other people, and who use the *most* unfair weapon that you can possibly use, which is to pretend to somebody that you're in love with them in order to get into their knickers—while making it clear that such behavior is morally reprehensible. *Les Liaisons* is really in my mind about blasphemy—about betraying the sacrosanct nature of the most central of our emotions. The most privileged and intimate thing we human beings can experience is

*Love, which they tell us
is the cause of our
pleasures, is at most only
the pretext for them.*

—Merteuil

the moment when another person says to us, or we say to them, "I love you." And to betray that event with pretense is to mess about with *the* most precious thing we possess, which is our love for each other. That's what makes [Merteuil and Valmont] so fiendish.

People continue to be drawn to this novel partly because it depicts behavior that is disgusting and erotic, and partly because it has a very powerful moral. I think those two things go together. [Scenic Designer] Kate Edmunds has described [*Les Liaisons*] as a "macabre fairy tale for adults." The book certainly isn't pornographic, yet it is emotionally graphic. It packs a punch, without having to be crude.

WHY DO YOU THINK IT MAKES SENSE TO BRING THIS NOVEL TO THE STAGE AGAIN NOW? AND WHY DO A NEW ADAPTATION WHEN OTHERS, LIKE CHRISTOPHER HAMPTON'S PLAY (1986) AND FILM (1988) *DANGEROUS LIAISONS* AND MILOS FORMAN'S FILM *VALMONT* (1989), ALREADY EXIST?

Somebody whose opinion I very much trust once said that adaptations and translations for the theater last about ten years. All adaptations of foreign literature stand to be reexamined on a regular basis, because the acts of translation and adaptation are so much of the time of the person who does them and the audience that experiences them. I have no hesitation in saying that *Les Liaisons Dangereuses* can be looked at again and again. Hampton's narrative adaptation was very successful, yet I wanted to see how much dramatic mileage there is in actually returning to the letter format of Laclos's original novel. This is such a wonderful story that I think it needs reinterpreting as often as anybody wants to do it.

I believe this particular piece of material is for all times. It is not locked into its period, it's not just an interesting look at 18th-century social behavior. It is as strikingly contemporary as it is of its own time. *Les Liaisons Dangereuses* is about the most basic behavior of the human heart, and that is why it will never go out of fashion. ■

HARVEY DINNERSTEIN

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WHO'S WHO



MARCO BARRICELLI*
(*Vicomte de Valmont*), an A.C.T. associate artist and core company member, has appeared at A.C.T.

in, among others, *The Three Sisters*, *American Buffalo*, *Buried Child*, *For the Pleasure of Seeing Her Again*, *The Beard of Avon*, *Celebration* and *The Room*, *Enrico IV* (Dean Goodman Award), *Glengarry Glen Ross* (Dean Goodman Award), *The Invention of Love* (Bay Area Theatre Critics' Circle Award; Dean Goodman Award), *Long Day's Journey into Night*, *Mary Stuart*, *A Streetcar Named Desire*, and *The Rose Tattoo* (Drama-Logue Award). Other credits: *Tamara* on Broadway; *Silence* in Japan; title roles of *Hamlet*, *Henry V*, *Richard III*, and other plays at the Oregon Shakespeare Festival; productions at the Guthrie Theater, Milwaukee Repertory Theater, South Coast Repertory, Williamstown Theatre Festival, Huntington Theatre Company, Missouri Repertory Theatre, Intiman Theatre, Virginia Stage Company, Actors Theatre of Louisville, Indiana Repertory Theatre, Arizona Theatre Company, Portland Center Stage, and the Utah, California, and Illinois Shakespeare festivals, among others. Screen credits include "L.A. Law," *Romeo and Juliet*, and *11th Hour*. Barricelli is a Fox Fellow, a recipient of a Spencer Cherashore grant, and a graduate of The Juilliard School.



LISE BRUNEAU*
(*Marquise de Merteuil*) returns to A.C.T., where she last appeared as the Angel in *Angels in America* (Dean Goodman Award).

