THE AMERICAN CONSERVATORY THEATER PERFORMANCE PROGRAM

POLITICIANS BEHAVING BADLY.
VERY, VERY BADLY.

the
GOVERNMENT INSPECTOR

by Nikolai Gogol
Translated and adapted by Alistair Beaton
Directed by Carey Perloff

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About A.C.T.

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

Founded in 1963 by William Ball, A.C.T. opened its first San Francisco season at the Geary Theater in 1967. In the 1970s, A.C.T. solidified its national and international reputation, winning a Tony Award for outstanding theater performance and training in 1979. During the past four decades, more than 30 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 Jujamcyns Theaters Award. In 2001, to celebrate A.C.T.'s 35th anniversary and Perloff’s 10th season, A.C.T. created a new core company of actors, who have become instrumental in every aspect of its work.

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

The conservatory, led by Melissa Smith and George Thompson, now serves 3,000 students every year. It was the first actor training program in the United States not affiliated with a college or university accredited to award a master of fine arts degree. Dunn Glover, Annette Bening, Deirdre Washington, and Elizabeth Banks are among the conservatory’s distinguished former students. With its commitment to excellence in actor training and to the relationship between training, performance, and audience, the A.C.T. Master of Fine Arts Program has moved to the forefront of America’s actor training programs, while serving as the creative engine of the company at large.

A.C.T. contemporary theater

Carey Perloff, Artistic Director  Heather Kitchens, Executive Director

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American Conservatory Theater was founded in 1963 by William Ball.

Edward Hastings
Artistic Director 1986–92

A.C.T. Box Office
415.749.4300
A.C.T. Website
www.aact.org

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Please Join Us!

When you renew your 2008-09 season subscription, please join us in making a contribution to The Next Generation Campaign. Your gift will not only support A.C.T.’s work on the stage and in the classroom this year, but will help secure the future of great theater for the next generation by creating A.C.T.’s first-ever endowment.

And remember, all new and increased gifts will be matched—dollar for dollar—thanks to a $1 million challenge grant issued by Jeff and Laurie Ubben. There has never been a more important time to support this wonderful theater than now. Please help us meet this generous challenge and double the impact of your own support of A.C.T. this season.

Alan Stein
Chair, The Next Generation Campaign

Annette Bening
Chair, The Next Generation Campaign

Artistic Advisory Committee

Nancy Livingston
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Committee

From the Artistic Director

Dear Friends,

One of the unusual perks of being part of a theater that is also a school is the opportunity to test out future production ideas with our wild and wonderful M.F.A. Program students. Last winter, I collaborated with the then-second-year class on a workshop of Gogol’s The Government Inspector. It was a play I had always adored, requiring a performance style of great theatricality and panache, and I was curious about how this group of students, having just completed their clown work, would rise to the unique challenges of Gogol’s world. Coincidentally, it happened that our rehearsal period coincided with a disclosure in the San Francisco press of indiscretions by some within our own city government. The timing was perfect. Although I usually ask the students to do considerable historical research when preparing to perform in a classical play, this time I simply instructed them to go home and read the San Francisco Chronicle every evening. The ongoing coverage of political scandal and its cover-ups was enlightening enough.

Political corruption and cronyism are as old as government itself. It is a never-ending source of wonder that when officials have a chance to reform their behavior, they tend to prefer cover-ups and spin to real reform. While this is by no means universally true, it is true enough to make Gogol’s world completely recognizable. In the insanely syphonic world of his imaginary small town, nothing functions as it should: the chief physician can’t speak a word of the local language; the chief magistrate breeds grue in the town hall and has sex with as many colleagues’ wives as possible; the hospital administrator refuses to administer medicine of any kind; the postmaster reads all the incoming and outgoing mail; and the mayor himself steals from his own shopkeepers, demands bribes on a daily basis, hides mountains of garbage behind painted facades, and terrorizes the population. Deception is the rule of the game. As the brilliant Polish theater critic Jan Scot renews us, “Prize Potenkin, who was a great opera-lover, ordered painted mansions, orchards, and neat villages set up along the Dnieper to create the image of a flourishing countryside for Catherine the Great, who wished to sail down the river.”

Gogol’s Mayor, who has probably never been in the theater, only ordered his people to ‘break up the old fence where the shoemaker lives, and make it look as if we were planning to build something there.’ You can see exactly where we drew the scenic inspiration for this production of The Government Inspector.

Into this cool-eyed universe comes an innocent who is mistaken for a government official, and who proceeds to milk his newfound celebrity for all it’s worth. From this simple premise, Gogol makes incredible theatrical hay. Although he professed to be shocked at the play’s reception and quickly denied that he intended to satirize political corruption, The Government Inspector remains one of the greatest comedies ever written about the vast temptations of power and the woful shortcomings of those who exercise it. It reveals how difficult it is to exercise morality when faced with the delicious temptations of graft and perks. It reveals in the insidious power of rumor and innuendo. And it reminds, on a more sobering note, how truly difficult it is for the average person to find justice in a world filled with sycophancy and greed. It is the perfect cautionary tale to accompany us as each day’s news brings us ever more outrageous revelations of political misbehavior.

The Bay Area is rich in clowns and artists of comic mayhem, and we have grabbed as many of them as we could to populate Gogol’s universe. We’re also thrilled to welcome back Graham Beckel (as The Mayor) and to include in the company four of the remarkable M.F.A. Program students who first helped me explore the mad world of this play. Finally, we’re delighted to be collaborating with inspired satirist and translator Alastair Beaton, whose wit is so closely attuned to Gogol’s and who reminds us that the play is prefaced by an old folk saying that Gogol loved to repeat: “Don’t blame the mirror: it’s your face that’s the problem.”

Yours,

Carlyle Perloff
Artistic Director
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Chair, The Next Generation Campaign Artistic Advisory Committee
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Into this crooked universe comes an innocent who is mistaken for a government official, and who proceeds to milk his newfound celebrity for all it’s worth. From this simple premise, Gogol makes incredible theatrical hay. Although he professed to be shocked at the play’s reception and quickly denied that he intended to satirize political corruption, The Government Inspector remains one of the greatest comedies ever written about the vast temptations of power and the woeful shortcomings of those who exercise it. It reveals how difficult it is to exercise morality when faced with the delicious temptations of graft and perks. It reveals in the insidious power of rumor and innuendo. And it reminds us, on a more sobering note, how truly difficult it is for the average person to find justice in a world filled with sycophancy and greed. It is the perfect cautionary tale to accompany us as each day’s news brings us ever more outrageous revelations of political misbehavior.

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Yours,

Carly Pernoff
Artistic Director
The CAST

(in order of speaking)
The Mayor: Graham Beckel
Commissioner of Health: Rod Grupp
Director of Education: Delia MacDougall
Magistrate: Dan Hiatt
The Doctor: Stephen Barker Turner
The Postmaster: Anthony Fusco
Bobechinsky: Joan Mankin
Dobobechinsky: Geoff Hoyte
Constable: Raife Baker
Superintendent: Andrew Hurteau
Avotuts: Shannon Taing
Anna, Mayor’s Wife: Sharon Lockwood
Marya, Mayor’s Daughter: Amanda Sykes
Orp: Jud Williford
Khlestakov: Gregory Wallace
Walter: Andrew Hurteau
Mishka: Raife Baker
Abdalin: Alex Morf
Shopkeepers: Andrew Fusco, Rod Grupp, Dan Hiatt, Stephen Barker Turner

UNDERSTUDIES

The Mayor—Andrew Hurteau
Commissioner of Health, Superintendent, Avotuts, Mishka, Constable, Walter—Anthony Nenovskoy
Magistrate, The Doctor, The Postmaster, Bobechinsky, Abdalin, Shopkeepers—Reed Martin

Production Manager: Marya—Shannon Taing
Anna—Delia MacDougall; Orp—Alex Morf
Khlestakov—Raife Baker; Dobobechinsky—Anthony Fusco

STAGE MANAGEMENT STAFF
Joseph Smeltzer, Stage Manager
Danielle Callaghan, Assistant Stage Manager
Danielle Thommen, Intern

TIME AND PLACE
A remote provincial town in 19th-century Russia.

There will be one 15-minute intermission.

First performed at Chichester Festival Theatre, June 30, 2005.

Fairgate House, 78 New Oxford Street
London WC1A 1HB

1Member of the A.C.T. Master of Fine Arts Program Class of 2008
by Nikolai Gogol (1836)
Translated and adapted by Alistair Beaton (2005)

Directed by Carey Perloff

THE CAST
(in order of speaking)

The Mayor
Commissioner of Health
Director of Education
Magistrate
The Doctor
The Postmaster
Bobobinsky
Constable
Superintendent
Awadista
Anna, Mayor’s Wife
Marya, Mayor’s Daughter
Olip
Khelestekev
Walter
Mischa
Abdulin
Shopkeepers
Women
Ensemble

UNDERSTUDIES

The Mayor—Andrew Hurteau
Commissioner of Health, Superintendent, Awadista, Mischa, Constable, Walter—Anthony Neminovsky
Magistrate, The Doctor, The Post master, Bobobinsky, Abdulin, Shopkeepers—Reed Martin

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On October 7, 1835, Nikolai Gogol wrote his friend Alexander Pushkin, “Do me a favor, give me some sort of subject, funny or unfunny, as long as it is a typically Russian anecdote. In the meantime, my hand is trembling from the desire to write a comedy.”