Bay Area audiences have also seen her in *Pentecost*, *Triumph of Love* (Bay Area Theatre Critics' Circle Award), *An Ideal Husband*, and *Lady from the Sea* at Berkeley Repertory Theatre; *Dybbuk* (Bay Area Theatre Critics' Circle Award) at A Traveling Jewish Theatre; and two seasons at Shakespeare Santa Cruz. She has also performed with San Jose Repertory Theatre, Seattle Repertory Theatre, the Magic Theatre, and the Oregon Shakespeare Festival. East Coast credits include *Blithe Spirit*, *Mrs. Warren's Profession*, and, most recently, Elizabeth I in *Mary Stuart* at Center Stage, as well as productions at The Shakespeare Theatre, The Wilma Theater, and the Huntington Theatre Company and a tad of avant-garde work at New York's Chashama. Bruneau is a graduate of RADA.



ANTHONY FUSCO*
(*Ensemble*) was last seen at A.C.T. as Baron Tuzenbach in *The Three Sisters*. Previous A.C.T. productions are

Night and Day, *Celebration* and *The Room*, *Enrico IV*, *The Misanthrope*, *A Christmas Carol*, and *Edward II*. Other Bay Area credits include leading roles in *Arms and the Man*, *A Midsummer Night's Dream*, *Cymbeline*, and *The Skin of our Teeth* for the California Shakespeare Theater, and A Traveling Jewish Theatre's production of *The*

Chosen. On Broadway, he was in Tom Stoppard's *The Real Thing* and *The Real Inspector Hound*. Among his off-Broadway credits are Simon Gray's *The Holy Terror*, Ira Levin's *Cantorial*, and David Mamet's *A Life in the Theatre*. Fusco is a graduate of The Juilliard School.



LAUREN GRACE* (*Ensemble*) lists among her favorite credits the role of Gillian in Lee Hall's *Cooking with Elvis* for the Phoenix Theater,

Marie in *Incorruptible* at San Jose Stage Company, *The Lysistrata Project* at Berkeley Repertory Theatre, and Desdemona in *Othello* with Guerrilla Shakespeare Productions. She has also performed with TheatreFIRST, Marin Theatre Company, The California Conservatory Theatre, FoolsFury, and C.A.F.E. Theater. Her training includes classes at A.C.T. and London Studio Centre.



NEIL HOPKINS*
(*Chevalier Danceny*) is a graduate of the A.C.T. Master of Fine Arts (M.F.A.) Program ('02). His previous A.C.T. roles include Vince

in *Buried Child* and the Gentleman Caller in *The Glass Menagerie*. He now lives and works in Los Angeles, where his television credits include "Dragnet," "Crossing Jordan," and "Birds of Prey." Film credits include *Walkentalk* (DreamWorks Short Film Festival, San Diego Film Festival).

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

Who's Who



MICHELE LEAVY (*Ensemble*) has performed locally and regionally with such companies as Berkeley Repertory Theatre, Crowded

Fire, the Sonoma Valley Shakespeare Festival, The Western Stage, the Bay Area Playwrights Festival, The Elephant Theater Co. (Los Angeles), and Theatre Key West (Florida), among others. In her media work, she has been featured in several industrial films, videos, and CD-ROMs. She received her M.F.A. from UC Davis and, while growing up, was a member of the A.C.T. Young Conservatory.



JOAN MACINTOSH* (*Madame*)'s most recent theater credits include *King Lear* at the CalArts Center for New Theater; *The Seagull* at

Portland Center Stage; and *By the Bog of Cats* at San Jose Repertory Theatre. Productions directed by Ivo van Hove include *Alice in Bed* and *More Stately Mansions* (Drama League and Herald Angel awards, and OBIE Award for Sustained Excellence of Performance). Broadway credits include *Orpheus Descending*, *Our Town*, and *The Seagull*. Off-Broadway she has appeared in *Request Concert* (1981 Drama Desk Award), *Night Sky*, *A Shayna Maidel*, and *Endgame*, as well as New York Shakespeare Festival productions of *All's Well That Ends Well*, *Cymbeline*, *Julius Caesar*, and *A Bright Room Called Day*. She received OBIE Awards in Performance Group productions of *Dionysus in '69*, *The Tooth of Crime*, and *Commune*,

and played the title role in *Mother Courage*. Favorite regional theater credits include *Hedda Gabler*, *Three Sisters*, and *The Balcony*. Film credits include *Awakenings*, *A Flash of Green*, and *Body of Correspondence*; television credits include "The West Wing," "Law & Order," and numerous daytime shows. MacIntosh is a Fox Fellow and the recipient of a Spencer Cherashore grant and a 2001 ITI/TCG travel grant.



SCOTT NORDQUIST (*Ensemble*) makes his A.C.T. debut in *Les Liaisons Dangereuses*. He has performed locally with San Jose

Repertory Theatre, the California Shakespeare Festival, Calaveras Repertory Theatre, Shakespeare at Stinson, and the New Conservatory Theatre. He has also understudied several productions at Berkeley Repertory Theatre and has appeared in numerous independent films.



ELIZABETH RAETZ* (*Cécile de Volanges*) comes to A.C.T. directly from Shakespeare & Company, where she performed the one-woman show

Fanny Kemble's Lenox Address. Other regional theater credits include *The Philadelphia Story* at The New Harmony Theatre, *And Then They Came for Me* at the George Street Playhouse, *State Fair* at the Allenberry Playhouse, and *The Diary of Anne Frank* and *To Gillian on Her 37th Birthday* at the Shadowland Theatre. She graduated last spring from the A.C.T. Master of

Fine Arts Program, where her credits included Keikeyi in *The Ramayana* and Lavinia in *Mourning Becomes Electra*.



PATRICK SIELER (*Ensemble*) makes his A.C.T. debut in *Les Liaisons Dangereuses*. He has appeared at theaters around the Bay

Area, most recently in *True West* at Calaveras Repertory Theatre and the world premiere of Tennessee Williams' *The Fugitive Kind* at Center REPertory Company. Theater credits also include *Joyful Noise* at the Willows Theatre Company, *Moving Bodies* at Marin Theatre Company, *Conjuncto* at Teatro Vision, *Cinderella* at the San Francisco Shakespeare Festival, and *The Comedy of Errors* and *Twelfth Night* at Bus Barn Stage Company. He has appeared in commercial and industrial spots for Duraflame, Virgin Mobile Phones, the American Cancer Society of Marin, Apple Computer, Oracle Corporation, Charles Schwab, Kodak, and others.



TAYLOR VALENTINE (*Ensemble*) makes his A.C.T. debut in *Les Liaisons Dangereuses*. He was last seen as Brian in the world premiere

of *Mysterious Skin* at the New Conservatory Theatre, where he also appeared as Student 2/Juliet in last year's acclaimed hit *Shakespeare's R & J* (best ensemble nomination from the Bay Area Theatre Critics' Circle). Other Bay Area credits include *Two Gentlemen of Verona* with San Jose Repertory Theatre, the world premiere production

WHO'S WHO

of *Gulag Ha Ha* (winner of Best of Fringe Award at last year's SF Fringe Festival), and *The Writer in Tennessee Williams's Vieux Carré*.



LIBBY WEST*

(*Madame de Tourvel*) counts among her favorite roles Roxanne in *Cyrano de Bergerac*, Cathy in *Wuthering Heights*, Eliza in