Pushkin responded by sending Gogol the story of how a friend of his (or it may have been Pushkin himself) had been mistaken for a government official while passing through a town in Bessarabia. Pushkin may have been considering making something of this anecdote himself; after his death, an outline was found among his papers that reads, in part, “Crispin goes to a fair in a provincial town and gets mistaken for … The government is an honest idiot, some hasty-punk between him and the governor’s wife. Crispin asks for the daughter’s hand in marriage.”

It’s possible that what Pushkin sent Gogol was a copy of this fragment, since it bears considerable resemblance to the comedy that Gogol made out of it, The Government Inspector. We’ll probably never know for certain, and, in any case, as the scholar Simon Karlinsky points out, mistaken-identity scenarios were commonplace in literature by this time. Indeed, as a schoolboy, Gogol appeared in a play called A Lesson to Daughters, about a peasant who masquerades as a French marquis.

In any case, Pushkin’s idea excited Gogol; he wrote the play in seven weeks near the end of 1835. At this point the play’s troubled history (troubled for Gogol, anyway) begins: the government censor refused to approve it. Censorship was ubiquitous during the reign of Czar Nicholas I, who was determined to quash any attempts to assassinate or overthrow him (his ascension to the throne in November 1825 was greeted by just such an attempt, the Decembrist Revolution, the following month). Every book, play, pamphlet, newspaper, and journal article published in Russia had to be approved by the censor, whose presence extended into every nook and cranny of Russia’s vast bureaucracy, including the committee for the building of the Cathedral of St. Isaac, the committee on archaeology, and the department of horse breeding. The scope of the censors was so vast that, according to one of them, “if one were to count all officials in charge of censorship their numbers would greatly exceed the number of books published annually.” The post office was an important participant in official censorship, and Shpyokin, the postmaster in The Government Inspector, would be well practiced in his habit of reading other people’s mail, not only for his own amusement, but possibly also on behalf of the government. As the Magistrate in The Government Inspector says, “The authorities are clever. We may be far away, but they have their eye on us. One hint of reason here, and in Petersburg, their mustaches twitch.”

Gogol appealed for help to another friend, the respected author and teacher of Pushkin, Vasily Zhukovsky. Zhukovsky had heard Gogol read the play, liked it enormously, and enlisted the aid of some nobles who appealed directly to the chief censor, the czar himself. When the czar announced that he found the play uproariously funny, the censor experienced a sudden change of heart and approved the play for production.
IN THE MIDDLE OF AN OZONE-BLUE SHIVER
The Strange, Surreal Journey of Nikolai Gogol

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Rehearsals began at the end of February 1836 at the St. Petersburg State Theater, and the next round of problems began. The actors had never encountered a play like this before: it didn't resemble the kinds of comedies they were used to, which either were based on neoclassical models like Molière, or were the kind of crude, slapdash farces that were immensely popular in vaudeville. The characters, as one of Gogol's biographers, Vsevolod Setchkarov, points out, have all of the qualities of being lifelike but are not lifelike, and the cast didn't know what to make of them. Most played the piece as farce and, Setchkarov writes, tried to dazzle the audience with cheap effects. However, as sometimes happens, while the audience performed the play and the production undermined the playwright's intentions at every turn, The Government Inspector was a complete success. The cast attended the first performance on April 19 and was said to have remarked afterward, "Well, that's quite a little piece! Everyone got it in the neck, I most of all!" He sent his family to see it and ordered his ministers to attend, as well. A number of the latter were less enthusiastic than the cast. Sorne were recorded by a noble close to him as saying, "As if there were such a city in Russia!" and "How is it possible not to present one decent, honorable man? As if there aren't any in Russia!"

Despite its success the production infuriated Gogol. He was appalled by the depiction of Khlestakov as a "music-hall rogue." He insisted that Khlestakov "is not a villain, he is not a professional liar; he forgets he is lying, he almost believes what he says." It's hard to tell what upset Gogol more: the production itself, or its success. Two months after the play's debut he wrote a friend:

The older and honorable officials about that for me nothing is sacred, since I dared speak thus about public officials; the policemen are against me, the merchants are against me, the literary people are against me. They abuse me and persecute me; I keep my debut plays; the fourth performance is already sold out... I see now what it means to be a writer of comedies. The smallest trace of truth, and they are up in arms against you, and not just one person, but whole classes... It is annoying for one who loves men with brotherly love, to see them turn against him.

He was upset, too, that the play was taken to be a satire on governmental corruption. Gogol was deeply conservative and, according to biographer of The Government Inspector, Setchkarov, was as didactic and moralistic as any country preacher. It was this very quality that had a specific religious content: The Mayor and his cronies would be punished for their crimes, and the hand of retribution would be that of the czar's representative, the real government inspector.

Despite the fact that writing had brought him considerable success, Gogol was often ambivalent about authorship—it seemed trivial when there was the important work of moral reformation to be done in Russia. Although he was irritated by the reception of the play at satire, audiences' enthusiastic response suggested to Gogol that through his writing he could influence people's attitudes and behaviors. He now believed that literary art—especially his own—"had the power to transform the world," as Kafkanovsky has written.

Gogol was already at work on Dead Souls, a novel he also saw as explicitly religious, and his literary conversion, as it were, would culminate with the publication in 1847 of Selected Passages from Correspondence with Friends. This is a collection of reactionary essays intended to serve as a preface to the unfinished second and third volumes of Dead Souls. In it, as the critic Orlando Fgie describes:

Gogol preached that Russia's salvation lay in the spiritual reform of every individual citizen.
A BRIEF BIOGRAPHY OF NIKOLAI GOGOL

NIKOLAI VASIL’EVITCH GOGOL was born on March 19, 1809, in the small town of Sorochinty in the Mirgorod district of Ukraine (also known then as “Little Russia”). The first surviving child of Maria Ivanovna and Vasily Afanas’evich Gogol-Ianovsky, landowners of modest means, young Nikolai was the darling of the Gogol-Ianovsky family. The conditions of his childhood would later resound in his writing. His mother instilled in him colorful beliefs about his father, an educated man who wrote Ukrainian folk comedies, showed Gogol the beauty of the surrounding countryside and the humor of its inhabitants; Gogol’s paternal grandmother filled his mind with Cossack legends, ancient songs, and terrifying folk tales.

In the spring of 1821 Gogol arrived at the High School for Advanced Study in Nizhniy Novgorod. The teachers and other students did not warm quickly to Gogol, whose physical repulsiveness exacerbated his social ineptitude. The other boys thought the mottled skin of Gogol’s pointed face and his unusually long, thin nose gave him a bizarreness appearance. This epithet would be repeated throughout Gogol’s life. He took little interest in his schoolwork, preferring instead to invent elaborate fabrications, assign nicknames to students, and write satirical verses about the teachers. Held at a distance by Gogol’s insightful mockery, the community at the Nizhniy Novgorod school called him the “mysterious dwarf.”

In 1825, during Gogol’s fourth year at school, his father died, leaving 16-year-old Nikolai the male authority in the family. Bolstered by his new status, Gogol returned to school that Autumn with renewed vigor. He finally made friends among the boys who shared his growing interest in literature. Among the new talents of the day, Aleksandr Pushkin especially inspired Gogol. Pushkin’s work, notably his novel in verse Evgeny Onegin, inspired Gogol and his fellow students to try their own hands at poetry.

Readings of student poetry gave way to theatrical performances. In a converted gym Gogol and his boyhood friends performed works of Russian writers, as well as the Ukrainian comedies of Gogol’s father. Gogol was in his element onstage. Dressed as a crotchet old man or a female goosip, he displayed such dramatic talent and confidence that many thought Gogol would become an actor. Any aspirations he had for the stage remained unrealized, but those who were moved to tears and laughter when Gogol read his work in progress in Russian drawing rooms testify to the writer’s great talent for losing himself in his characters.

During his final year at school, Gogol’s thoughts turned increasingly to St. Petersburg. From his provincial distance Gogol perceived the Russian capital as a wondrous city of wealth and opportunity. There, he wrote friends and family, he would make a name for himself and serve Russia in government service and law. He arrived in St. Petersburg in December 1828 armed with letters of introduction that proved rather ineffectual. Gogol was insulted by the humble positions offered to him, disillusioned by the mindless workings of the civil bureaucracy, and irritated by the constrains of his own pass. He finally accepted a post that paid poorly but demanded little of his time, and, encouraged by the March 1829 publication of his short lyric “India” (Italy) in Sen of the Freeholder, he devoted himself to writing.