Pygmalion, and Nina in *The Seagull*. She has appeared off Broadway at The Promenade Theatre and The Public Theater and elsewhere in New York City at Soho Rep, The Kraine Theatre, The West End Theatre, Expanded Arts, Vital Theatre Company, Third Eye Rep, Actors Studio Free Theatre, the NYU Directors Lab, Nuyorican Poets Café, and the Galatea Theatre Collective. Regional theater credits include productions at the Denver Center Theatre Company, The Old Globe Theatre, The Shakespeare Theatre, Intiman Theatre, The Wilma Theater, Paper Mill Playhouse, Cincinnati Playhouse in the Park, PlayMakers Repertory Company, Actors Theatre of Louisville, and The Contemporary American Theater Festival. Her film and television credits include *Two Weeks Notice*, *Iceman*, *The Scrapper*, *Rift*, *Misanthrope*, *Ride of Passage*, *The Guests*, *Mirrorland*, *Dream House*, *Richard*, *The Take*, *Homecoming*, *Fluffy*, "As the World Turns," "One Life to Live," and "All My Children." West received her M.F.A. from NYU and is a Fox Foundation Fellow.



JOAN HARRIS-GELB*

(*Understudy*) has performed recently at A.C.T. in *Blithe Spirit* and *A Christmas Carol*.

Stage credits also include Miranda in the world premiere of David Hirson's *Wrong Mountain* at A.C.T. and on Broadway, Eleanor Widener in the original Broadway company of *Titanic*, and Mrs. Walker and others in the original Broadway company of *The Who's Tommy*. She also performed in *Big River* on Broadway. Gelb has performed her solo show, *Mother, Where Were You When I Woke Up Screaming and My Bed Was on Fire in the Middle of the Night?* all over New York City. Her television credits include *The Last Day in the Life of Brian Darling* for HBO, *Women Aloud*, and "Law & Order."



MARY MCGLOIN

(*Understudy*) makes her A.C.T. debut in *Les Liaisons Dangereuses*. She has acted for the past 18 years in California

and Illinois. Locally, she has worked with the California Shakespeare Theater, TheatreWorks, Shakespeare at Stinson, and California Theatre Center, among others. Some of her favorite roles include Julia in *The Two Gentlemen of Verona* (Woman's Will) and Felicia Lee in *Santos y Santos* (Teatro Vision). Recently, she played Molly in the independent feature entitled *The Big 40*.



D. MATT WORLEY*

(*Understudy*) made his Geary Theater debut as Dick Wilkins in last season's production of *A Christmas*

Carol. A graduate of the A.C.T. Master of Fine Arts (M.F.A.) Program, he includes among his favorite M.F.A. credits *The Ramayana*, *Serious Money*, *Mourning Becomes Electra*, *Twelfth Night*, and *As You Like It* (directed by Giles Havergal). Theater credits also include *Waiting for Godot*, the title role of *Pippin*, *Much Ado about Nothing*, and *Children of Eden*. He has also taught acting at the University of San Francisco.

GILES HAVERGAL (Adaptor/

Director) served, from 1969 to June 2003, as the artistic director of The Citizens' Theatre in Glasgow, a theater with a unique reputation in Britain and throughout Europe. He directed more than 100 Citizens' productions and acted with the Citizen's company. He has adapted numerous literary works for the stage, including Graham Greene's *Travels with My Aunt* (New York Drama Desk Award, Olivier Award, 1997) and Edith Wharton's *The House of Mirth*, which he directed at A.C.T. in 2000. He also directed Sean O'Casey's *Juno and the Paycock* at A.C.T. in 1999. He performed his one-man adaptation of Thomas Mann's *Death in Venice* in New York (off Broadway) in 2002. His work in opera includes productions for the Welsh National Opera, Scottish Opera, Minnesota Opera, and Opera Theatre of St. Louis. Havergal was named a Commander of the British Empire in 2002.

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WHO'S WHO

KATE EDMUNDS (*Scenic Designer*) has designed more than 25 productions at A.C.T., including *Angels in America*, *Uncle Vanya*, *The Rose Tattoo*, *The Tempest*, *The Difficulty of Crossing a Field*, and, most recently, *The Constant Wife*. She has designed just as many shows at Berkeley Repertory Theatre, most recently Tony Kushner's *Homebody/Kabul*. Over the past 25 years she has designed at many of the country's leading regional theaters, including Arena Stage, Seattle Repertory Theatre, Steppenwolf Theatre Company, the American Repertory Theatre, and Baltimore's Center Stage, as well as Manhattan Theatre Club and Second Stage in New York. The recipient of many awards, Edmunds also teaches design at UC Berkeley. For the past six years she has designed scenery for dance at St. Joseph Ballet, led by Beth Burns.

DEBORAH DRYDEN (*Costume Designer*) has designed the costumes for A.C.T. productions of *The Glass Menagerie*, *Celebration* and *The Room*, *Enrico IV*, *The Invention of Love*, *Long Day's Journey into Night*, *Mary Stuart*, *The Rose Tattoo*, and *The Tempest*. She has also designed for Arena Stage in Washington, D.C., the La Jolla Playhouse, The Old Globe Theatre, Seattle Repertory Theatre, the Alliance Theatre Company, the Alley Theatre, Berkeley Repertory Theatre, the Denver Center Theatre Company, Intiman Theatre, Indiana Repertory Theatre, the Guthrie Theater, the Huntington Theatre Company, Asolo Theatre Company, Portland Center Stage, the Milwaukee Repertory Theater, Minnesota Opera Company, the Mark Taper Forum, San Diego Opera, and Hong Kong Repertory Theatre. She has had a 23-year affiliation with the Oregon Shakespeare Festival, where she is currently the resident costume designer.

She has received the Michael Merritt Award for excellence in design and collaboration and the USITT Distinguished Achievement Award in costuming. She is also the author of the book *Fabric Painting and Dyeing for the Theatre*. Dryden is professor emeritus of design at UC San Diego.

RUI RITA (*Lighting Designer*) designed the lighting for A.C.T.'s 2000 production of *The Misanthrope*. On Broadway he has designed *Enchanted April*, *The Price*, and *A Thousand Clowns*. His off-Broadway credits include *The Carpetbagger's Children*, *Far East*, *Ancestral Voices* (all for Lincoln Center Theater); *Endpapers* and *Dinner with Friends* (both at Variety Arts Theatre); *Crimes of the Heart* (Second Stage); *Secrets Every Smart Traveler Should Know* (New York and Boston); *Antony and Cleopatra* (New York Shakespeare Festival); and *Vita and Virginia* (Union Square Theatre). He has also designed productions at numerous regional theaters, including the Alley Theatre, the Huntington Theatre Company, Hartford Stage Company, Long Wharf Theatre, the Kennedy Center, San Jose Repertory Theatre, the Geffen Playhouse, and Ford's Theatre. He enjoys a longtime association with the Williamstown Theatre Festival.

GARTH HEMPHILL (*Sound Designer*) is in his seventh season as A.C.T.'s resident sound designer. He has designed more than 100 productions, including, for A.C.T., *The Three Sisters*, *The Constant Wife*, *The Dazzle*, *American Buffalo*, *Lackawanna Blues*, *Night and Day*, *Buried Child*, *For the Pleasure of Seeing Her Again*, *The Glass Menagerie*, *Blithe Spirit*, *The Beard of Avon*, *Celebration* and *The Room*, "Master Harold"... and the boys, *Enrico IV*, *Glengarry Glen*

Ross, *The Misanthrope*, Frank Loesser's *Hans Christian Andersen*, *Edward II*, *The House of Mirth*, *The Invention of Love*, *The Threepenny Opera*, *Insurrection: Holding History*, *A Christmas Carol*, *Mary Stuart*, *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* (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*.

PETER MALEITZKE (*Music Director*) is resident musical director of A.C.T., where he most recently worked on Carey Perloff's *The Colossus of Rhodes*, Stephen Sondheim's *Saturday Night*, and Jason Robert Brown's *Songs for a New World*. He was also the musical director for world-premiere A.C.T. productions of David Lang and Mac Wellman's *The Difficulty of Crossing a Field* and Marc Blitzstein's 1941 opera *No for an Answer*, as well as for A.C.T.'s acclaimed production of *The Threepenny Opera* (Bay Area Theatre Critics' Circle Award). Other Geary Theater credits include *A Christmas Carol* and *The First Picture Show*. Before coming to A.C.T., he was the conductor of the first national production of *Phantom of the Opera*. His regional musical-direction credits include *Gypsy*, *A Little Night Music*, *Rags*, and *The Most Happy Fella*. Maleitzke earned his bachelor's and master's degrees in piano performance at the University of Michigan. He has also worked as the musical assistant to Michael Tilson Thomas and was the resident conductor of the Tuscan Music Festival. He is currently developing the new musical *The Count of Monte Cristo*.