His next effort did not fare so well, however. At his own expense, Gogol published a poem he had written in school, Hans Kindlergarten, its failure was so disastrous that he bought back all the copies and burned them and considered emigrating to the United States. Instead he embezzled the money his mother had sent him to pay the mortgage on her farm and fled to Germany. When he ran out of money he returned to St. Petersburg, where he took another lowly government post. He continued to pursue his writing career, this time finding greater success publishing short stories replete with the folk and folklore of Ukraine.

Gogol’s first collection of stories, Evenings on a Farm Near Dikanka, published in two volumes in 1831 and 1832, was a breakthrough work, demonstrating his skill at mixing the fantastic and the macabre while dolling something essential about the Russian character. He became famous overnight, admired by such members of the Russian literary elite as Pushkin, Vasily Zhukovsky, Sergei Akashov, and Visarion Belinsky. In 1833, he published two new books: Mirgorod, four stories based on provincial Ukrainian life, and Arzamas, a Petersburg essay and stories, including “Nesvyzh’ Pripyat” and “Diary of a Maniac.” In 1836 he published a satirical story (“The Coach”) in Pushkin’s periodical The Contemporary, which featured Gogol’s story “The Nose” in its third issue.

Having acquired a reputation for his short stories, in 1832 Gogol began work on a play but abandoned it when he realized that as a satire on bureaucracy it would not pass the censor. Two other plays, both satires, were begun but not finished until 1842. Gogol’s dramatic masterpiece, Revisor, or The Government Inspector (also translated as The Inspector General), was produced at the court theater by special order of the czar in 1836. It was taken by many

in vasudeville. The characters, as one of Gogol’s biographers, Vsevolod Shtchelkarev, points out, have all of the qualities of being lifelike but are not lifelike, and the cast didn’t know what to make of them. Most played the piece as farce and, Shtchelkarev writes, tried to dazzle the audience with cheap effects. However, as sometimes happens, while the scene was performed the play and the production undermined the playwright’s intentions at every turn, The Government Inspector was a complete success. The cast attended the first performance on April 19 and was said to have remarked afterward, “Well, that’s quite a little piece! Everyone got it in the neck, I most of all!” He sent his family to see it and ordered his ministers to attend, as well. A number of the latter were less enthusiastic than the cast. Scene went recorded by a noble close to him as saying, “As if there were such a city in Russia!” and “How is it possible not to present one decent, honorable man? As if there aren’t any in Russia!”

Reserbaels began at the end of February 1836 at the St. Petersburg State Theater, and the next round of problems began. The actors had never encountered a play like this before: it didn’t resemble the kinds of comedies they were used to, which either were based on neoclassical models like Molière, or were the kind of crude, slapdash farces that were immensely popular

Despite its success the production infuriated Gogol. He was appalled by the depiction of Khlstakov as “a music-hall rogue.” He insisted that Khlstakov “is not a villain, he is not a professional liar; he forgets he is lying, he almost believes what he says.” It’s hard to tell what upset Gogol more: the production itself, or its success. Two months after the play’s debut he wrote a friend:

The older and honored officials about that for me nothing is sacred, since I dared speak thus about public officials; the policemen are against me, the merchants are against me, the literary people are against me. They abuse me and go after the play; the fourth performance is already sold out… I see now what it means to be a writer of comedies. The smallest trace of truth, and they are up in arms against you, and not just one person, but whole classes… It is annoying for one who loves men with brotherly love, to see them turn against him.

He was upset, too, that the play was taken to be a satire on governmental corruption. Gogol was deeply conservative and, beginning about the time of The Government Inspector, he became an increasingly reactionary religious mystic, as well. He insisted that the problem with Russia was not its government but its lack of spiritual values, and this, he insisted, was what the play was about. Gogol came to the play retrospectively, as Shtchelkarev says, as a didactic and moralistic genre that had a specific religious content: The Mayor and his cronies would be punished for their crimes, and the hand of retribution would be that of the czar’s representative, the real government inspector.

Despite the fact that writing had brought him considerable success, Gogol was often ambivalent about authorship—it seemed trivial career when there was the important work of moral reformation to be done in Russia. Although he was inured by the reception of the play as satirical, audiences’ enthusiastic response suggested to Gogol that through his writing he could influence people’s attitudes and behaviors. He now believed that literary art—especially his own—had the power to transform the world,” as Karbinsky has written. Gogol was already at work on Dead Souls, a novel that he also saw as explicitly religious, and his literary conversion, as it were, would culminate with the publication in 1847 of Selected Passages from Correspondence with Friends. This is a collection of reactionary essays intended to serve as a preface to the unfinished second and third volumes of Dead Souls. In it, as the critic Orlando Figes describes:

Gogol preached that Russia’s salvation lay in the spiritual reform of every individual citizen.
THE RUSSIAN TABLE OF RANKS

"FOURTEEN RANKS AVAILABLE AND WHAT'S HE? YEAH, YOU GOT IT. NUMER FOURTEEN. ANY LOWER THAN THAT, YOU WOULDN'T BE IN GOVERNMENT SERVICE, YOU'D BE A WORM."

—Oskar, The Government Inspector

Oskar is referring to the Table of Ranks (or tabul) that for almost two centuries regimented the social and professional life of every Russian who was not a serf. The system was instituted by Peter the Great in 1722, based on the civil service ranks model employed in Germany. One of the benefits of the system was the fact that it allowed nobles—sons of secretaries and scribes, for example—to advance maneuvering through the ranks. A person had to pass through each rank on the way up, typically spending three to four years at each level. Originally, membership of the 14th class gave personal gentility status and of the 8th class hereditary gentility status. Civilian officials could use the corresponding military title, even if they were not members of the military. A proper system of addressing the ranks was also established.

The correspondence between the civilian and military ranks changed as reforms were carried out in the respective services; the table below reflects the situation prevailing during the 1830s, when Gogol was writing. The Table of Ranks remained in effect until abolished by the Bolshevik government in 1917.

<table>
<thead>
<tr>
<th>CLASS</th>
<th>CIVILIAN RANK</th>
<th>MILITARY RANK (LAND, NAVAL)</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Chancellor</td>
<td>Field Marshal; Admiral of the Fleet</td>
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<tr>
<td>2</td>
<td>Actual Privy Councillor</td>
<td>General; Admiral (Classes I and II)</td>
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<tr>
<td>3</td>
<td>Privy Councillor</td>
<td>Lieutenant-General; Vice-Admiral</td>
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<tr>
<td>4</td>
<td>Actual State Councillor</td>
<td>Major-General; Rear-Admiral</td>
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<td>5</td>
<td>State Councillor</td>
<td>Brigadier; Commodore</td>
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<tr>
<td>6</td>
<td>Collegiate Councillor</td>
<td>Colonel; Captain</td>
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<tr>
<td>7</td>
<td>Aud (Court) Councillor</td>
<td>Lieutenant-Colonel; Commander</td>
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<tr>
<td>8</td>
<td>Collegiate Assessor</td>
<td>Major; Lieutenant-Commander</td>
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<tr>
<td>9</td>
<td>Titular Councillor</td>
<td>Captain; Senior Lieutenant</td>
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<tr>
<td>10</td>
<td>Collegiate Secretary</td>
<td>Staff-Captain; Lieutenant</td>
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<tr>
<td>11</td>
<td>Naval Secretary</td>
<td>Lieutenant-Commander</td>
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<tr>
<td>12</td>
<td>Gubernia Secretary</td>
<td>Second-Lieutenant; Midshipman</td>
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<td>13</td>
<td>Provincial Secretary</td>
<td>Ensign</td>
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<tr>
<td>14</td>
<td>Senate Registrar</td>
<td>Second-Lieutenant</td>
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—Ogilvy, The Government Inspector

Ogilvy is referring to the Table of Ranks (or tafel) that for almost two centuries regimented the social and professional life of every Russian who was not a serf. The system was instituted by Peter the Great in 1722, based on the civil service ranks model employed in Germany. One of the benefits of the system was the fact that it allowed nobles—sons of secretaries and scribes, for example—to advance to senior positions in the government. However, the system was also criticized for limiting advancement based on merit and family connections.

In 1847 he published an intended moral testament, Selections from Correspondence with Friends, to almost universal rebuke. Radicals who had viewed Gogol's work as shining examples of social criticism were deeply disappointed by this last book, in which he eulogized the autocratic czarist regime, the conservative official church, and the patriarchal Russian way of life.

In 1848 Gogol made a pilgrimage to Jerusalem. On his return he continued with Dead Souls, but by now he had fallen under the influence of Father Matev Khristianovskiy, an ultraconservative religious fanatic, who convinced Gogol that his fictional writings were unholy. During a regime of fasting and prayer, Gogol burned several manuscripts, including part of Dead Souls, just ten days before his death on March 4, 1852.