WHO'S WHO

PAUL WALSH (*Dramaturg*) has worked on more than two dozen productions since coming to A.C.T. in 1996 as dramaturg and director of humanities. Before joining A.C.T., Walsh worked with theater companies across the country as dramaturg and translator, including Theatre de la Jeune Lune in Minneapolis, where he worked on several award-winning productions. Walsh earned his Ph.D. from the Graduate Centre for the Study of Drama at the University of Toronto. Publications include articles in *The Production Notebooks*, *Re-interpreting Brecht*, *Strindberg's Dramaturgy*, *Theatre Symposium*, *Essays in Theatre*, and *Studia Neophilologica*.

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 *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.

JULIE HABER* (*Stage Manager*) is the administrative stage manager for A.C.T. Last season she stage-managed *The Constant Wife*, *American Buffalo*, and *Lackawanna Blues* and assisted on *Night and Day*; she has also stage-managed A.C.T. productions of *For the Pleasure of Seeing Her Again*, *Blithe Spirit*, *James Joyce's The Dead* (also at the Huntington Theatre Company), *"Master Harold"...and the boys*, and Richard Nelson's *Goodnight Children Everywhere*. For 20 years Haber was the company stage manager for South Coast Repertory, where she worked on more than 70 productions. Other credits include productions at Berkeley Repertory Theatre, La Jolla Playhouse, Santa Fe Festival Theatre, the Guthrie Theater, and Yale Repertory Theatre. She holds an M.F.A. from the Yale School of Drama and has taught stage management at UC Irvine, California Institute of the Arts, and Yale.

SHONA MITCHELL* (*Assistant Stage Manager*) has worked on A.C.T. productions of *The Three Sisters*, *The Dazzle*, *The Glass Menagerie*, and *A Christmas Carol*. Other Bay Area credits include *Homebody/Kabul* and *36 Views* (Berkeley Repertory Theatre); *Misalliance* and *Candida* (Marin Theatre Company); *Kissing the Witch*, *5 Women on a Hill in Spain*, and *Howie the Rookie* (Magic Theatre); and *Candide* (San Francisco Symphony); as well as work at Theatre on the Square, where she was the assistant stage manager on *The Late Henry Moss* and *Dirty Blonde*. Boston credits include work for the Beau Jest Theatre, American Repertory Theatre, and Blue Man Group.

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A.C.T. PROFILES



CAREY PERLOFF
(Artistic Director),
who recently
celebrated her
eleventh season as
artistic director of
A.C.T., most recently
directed acclaimed

revivals of Tom Stoppard's *Night and Day* and Chekhov's *The Three Sisters* with A.C.T.'s core acting company. 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 Harold 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 new play, *Luminescence Dating*, is being developed under a grant from The Ensemble Studio Theatre/Alfred P. Sloan Foundation Science & Technology Project. This season at A.C.T. she directs Beckett's *Waiting for Godot*, a new translation of Ibsen's *A Doll's House*, and the world premiere of Constance Congdon's *A Mother*.

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. 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)
joined A.C.T. in
1996. Since that
time, Kitchen has
overseen the
company's expansion

and been instrumental in fortifying the organization's infrastructure and increasing support for A.C.T.'s artists and employees. After earning her B.A. in drama and theater arts at the University of Waterloo in 1975, Kitchen began her career in stage management at the prestigious Stratford Festival. Other career highlights include four seasons as production manager of Theatre New Brunswick, a regional touring company located in Eastern Canada, and as general manager of The Citadel Theatre, then Canada's largest regional theater. Following 15 years of stage and production management, Kitchen received her M.B.A. from the internationally renowned Richard Ivey School of Business at The University of Western Ontario. She is an active member of the larger San Francisco community, currently serving on the board of the Commonwealth Club of California, and is a past member of the San Francisco Leadership Board of the American Red Cross and of

Big Brothers/Big Sisters, San Francisco and the Peninsula. Kitchen is serving her third term on the executive committee of the League of Resident Theatres and serves on the board of the National Corporate Theatre Fund. She has also participated on peer review panels for Theatre Communications Group, the Canada Council of the Arts, and *Forbes* magazine's Business and the Arts Awards.

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.

A.C.T. CONTRIBUTORS

American Conservatory Theater is deeply grateful for the generous support of the individuals, corporations, foundations, and government agencies whose contributions make great theater possible.

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2003-04

les liaisons dangereuses

by CHODERLOS de LACLOS | adapted and directed by GILES HAVERGAL
SEP 11-OCT 12

waiting for godot

by SAMUEL BECKETT | directed by CAREY PERLOFF
OCT 17-NOV 16

a christmas carol

by CHARLES DICKENS | directed by CRAIG SLAIGHT
adapted by Laird Williamson and Dennis Powers
NOV 29-DEC 26

a doll's house

by HENRIK IBSEN | directed by CAREY PERLOFF
JAN 8-FEB 8

levee james

by S. M. SHEPHARD-MASSAT | directed by ISRAEL HICKS
FEB 13-MAR 14

the time of your life

by WILLIAM SAROYAN | directed by TINA LANDAU
in association with Seattle Repertory Theatre and Steppenwolf Theatre Company
MAR 25-APR 25

a mother

by CONSTANCE CONGDON | directed by CAREY PERLOFF
adapted from Maxim Gorky's *Vassa Zhelezniyova*
featuring OLYMPIA DUKAKIS
MAY 13-JUN 13

final play t.b.a.

JUN 24-JUL 25

EVENINGS AT THE GEARY

PURCHASE ALL THREE AND SAVE!

Roscoe Lee Browne and
Anthony Zerbe perform
Behind the Broken Words

WEST COAST PREMIERE
NOV 19-23

Sandra Reaves-Phillips
sings *Bold & Brassy Blues*

DEC 27-31

Mark Nadler in
*Tschaikowsky (and Other
Russians)*

BAY AREA PREMIERE
FEB 29-MAR 14

Sandra Reaves-Phillips and Mark Nadler are presented by arrangement with Arthur Siffman International, Ltd.



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Master of Fine Arts Program

CORE FACULTY
René Augesen, *Acting*
Jeffrey Crockett, *Voice*
Steven Anthony Jones, *Improvisation*
Francine Landes, *Movement*
Peter McGuire, *Artistic Collaboration*
Frank Ottiwell, *Alexander Technique*
Priscilla Regalado, *Modern Dance*
Jack Sharrar, *Humanities*
Melissa Smith, *Acting*
Deborah Sussell, *Speech, Verbal Action*
Gregory Wallace, *Acting*
Paul Walsh, *Director of Humanities*

ADJUNCT FACULTY

Patrick Anderson, *Cultural Research*
Nancy Benjamin, *Voice*
Glen Canin, *Alexander Technique*
Leslie Felbain, *Mask*
Dawn-Elin Fraser, *Speech*
Gregory Hoffman, *Tai Chi/Combat*
Deborah Lambert, *Singing*
Peter Maleitzke, *Singing*
Joan MacIntosh, *Acting*

Studio A.C.T.