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CLASS
1. Civilian Rank
   - General
   - Admiral
   - Field Marshal
   - Master Admiral

2. Military Rank (Land, Navy)
   - General
   - Admiral
   - Field Marshal
   - Master Admiral

---

RAIFFE BAKER* (Constable, Mitche)
was born and raised in Georgia, where he attended Emory University, received his B.A. in theater studies and philosophy, and performed with Theater Emory. After living in Chicago for two years, he joined the A.C.T. Master of Fine Arts Program, where his favorite roles have included Torn in The Glass Menagerie and Geronte in The Reluctant Done. He has also appeared at the American Conservatory Theater as Young Scrooge in A Christmas Carol, at Zeum Theater as John Worthing in The Importance of Being Earnest and David in David Copperfield, and with California Shakespeare Theater in Richard III.

GRAHAM BECK** (The Mayor) returns to A.C.T., where previous productions under the direction of Carey Perloff include Arcadia, The Tempest, and Old Times. Beckel made his Broadway debut in Preston Jones's A Texas Trilgy and was a member of the OBE Award-winning cast of Christopher Durang's The Marriage of Bette and Boo, staged by the New York Public Theater. Filco credits include L.A. Confidential, Leaving Las Vegas, Brokeback Mountain, Northfiet, and The Astronaut Farmer. He also made his film debut in The Paper Chase, directed by James Bridges.


ROD GNAPP* (Commissioner of Health) is a graduate of the A.C.T. Advanced Training Program and a longtime veteran of Bay Area stages. He has appeared at A.C.T. in The Rainmaker, Happy End, Cat on a Hot Tin Roof, The Time of Your Life, and others. He was recently seen in The Magic Theatre production of Territories, Marin Theatre Company's production of Prowns, and in TheatreWorks' production of The Elephant Man. Film credits include the principal bad guy in the independent feature Valley of the Heart's Delight and the character in Pixar's live-action short Calendar Construction. He can be seen at A.C.T. later this season in Sam Shepard's Curse of the Starving Class.

DAN HALST* (Magistrate) has been seen at A.C.T. as Bob Acres in The Rivals, Rosencrantz in Rosencrantz and Guildenstern Are Dead, Cornelius Hulck in The Matchmaker, Yeriphodon in The Cherry Orchard, Rudolfo in A Midsummer Night's Dream, and Smith in The ThreePenny Opera. Other Bay Area credits include Donner with Friends and Menocchio at Berkeley Repertory Theater; The Life and Times of Nicholas Nickleby and many others at California Shakespeare Theater; This Wonderful Life, The Immigrants, and A Plaa in Her Ear at San Jose Repertory Theater; Spinning into Butter at TheatreWorks; Picasso at the Lapid Agita! at Theatre on the Square; Noise Off at Marin's Memorial Theater; and The Real Thing and Life! at Marin Theatre Company. Regional theater credits include work with Seattle Repertory Theater, Arizona Theatre Company, the Huntington Theatre Company, Pasadena Playhouse, Ford's Theatre in Washington D.C., Studio Arena Theatre, the Idaho Shakespeare Festival, and Stage West in Toronto.

GEOFF HOYLE* (Duke/Things) appeared at A.C.T. in Travesties, Jono and the Paycock, The Pope and the Witches, and My Aunt, and The Tempest. He was the original Zazu in The Lion King on Broadway, for which he received a Drama Desk Award nomination. An accomplished mime, he has also performed with San Francisco's Pickle Family Circus, Cirque du Soleil, and Circus Flore. He wrote and performed the award-winning solo show Boom! and Fast of Fools and later created The Conquistador's Return, Genie(s), and The First.
RAIFI BAKER (Constable, Mitchkeh) was born and raised in Georgia, where he attended Emory University. He received his B.A. in theater studies and philosophy, and performed with Theater Emory. After living in Chicago for two years, he joined the A.C.T. Master of Fine Arts Program, where his favorite roles have included Torn in The Glass Menagerie and Geronte in The Reluctant Donor. He has also appeared at the American Conservatory Theater in Young Scrooge in A Christmas Carol, at Zeum Theater as John Worthing in The Importance of Being Earnest and David in David Copperfield, and with California Shakespeare Theater in Richard III.

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ROD GNAPP (Commissioner of Health) is a graduate of the A.C.T. Advanced Training Program and a longtime veteran of Bay Area stages. He has appeared at A.C.T. in The Rainmaker, Happy End, Cat on a Hot Tin Roof, The Time of Your Life, and others. He was recently seen in the Magic Theatre production of Territorial, Marin Theatre Company's production of Proust, and in TheatreWorks's production of The Elephant Man. Film credits include the principal bad guy in the independent feature Valley of the Heart's Delight and the mechanic in Pixar's live action short Calendar Complications. He can be seen at A.C.T. later this season in Sam Shepard's Curse of the Starving Class.

DAN HIXTT (Magistrate) has been seen at A.C.T. as Bob Acres in The Ridiculous Rosemarys and in A Raisin in the Sun. He is a graduate of the A.C.T. Master of Fine Arts Program, which he attended from 2000 and an Equity Professional Theatres Intern.

Huckl in The Matchmaker, Yoripholsh in The Cherry Orchard, Roderigo in Othello, Moll in The Play's the Thing, and Smith in The Threepenny Opera. Other Bay Area credits include Dinner with Friends and Menestheus at Berkeley Repertory Theatre; The Life and Times of Nicholas Nickleby and many others at California Shakespeare Theater; This Wonderful Life, The Immigrants, and A Pla in Her Ear at San Jose Repertory Theatre; Spinning into Butter at Theatreworks; Picnic at the Lapin Agile at Theatre on the Square; Noise Off at Marin's Memorial Theater; and The Real Thing and Life! in at Marin Theatre Company. Regional theater credits include work with Seattle Repertory Theatre, Arizona Theatre Company, the Huntington Theatre Company, Pasadena Playhouse, Ford's Theatre in Washington, D.C., Studio Arena Theatre, the Idaho Shakespeare Festival, and Stage West in Toronto.

GEOFF HOYLE (Duke/Abigail) appeared at A.C.T. in Travesties, June and the Paycock, The Pope and the Bitch, Traveling with My Aunt, and The Tempest. He was the original Zazu in The Lion King on Broadway, for which he received a Drama Desk Award nomination. An accomplished mime, he has also performed with San Francisco's Pickle Family Circus, Cirque du Soleil, and Circus Flora. He wrote and performed the award-winning solo show Boomers and Feast of Fools and later created The Conjuror's Return, Genie (in), and The First
Who’s Who

Hundred Yards. Film appearances include Smooth Talk, Robert Altman’s Popeye, and Valley of the Heart’s Delight. Hoyde has received several NEA mime fellowships, an Arct-Link grant to study circus arts in the former Soviet Union, and a P.E.W/TOC National Theatre Artist Residency. He recently completed three tours of duty as Chef Volodya with Teatro ZaiZaimi.

SHARON LOCKWOOD* (Anna) has appeared at A.C.T. in Hinda Galler, A Christmas Carol (2005-07), The Rose Tattoo, June and the Poppies, The Royal Family, The Cherry Orchard, The Pope and the Witch, Gaslight, The Marriage of Figaro, and Saturday, Sunday, and Monday. She recently returned from Los Angeles, where she played the 200-year-old woman in Culture Clash Zorro in HELL. She originated the role in the Berkeley Repertory Theatre/La Jolla Playhouse co-production (dir. Tony Taccone) and received the San Diego Theatre Critics Circle Award for her performance. Lockwood also appeared in Los Angeles at the Mark Taper Forum in the world premiere production of Nickel and Dimed as Barbara, a role she originated at INTIMAN Theatre in Seattle (dir. Bartlett Sher). Other theater credits include a 21-year association with Berkeley Repertory Theatre and work with The Old Globe, Seattle Repertory Theatre, Milwaukee Repertory Theatre, Long Wharf Theatre, the Alley Theatre, Missouri Repertory Theatre, San Jose Repertory Theatre, Pacific Alliance Stage Company, and California Shakespeare Theatre. She was also a longtime member of The San Francisco Mime Troupe. Film and television work includes Mrs. Doubtfire, Midnight Caller, Younger Stories, and The Long Road Home.

ANDREW HURTEAU* (Superintendent, Visitor) was last seen at A.C.T. in Richard E. T. Whiteman’s production of Hinda Galler, in which he understudied and performed the role of Jorgen Teisman. Most recently, he was seen at Center REPertory Theatre as Richard Nixon in Michael Butler’s production of Nixon in Nixon. Also at Center REP, he was seen as Count Almaviva in The Marriage of Figaro and as Max Prince in Neil Simon’s Laughter on the 23rd Floor, directed by Barbara Dismuke. At California Shakespeare Theatre, Hurteau has appeared as the Duke of Albany in King Lear, Lord Stanley in Richard III, and Charles Cheerey in The Life and Adventures of Nicholas Nickleby. Over the past 15 years he has worked at theaters throughout the Bay Area, including Marin Theatre Company, Aurora Theatre Company, and Word for Word. At Magic Theatre, he has appeared in New! Another Golden Ray, The Rules of Charity, Shredder’s Girlfriend, Summertime, and Brecht. At Berkeley Repertory Theatre, he has appeared in A Moon for the Misbegotten and Rhinegold.

JOAN MANKIN* (Bobolinks) has been seen at A.C.T. in Twain, The Gameater, The Three Sisters, and Dinner at Eight. She played Anne in the Robert Wilson/Tom Waits collaboration The Black Rider at the Alhambra Theatre in Los Angeles. She has been a company member of the San Francisco Mime Troupe, Pickle Family Circus, and the Dell’Arte Players Company. An associate artist with California Shakespeare Theatre, she has also performed with the San Francisco Shakespeare Festival, San Diego Repertory Theatre, Marin Theatre Company, Aurora Theatre Company, TheatreWorlds, Traveling Jewish Theatre, San Jose Stage Company, and Magic Theatre. Film credits include Br. Seamus, Made in America, and Desire Heart. She has directed for Magic Theatre, the San Francisco Shakespeare Festival, and the Bricks and Earth Circus of Calgary, as well as performances for the San Francisco New Vaudeville Festival filmed for HBO. Mankin is on the faculty of the Clown Conservatory of the San Francisco Circus Center.

REED MARTIN* (Ensemble) is a performer, writer, and managing partner with the Redux Shakespeare Company, where he cowrote and performed in original stage productions of The Complete History of America (abridged), The Bible: The Complete Word of God (abridged), All the Great Books (abridged), and Completely Hollywood (abridged) and contributed material to The Complete Works of William Shakespeare (abridged). He has performed in 11 foreign countries, as well as at Seacliff Repertory Theatre, The Old Globe, McCarter Theatre, La Jolla Playhouse, the American Repertory Theatre, Lincoln Center Theatre, The Kennedy Center, and the White House. He has written for the BBC, NPR, the Washington Post, London’s Independent, and Vogue. He is a graduate of Ringling Brothers’ Clown College and spent two years as a clown with Ringling Brothers’ Circus. Reed earned a B.A. from UC Berkeley and an M.F.A. from UC San Diego. He recently performed at Magic Theatre in Moving Right Along, written and directed by Elaine May, and just finished filming The Wek Reduced, a television pilot for TBS.

ADDITIONAL STAFF

DELLA MACDOUGALL* (Director of Education) has been seen at A.C.T. in the world premiere of Philipp Kan Gotzand’s After the War, A Christmas Carol, and The Learned Ladies. She has appeared with California Shakespeare Theatre in Marin and

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Hundred Yard. Film appearances include Smooth Talk, Robert Altman's Popeye, and Valley of the Heart's Delight. Hoyle has received several NEA mine fellowships, an ArtLink grant to study circus arts in the former Soviet Union, and a PEW/TOC National Theatre Artists Residency. He recently completed three tours of duty as Chef Volodya with Teatro Zuzarni.

ANDREW HURTEAU* (Superintendent, Writer) was last seen at A.C.T. in Richard E. T. Whitaker's production of Hedda Gabler, in which he understudied and performed the role of Jorgen Tennes. Most recently, he was seen at Center REPertory Theatre as Richard Nixon in Michael Butler's production of Nixon in Berlin. Also at Center REP, he was seen as Count Almaviva in The Marriage of Figaro and as Max Prince in Neil Simon's Daughter on the 2nd Floor, directed by Barbara Dumashek. At California Shakespeare Theater, Hurteau has appeared as the Duke of Albany in King Lear, Lord Stanley in Richard III, and Charles Cheerly in The Life and Adventures of Nicholas Nickleby. Over the past 15 years he has worked at theatres throughout the Bay Area, including Marin Theatre Company, Aurora Theatre Company, and Word and Word. At Magic Theatre, he has appeared in New, Another Golden Room, The Rules of Charity, Shredmor's Girlfriend, Summertime, and Brudet. At Berkeley Repertory Theatre, he has appeared in A Moon for the Misbegotten and Rhinoceros. *Member of Actors Equity Association, the Union of professional actors and stage managers in the United States. *Member of the A.C.T. Master of Fine Arts Program class of 2009 and an Equity Professional Theatre Student.

SHARON LOCKWOOD* (Anna) has appeared at A.C.T. in Hedda Gabler, A Christmas Carol (2005–07), The Rose Tattoo, June and the Popcock, The Royal Family, The Cherry Orchard, The Pope and the Witch, Galileo, The Marriage of Figaro, and Saturday, Sunday and Monday. She recently returned from Los Angeles, where she played the 200-year-old woman in Culture Clash Zavro in Hell. She originated the role in the Berkeley Repertory Theatre/La Jolla Playhouse coproduction (dir. Tony Taccone) and received the San Diego Theatre Critics Circle Award for her performance. Lockwood also appeared in Los Angeles at the Mark Taper Forum in the world premiere production of Niceel and Dimed as Barbara, a role she originated at INTIMATE Theatre in Seattle (dir. Bartlett Sher). Other theater credits include a 21-year association with Berkeley Repertory Theatre and work with The Old Globe, Seattle Repertory Theatre, Milwaukee Repertory Theatre, Long Wharf Theatre, the Alley Theatre, Missouri Repertory Theatre, San Jose Repertory Theatre, Pacific Alliance Stage Company, and California Shakespeare Theatre. She was also a longtime member of the San Francisco Mime Troupe. Film and television work includes Mrs. Doubtfire, Midnight Caller, Youngwood Stories, and The Long Road Home.

DELLA MCDONAGL* (Director of Education) has been seen at A.C.T. in the world premiere of Padraic Kan's Goranda's After the War, A Christmas Carol, and The Learned Ladies. She has appeared with California Shakespeare Theater in Man and

Who's Who

Superman, King Lear, As You Like It, The Merchant of Venice, The Merry Wives of Windsor, The Life and Adventures of Nicholas Nickleby, and Arms and the Man, among others. Local credits include shows at Berkeley Repertory Theatre, Magic Theatre, Marin Theatre Company, Aurora Theatre Company, and San Jose Repertory Theatre. Other credits include productions at INTIMATE Theatre, Pittsburgh Public Theatre, the Alley Theatre, San Diego Repertory Theatre, and La MaMa E.T.C. MacDoggall is an actor, director, and company member with Word for Word and an actor and director with Campo Santo.

JOAN MANKIN* (Rabbi) was last seen at A.C.T. in Twentieth, The Gamemaster, The 39th Sister, and Dinner at Eight. She played Anne in the Robert Wilson/Tom Waits collaboration Black Rider at the Ahmanson Theatre in Los Angeles. She has been a company member of the San Francisco Mime Troupe, Pickle Family Circus, and the Dell'Arte Players Company. An associate artist with California Shakespeare Theatre, she has also performed with the San Francisco Shakespeare Festival, San Diego Repertory Theatre, Marin Theatre Company, Aurora Theatre Company, TheatreWorks, Traveling Jewish Theatre, San Jose Stage Company, and Magic Theatre. Film credits include Dr. Seuss, Made in America, and Dancer's Heart. She has directed for Magic Theatre, the San Francisco Shakespeare Festival, and the Bricks and Earth Circus of Calgary, as well as performances for the San Francisco New Vaudeville Festival filmed for HBO. Mankin is on the faculty of the Clown Conservatory of the San Francisco Circus Center.

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ALEX MORA* (Abdelu) most recently appeared at A.C.T. as Jimmy Curry in The Rainmaker and in A Christmas Carol. He spent two seasons with the Chautauqua Theatre Company, where his credits include The Cherry Orchard and The Fox (both directed by Ethan Munsamy), Threepenny Night, and Much Ads about Nothing. Before joining the A.C.T. Master of Fine Arts Program, he worked in Minneapolis with the
Who’s Who

Children’s Theatre Company, Park Theatre, and Park Square Theatre. Favorite A.C.T. M.F.A. Program roles include David in David Copperfield, Agamemnon in Troilus, and Valdre in The Reluctant Donor. Upcoming projects include Pericles and Throgh Night at California Shakespeare Theater. Thomas is a native of Mt. Vernon, Iowa, and is a graduate of St. Olaf College. He is the recipient of a 2006 Belle Foundation for Cultural Development grant and the 2007 Satter Award.

ANTHONY NEMIROVSKY
(Ansonavile) has performed in productions throughout the Bay Area including The Life and Adventures of Nicholas Nickleby (Beau Cheshire/Young Wackfield) and The Tempest (Boatswain) with California Shakespeare Theater, Piazzetta at the Lapin Agile (Sagot) and Laughter on the 23rd Floor (Val) with Center Repertory Company and A Christmas Carol (Bob Cratchit) with Napa Valley Repertory Theater. He has also worked with Magic Theatre, GEVA Theatre in New York, the Playwrights Foundation, and PlayGround. He holds a B.A. in liberal studies with a minor in dramatic art from UC Berkeley and trained in the A.C.T. Summer Training Congress. He is a proud member of PlayGround, just Theater, and the sketch comedy troupe Funny But Mean.