Andy Alabran, *Acting*
Letitia Bartlett, *Dynamic Movement/ Physical Acting/Glowing*
Cynthia Bassham, *Voice and Speech*
Kate Brickley, *Acting*
Mike Carroll, *Acting*
Laura Derry, *Improvisation*
Frances Epsen Devlin, *Singing*
John Dixon, *Acting*
Jeffrey Draper, *Voice and Speech/Acting*
Joseph Feinstein, *Voice and Speech/Acting*
Paul Finocchiaro, *Acting*
Dawn Elin Fraser, *Acting*
Marvin Greene, *Acting*
Christopher Herold, *Acting*
Andrew Hurteau, *Acting*
Mark Jackson, *Acting*
Rose Adams Kelly, *Alexander Technique*
Drew Khalouf, *Voice & Speech/Acting*
Francine Landes, *Acting*
Domenique Lozano, *Acting*
Trina Oliver, *Acting*
Regina Süssi, *Improvisation*
Naomi Sanchez, *Singing*
Barbara Scott, *Improvisation*
Lynne Soffer, *Speech, Acting*
Brent St. Clair, *Acting*
Ava Victoria, *Singing*
Bruce Williams, *Audition Techniques, Acting*

Young Conservatory

Letitia Bartlett, *Physical Character*
Kate Brickley, *Acting, Voice & Speech*
Mike Carroll, *Acting*
Dawn-Elin Fraser, *Voice & Speech, Dialects*
Sarah Fry, *Physical Character*
Jane Hammett, *Musical Theater*
Domenique Lozano, *Director, Shakespeare*
David Maier, *Acting*
Christine Mattison, *Dance*
Kimberly Mohne, *Voice & Speech, Dialects*
Pamela Ricard, *Acting*
Amelia Rosenberg, *Acting*
Andy Sarouhan, *Improvisation*
Jack Sharrar, *Directing*
Craig Slight, *Director, Acting*
John Sugden, *Improvisation, Acting, Jr. Performance Workshop*
Gene Thomas, *Camera*
Krista Wigle, *Musical Theater*

New Plays Program

Constance Congdon, Sarah Daniels
(London), *Resident Playwrights*

Accompanists

Naomi Sanchez
Henry Shin

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.

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 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 your Visa, MasterCard, or American Express card. Or fax your ticket request with credit card information to 415.749.2291. Tickets are also available 24 hours/day on our Web site at act-sf.org. All sales are final, and there are no refunds. Only current subscribers enjoy performance rescheduling privileges and lost-ticket insurance. A.C.T. gift certificates can be purchased in any amount online, by phone or fax, or in person at the box office.

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 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

The Geary Theater is located at 415 Geary Street. The auditorium opens 30 minutes before curtain. Bar service and refreshments are available one hour prior to curtain.

A.C.T. Merchandise

A.C.T.-branded souvenirs—clothing, jewelry, videos, travel mugs, and other novelty items—as well as books, scripts and *Words on Plays*, are on sale at the souvenir desk in the main lobby and at the Geary Theater Box Office.

Refreshments

Full bar service, sandwiches, salads, and other 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 mini-bar 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.

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 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 Geary 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.

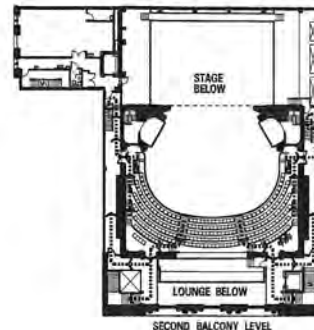
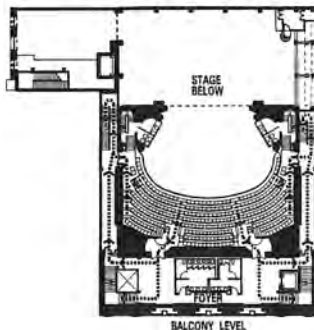
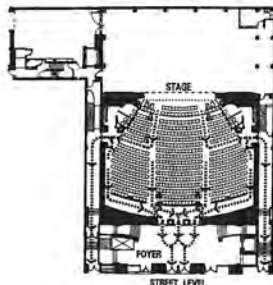


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GEARY THEATER EXITS



YOUR OWN 105.6-CUBIC-FOOT RESORT.



AVALON. Spacious, well-appointed accommodations. Breathtaking views. Luxurious amenities. Just don't try and order room service.