SHANNON TAINGH
(Adoradah) has appeared in A.C.T. Master of Fine Art Program productions of Candida (title role), The Glass Menagerie (Amanda Wingfield), Casanova (Iliione), George Dandin (Clandine), and A Midsummer Night’s Dream (Hermia). Other favorite credits include The Marriage of Bette and Bos (Margaret) and Maharashtra Play (Joan). She has also performed with ComedySchmamedy Improv Troupe and Improvability. She holds a B.F.A. in acting from UC Santa Barbara and is the recipient of the 2007 Polly McBibben scholarship.

GREGORY WALLACE
(Khanatavesh), an A.C.T. associate artist and core acting company member, has been seen at A.C.T. in The Imaginary Invalid, Travesties, The Rivals, Gem of the Ocean, The Gamester, A Doll’s House, Waiting for Godot, The Three Sisters, The Dazzle, Night and Day, Blithe Spirit, Celebration and The Room, “Master Harold”... and the Boys, The Misanthrop, Eduard II, A Christmas Carol, Tartuffe, Insurrection: Holding History, and Angels in America (Bay Area Theatre Critics’ Award). 2011 was her 18th year with the company. She is a member of the A.C.T. Master of Fine Art Program Class of 2008 and an Equity Professional Theatre Intern.

AMANDA SYKES
(Marya) has appeared at A.C.T. as Belie in A Christmas Carol and in A.C.T. Master of Fine Arts Program productions as Lady Bracknell in The Importance of Being Earnest, Berny Troutwood in David Copperfield, Lucinde in The Reluctant Doctor, Clytemnestra in The Tantalus Cycle: Telephus, Lizzie in The Rainmaker, and Bertie Dee in The Man Who Climbed the Front Steps. Favorite past productions include Three Sisters (Natasha), A Bright Room Called Day (Zillah), Throgh Night (Olivia), and Blue Window (Boo). In 2007, she was awarded the Shenon Performing Arts Scholarship for Outstanding Young Professional Artist and participated in the Prima Del Teatro summer training program in San Miniato, Italy. She graduated from the University of Evansville with a B.F.A. in performance in 2005.

STEPHEN BARKER
(Turner) has appeared in A.C.T. productions of The Rainmaker, Hodna, Gohler, and Luminance Dancing. Other Bay Area credits include Cynesthesia (Dean Goodman Choice Award), the title role of The Life and Adventures of Nicholas Nickleby, and As You Like It at California Shakespeare Theater, where he is an associate artist. Off-Broadway credits include productions with the New York Shakespeare Festival, Classic Stage Company, Roundabout Theatre Company, MCC Theater, Primary Stages, and The Next Stage. Regionally he has performed at the Williamstown Theatre Festival, Arena Stage, Long Wharf Theatre, INTIMAN Theatre, Denver Center Theatre Company, Hartford Stage Company, New York Stage & Film, and the Humana Festival of New American Plays, among others. He originated the role of Jerry in David Adjmi’s new play The Privengers at Yale Repertory Theatre in January. Turner’s film and television credits include Lily, Satellite (2005 Tribeca Film Festival), The Warrior Class, The Disappearance of Andy Wexman, Cosmopolitan (PBS), Blue Whish 2, Manhattan Rites, We Pedal (Upili), Hao, Sex and the City, Law & Order, Law & Order: Criminal Intent, Law & Order: SVU, Guiding Lights, and One Life to Live. Turner is a graduate of The Juilliard School, is on the faculty of the Berkeley Repertory Theatre School, and is a Fox Fellow.

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*Member of A.C.T. Equity association, an union of professional actors and stage managers in the United States.
*Member of the A.C.T. Master of Fine Arts Program Class of 2008 and an Equity Professional Theatre Intern.
Children’s Theatre Company, Frank Theatre, and Park Square Theatre.

Favorite A.C.T. M.F.A. Program roles include David in David Copperfield, Agamemnon in The Trojan Women, and Valere in The Reluctant Deacon. Upcoming projects include Pericles and Thalberg Night at California Shakespeare Theater. Morf is a native of Mt. Vernon, Iowa, and is a graduate of St. Olaf College. He is the recipient of a 2006 Belle Foundation for Cultural Development grant and the 2007 Sallie Award.

ANTHONY NEMIROVSKY* (Essenwold) has performed in productions throughout the Bay Area, including The Life and Adventures of Nicholas Nickleby (Dick Cherryheath) and The Tempest (Boatswain) with California Shakespeare Theater, Puccini at the Lapin Agile (Sagot) and Laughter on the 23rd Floor (Val) with Center REPertory Company and A Christmas Carol (Bob Cratchit) with Napa Valley Repertory Theater. He has also worked with Magic Theatre, GEVA Theatre in New York, the Playwrights Foundation, and PlayGround. He holds a B.A. in legal studies with a minor in dramatic art from UC Berkeley and trained in the A.C.T. Summer Training Congress. He is a proud member of PlayGround, Just Theater, and the sketch comedy troupe Fanny But Mean.

AMANDA SYKES* (Marrya) has appeared at A.C.T. as Belie in A Christmas Carol and in A.C.T. Master of Fine Arts Program productions as Lady Bracknell in The Importance of Being Earnest, Bery Troutwood in David Copperfield, Lucinde in The Reluctant Doctor, Clytemnestra in The Tantalus Cyclic Telephones, Lizzie in The Rainmaker, and Bertie Dee in The Man Who Climbed the Faint Tree. Favorite past productions include Threesisters (Natasha), A Bright Room Called Day (Zillah), Thalberg Night (Olivia), and Blue Windows (Boo). In 2007, she was awarded the Shenon Performing Arts Scholarship for Outstanding Young Professional Artist and participated in the Prima Del Teatro summer training program in San Miniato, Italy. She graduated from the University of Evansville with a B.F.A. in performance in 2005.

SHANNON TAINGH* (Audece) has appeared in A.C.T. Master of Fine Arts Program productions of Candida (title role), The Glass Menagerie (Amanda Wingfield), Casanova (Ilione), George Dandin (Claudine), and A Midsummer Night’s Dream (Hermia). Other favorite credits include The Marriage of Bette and Bo (Margaret) and Malahudda Play (Joan). She has also performed with ComedySchnamedy Improv Troupe and Improvability. She holds a B.F.A. in acting from UC Santa Barbara and is the recipient of the 2007 Polly McKibben Scholarship.


STEPHEN BARKER* (Doctor) has appeared in A.C.T. productions of The Rainmaker, Houdini Gobler, and Luminous Dance. Other Bay Area credits include Cyneline (Dean Goodman Choice Award), the title role of The Life and Adventures of Nicholas Nickleby, and As You Like It at California Shakespeare Theater, where he is an associate artist. Off-Broadway credits include the New York Shakespeare Festival, Classic Stage Company, Roundabout Theatre Company, MCC Theatre, Primary Stages, and The Next Stage. Regionally he has performed at the Williamstown Theatre Festival, Arena Stage, Long Wharf Theatre, INTIMAN Theatre, Denver Center Theatre Company, Hartford Stage Company, New York Stage & Film, and the Humana Festival of New American Plays, among others. He originated the role of Jerry in David Adjmi’s new play The Frailbirds at Yale Repertory Theatre in January. Turner’s film and television credits include Lily, Satellite (2005 Tribeca Film Festival), The Warrior Class, The Disappearance of Andy Wasnman, Cosmopolitan (PBS), Blue Wash, Misantropic, Sex and the City, Law & Order, Law & Order: Criminal Intent, Law & Order: SVU, Guiding Light, and One Life to Live. Turner is a graduate of The Juilliard School, is on the faculty of the Berkeley Repertory Theatre School, and is a Fox Fellow.

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1 Member of the A.C.T. Master of Fine Arts Program class of 2008 and an Equity Professional Theater Intern.
WHO’S WHO

JUD WILLLFORD (Gopa), an A.C.T. associate artist and som acting company member, has appeared at A.C.T. in The Imaginary Invalid, Happy End, The Revival, The Time of Your Life, and six seasons of A Christmas Carol. Other theater credits include Mark Jackson’s American Inside with Z Plays and Encore Theatre Company; The Imaginary Invalid at The People’s Light Theatre’s AIs Well That Ends Well. The Life and Adventures of Nicholas Nickleby, and Trinculo in The Tempest at California Shakespeare Theater; Sergius in Arno and the Max at Chautauqua Theatre; and Rufus Ostwood in Sartre’s The Musical. Film credits include Wrong Time, Rise with Ophelia Dziki and The Trig, directed by David Arquette. He received his B.F.A. in theater from the University of Evansville and his M.F.A. in acting from the A.C.T. Master of Fine Arts Program.

ALISTAIR BEATON (Translator and Adapter) is a leading satirical writer in British television, radio, theater, and literature. His work for the stage includes King of Hearts, Follow: My Leader, and Footage, a West End hit that received the Evening Standard Award for Best Comedy and an Olivier Award nomination and has since been staged in many countries around the world. As a composer with Ned Sherrin, he also won an Olivier Award for The Ratcatchers’ Idiots. Beaton’s translations and adaptations for the theater include Gogol’s The Nose and The Government Inspector, Pirandello’s Six Characters in Search of an Author, Offenbach’s La Vie Parisienne, and Strauss’ Die Fledermaus. Other writing includes the films A Very Social Secretary and The Trial of King Blair for Britain’s Channel 4 and the books The Thatcher Papers, Drop the Dead Donkey 2000, and A Planet for the President, a satirical novel. One of the cofounders of the BBC sketch comedy show Not the Nine O’Clock News, he also wrote for the British comedy series Downnwardly Mobile and Spitting Image. Also a respected broadcaster, Beaton has frequently presented programs on BBC Radio 4. He was educated at the Universities of Glasgow, Edinburgh, Bochum, and Moscow, graduating from Edinburgh with First Class Honours in Russian and German.

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

BEAVER BAUER (Costume Designer) has designed costumes for A.C.T. productions of The Imaginary Invalid, The Revival, The Goat or Who is Goya?, The Cameraman, A Mother, Waiting for Godot, Bilodeau, The Board of Arvon, The Misunderstood, Edward Il, Tartuffe, Incendiarium: Holding History, The Royal Family, The Matchmaker, Uncle Vanya, The Learned Ladies, Good, Twelfth Night, A flower Thy Thing Happened on the Way to the Forum, Flowers, A Life of the Mind, and The Floating Light Bulb. She is the resident costume designer at Teatro Zinzanni and has designed the Brian Boitano Skating Spectacular for eight years. She has also designed for the San Francisco Shakespeare Festival, Eureka Theatre Company, Shakespeare Santa Cruz, the Llampjghters, San Jose Repertory Theatre, Magic Theatre, the Picke Family Circus, Classic Stage Company, Theater of Yugen, and the Rivera and Desert Inn hotels in Las Vegas. From 1997 to 1984 she worked for Angels of Light, a troupe that specializes in cabaret theater, and in 1995 she designed a circus that traveled to Moscow and Japan. Bauer has won several Bay Area Theatre Critics’ Circle Awards.

ALEXANDER V. NICHOLS’ (Lighting Designer) design works span from lighting and projections to scenery and costumes for dance, theater, opera, and and art installations. His designs have been set on the stages of such companies as Berkeley Repertory Theatre, Arena Stage, the Alley Theatre, the Oregon Shakespeare Festival, The Huntington Theatre Company, California Shakespeare Theater, the National Theatre of Taiwan, San Francisco Ballet, Boston Ballet, Alvin Alley American Dance Theatre, ODC/55, Hubbard Street Dance, and the Royal Winnipeg Ballet and have supported the work of the Kronos Quartet, the Paul Dresher Ensemble, and Rinde Eckert. Nichols has served as resident designer for the Margaret Jenkins Dance Company, Pennsylvania Ballet, and Hartford Ballet and as lighting designer for American Ballet Theatre. Other dance credits include designs for choreographers Christopher d’Amboise, Arnie Carbon, Val Canipari, Sogias, Sturges, Bill T. Jones, Jean Grand Maire, Mark Morris, Mikko Ninninen, Kevin O’Day, Kirk Peterson, Stephen Petronio, Dwight Rhoden, Michael Smuin, and Brenda Way. Other projects include the exterior lighting of the Sentinel Building, Francis Ford Coppola’s historic headquarters in San Francisco, and structural and lighting design for the traveling art installation Circle of Memory.

DARREN L WEST’ (Sound Designer) is the sound designer and a company member with Anne Bogart’s SITI Company. His work for dance and theater has been heard to more than 400 productions all over Manhattan on Broadway and off, as well as nationally and internationally. Numerous nominations and accolades for sound design include the 2006 Lortel Award, the 2004 and 2005 Henry Hewes Design Awards, the Princeton Prize Award, the Village Voice OBIE Award, and the Entertainment Design magazine EDDY Award. West is the former resident sound designer for Actors Theatre of Louisville. His directing credits include Kid Simple for the 2004 Humana Festival of New American Plays, Big Love for Austin’s Rude Mechanics (Austin Critics’ Table Award for Best Director), the national tour of STITI’s War of the Worlds Radio Play, and Radio Murders.

MICHAEL PALLER (Dramaturg) began his professional career as literary manager at Center Repertory Theatre (Cleveland), then worked as a play reader and script consultant for Manhattan Theatre Club, and has since been a dramaturg for George Street Playhouse, the Berkshire Theatre Festival, Barrington Stage Company, Long Wharf Theatre, Roundabout Theatre Company, and others. He dramaturged the Russian premiere of Tennessee Williams’s Small Craft Warnings at the Sovremennik Theatre in Moscow. Paller is the author of Gentlemens Callers: Tennessee Williams, Homosexuality, and Mid-Twentieth-Century Drama (Palgrave Macmillan, 2005) and Tennessee Williams in Context (Smith & Kraus, 2009), and has written theater and book reviews for the Washington Post, Village Voice, Newday, and Mirabella magazine. Before his arrival at A.C.T. in 2005, he taught at Columbia University and the State University of New York at Purchase.

MERYL LIND SHAW (Casting Director) joined the A.C.T. artistic staff as casting director in 1993. She has cast roles for the Huntington Theatre Company, Arizona Theatre Company, the San Francisco Symphony and Opera, and the San Francisco productions of White Christmas, Jersey, and Piafus at the landfill Agillis, 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.

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CIRCLE ADRIT. Other theater credits include "Our Country’s Good" (Broadway), "A Light Shining in Buckinghamshire" (New York Theatre Workshop), As You Like It (Public Theater), Much Ado about Nothing (Alliance Theatre), The Screw (Guthrie Theater), The Learned Ladies (Williamstown Theatre Festival), King Lear (Whole Theater), The Queen and the Rebus (Center Stage), and The Beauts’ Stratagem (Berkeley Repertory Theatre). Screen credits include Peter Sellers’ The Cabinet of Dr. Dolittle, The Beverly Hillbillies, Dead Gull, Crime Story, and Internal Affairs. Wallace is a Fox Fellow and a graduate of the Yale School of Drama.

JUD WILLLORD* (Gepp) is an A.C.T. associate artist and som acting company member, who has appeared at A.C.T. in The Imaginary Invalid, Happy End, The Revolt, or, The Fall of the City, and six seasons of A Christmas Carol. Other theater credits include Mark Jackson’s American Beowulf with Z Plays and Excite Theatre Company; The Imaginary Invalid at The People’s Light Theatre; A Christmas Carol; The Life and Adventures of Nicholas Nickleby, and Trinculo in The Tempest at California Shakespeare Theatre; Sergius in Arni and the Man at Chautauqua Theatre; and Rufus O’Dowd in Satirico: The Musical. Film credits include Wrong Time, Ride with Ollympia Dukakis and The Trigger, directed by David Arquette. He received his B.F.A. in theater from the University of Evansville and his M.F.A. in acting from the A.C.T. Master of Fine Arts Program.

ALISTAIR BEATON (Translator and Adapter) is a leading satirical writer in British television, radio, theater, and literature. His work for the stage includes King of Hearts, Follow My Leader, and Foodglad, a West End hit that received the Evening Standard Award for Best Comedy and an Olivier Award nomination and has since been staged in many countries around the world. As a cowriter with Ned Sherrin, he also won an Olivier Award for The Ratpacker. Beaton’s translations and adaptations for the theatre include Gogol’s The Nose and The Government Inspector, and Wilde’s The Arsenic, Oudshoorn’s Le Livre Parisienne, and Strass’s Die Fliegenmacher. Other writing includes the films A Very Social Secretary and The Trial of Tim Blair for Britain’s Channel 4 and the books The Thatcher Papers, Drop the Dead Donkey 2000, and A Planet for the President, or a satirical novel. One of the cofounders of the BBC sketch comedy show Not the Nine O’Clock News, he also wrote for the British comedy series Down carnally Mobile and Spitting Image. Also a respected broadcaster, Beaton has frequently presented programs on BBC Radio 4. He was educated at the Universities of Glasgow, Edinburgh, Bochum, and Moscow, graduating from Edinburgh with First Class Honours in Russian and German.

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

BEAVER BAUER (*Costume Designer) has designed costumes for A.C.T. productions of The Imaginary Invalid, The Revolt, or, Who is He?*, The Gambler, A Mother, Waiting for Godot, Black Hole, The Board of Aces, The Minstrelboy, Edward II, Tariff, Insurrection: Holding History, The Royal Family, The Matchmaker, Uncle Vanya, The Learned Ladies, Good, Twelfth Night, A Christmas Carol, and A Year at the Forum. She also collaborated with her husband, John C. Eads, on the design of the Bardo Museum in Copenhagen and the Minneapolis Sculpture Crew. Prior to her work in the theatre, Bauer taught design and costume for American Ballet Theatre. Other dance credits include designs for choreographers Christopher d’Arbo, Amos Cornish, Val Canipari, Songs for Darnel, Bill T. Jones, Jean Grand Maitre, Mark Morris, Mikko Ninninen, Kevin O’Day, Kirk Petherson, Stephen Petronio, Dwight Rhoden, Michael Smuin, and Brenda Way. Other projects include the exterior lighting of the Stonewall Building, Ford Cooper’s historic headquarters in San Francisco, and structural and lighting design for the traveling art installation Circle of Memory.

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*Member of Actors’ Equity Association, the Union of professional actors and stage managers in the United States.

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in theaters throughout the Bay Area, including A.C.T.'s Credited and Bon Appetit! She was resident stage manager at Berkeley Repertory Theatre for twelve years and production stage manager at the Berkeley Shakespeare Festival for three seasons. She has served on the Bay Area advisory committee of Actors' Equity Association, the negotiating committee for the LORT contract (1992 and 1993), and the board of trustees of the California Shakespeare Festival.

JOSEPH SMILOK (Stage Manager) returns to the Bay Area, where he stage-managed The Circle and The Revival at A.C.T. He formerly served as resident stage manager at Berkeley Repertory Theatre (favored productions include Heather MacDonald's An Almost Holy Picture and Mary Zimmerman's Journey to the West, production manager for Aurora Theatre Company, and production stage manager for the California Shakespeare Festival. For eight years, Smilok worked at Seattle Repertory Theatre, where he was the production stage manager, staff producer, and associate artistic director for Sharon Ott. He was also the stage manager for the regional theater tour of Anna Deavere Smith's Twilight Los Angeles, 1992 and for the Institute on the Arts and Civic Dialogue at Harvard University.

DANIELLE CALLAGHAN (Assistant Stage Manager) was most recently the assistant stage manager on Speed-the-Plow and production assistant on Scrooge Todd. Last season, she was the A.C.T. stage management intern for Death in Venice, A Christmas Carol, Blackbird, and The Imaginary Invalid. Previous credits include The Caucasian Chalk Circle, On the Born, and The Cider House Rules for the A.C.T. Master of Fine Arts Program; Cosi fan tutte and Lorna, Child of the Moon with the UCLA Department of Music; My Buddy Bill and All My Son with the Geffen Playhouse; and four seasons with San Francisco Opera's Merola Program.

BURT AND DEESEE McMURTRY (Executive Producer) married soon after graduating from Rice University in Houston and have lived on the peninsula most of the 51 years since. They also recently produced A.C.T.'s productions of Happy End and The Imaginary Invalid. Both Burt and Dee Dee feel that the theater is an important asset to the people of the Bay Area and are pleased to support it. Dee Dee has played a pivotal role not only as a trustee of A.C.T., but also as co-chair (with Francis Patrick) of the Producers Circle, ensuring that A.C.T. has the funds needed to produce inspiring work onstage each year. An electrical engineer by training and a venture capitalist, Burt lent his time as a member of the planning committee for The Next Generation Campaign and currently serves as the chair of the board of trustees of Stanford University.

MRS. ALBERT (BETTE) MOORMAN (Executive Producer) is an avid theatergoer whose late husband served as a trustee of A.C.T. for more than 20 years, including a term as vice president. The balcony level of the American Conservatory Theater is named in honor of the Moormans to recognize their generous support of the capital campaign to rebuild the theater after its destruction in the 1989 Loma Prieta earthquake. Originally from Minnesota, Bette has lived in Atherton, California, for the last 25 years. She is a strong advocate for A.C.T.'s core acting company and chose to produce The Government Inspector to honor the revered company members who are featured in this fabulous ensemble comedy.
Who’s Who

in theaters throughout the Bay Area, including A.C.T.’s Creators and Bon Appetit! She was resident stage manager at Berkeley Repertory Theatre for twelve years and production stage manager at the Berkeley Shakespeare Festival for three seasons. She has served on the Bay Area advisory committee of Actors’ Equity Association, the negotiating committee for the LORT contract (1992 and 1993), and the board of trustees of the California Shakespeare Festival.

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DANIELLE CALLAGHAN* (Assistant Stage Manager) was most recently the assistant stage manager on Speed-the-Plow and production assistant on Scavenger Todd. Last season, she was the A.C.T. stage management intern for Death in Venice, A Christmas Carol, Blackbird, and The Imaginary Invalid. Previous credits include The Caucasian Chalk Circle, On the Born, and The Cider House Rules for the A.C.T. Master of Fine Arts Program; Cosi fan tutte and Lucia, Child of the Moon with the UCLA Department of Music;

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A.C.T. Profiles

CAREY PERLOFF (Artistic Director) is celebrating her 16th season as artistic director of A.C.T., where she most recently directed acclaimed productions of Philipp KeanGottanda’s After the War (an A.C.T. commission premiered in March), Tom Stoppard’s Travesties, Berroli’s Theatr’s Happy End (including a critically-acclaimed cast album recording), and A Christmas Carol (a new adaptation by Perlloff with dramaturg Paul Walsh). Known for directing innovative productions of classics and championing new writing for the theater, Perlloff has directed for A.C.T. the American premieres of Stoppard’s The Invention of Love and Indian Ink and Pinter’s Celebration and The Room, a C.T.-commissioned translation of Hana & The Moon, The Apple, Ennui, Evie, Mary Stewart, Uncle Vanya, and A Mother (based on Gorky’s Vera Zheleznova). David Mamet’s new adaptation for A.C.T. of Groucho-Garber’s The Hasty Inheritance, the world premiere of Leslie Ayrizan’s Singer’s Boys and major revivals of A Doll’s House, Waiting for Godot, The Three Stooges, The Threepenny Opera, Old Times, The Ros Tinca, Antigone, Creditor, Home, The Tempest, and Stoppard’s The Real Thing, Night and Day, and Andalucia. Her production of Michel Klop’s Hula’s expanded on A.C.T.’s second space (Zeum) with Lauren Pih Producing, traveled to Washington, D.C.’s Studio Theatre and then to New York’s 59E59 Theatre in 2005. Perlloff’s work at A.C.T. also includes the world premieres of Marc Blitzstein’s No for an Answer, David Lang/Mark Volman’s The Difficulty of Crossing a Field, and the West Coast premieres of her own play The Culture of Hula (a finalist for the Susan Smith Blackburn Award). Her play Luminosity During was developed under a grant from The Ensemble Studio Theatre/Alfred P. Sloan Foundation Science & Technology Project, is world-shopped in the summer of 2004 at New York Stage & Film, premiered in New York in April 2005 at the Ensemble Studio Theatre, was revived at the New York Theatre Festival, and is at A.C.T.’s Noe Valley Theatre last December, and is published by Dramaturgic Play Service. Her new play Waiting for the Flood was directed by Judi Early at part of A.C.T.’s First Look Festival in January and worldshopped at Roundabout Theatre Company this spring; her latest play, Higher, was developed at New York Stage & Film in June. Perlloff has also collaborated as a director with many notable contemporary writers, most recently Philipp KeanGottanda, on his new play After the War at the Sundance Institute in 2004; Robert O’Hara, on shakedown for the 2005 O’Neill Playwrights Conference; and Irish playwright Lucy Caldwell, on Guardian, for the 2007 O’Neill conference.

Before joining A.C.T., Perlloff was artistic director of Classic Stage Company in New York, where she directed the world premiere of Ezra Pound’s Eldhma, the American premiere of Pinter’s Mountain Language and The Birthday Party, and many classic works. Under Perlloff’s leadership, Classic Stage won numerous OBIE Awards for acting, directing, and design, as well as the 1998 OBIE for artistic excellence. In 1993, she directed the world premiere of Steve Reich and Beryl Korot’s open The Cage at the Vienna Festival and Brooklyn Academy of Music. A recipient of France’s Chevalier de l’Ordre des Arts et des Lois and the National Corporate Theatre Fund’s 2007 Artistic Achievement Award, Perlloff received a B.A. Phi Beta Kappa in classics and comparative literature from Stanford University and was a Fulbright Fellow at Oxford. She was on the faculty of the Tisch School of the Arts at New York University for six 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 KITCHEN (Executive Director), now in her 12th season with A.C.T., has strengthened the organization’s infrastructure and oversaw the company’s expansion to include the development and performance of new work and the addition of a third year to A.C.T.’s acclaimed Master of Fine Arts Program. Her decision to undertake an M.B.A. degree from the Richard Ivey School of Business at The University of Western Ontario followed a 15-year career in stage, TV, and film, and production management ranging across Canada, the United States, and the United Kingdom. Credits include the Stratford Festival, A.C.T. and The New Stage Company, Charlotte Festival, New Brunswick, New Play Centre, Vancouver, and Neptune Theatre in Halifax. As general manager of The Citadel Theatre, Kitchen managed a five-theater performing arts complex and school that annually produced 16 productions, an International Children’s Festival, and a Teen Festival. As a member of the executive committee of the Edmonton Performing Arts Consortium, Kitchen authored the benchmark study Economic Impact of the Nonprofit Arts in Edmonton, an active community member, Kitchen serves on the board and executive committee of the Commonwealth Club of California, as well as on the board of the National Corporate Theatre Fund in New York. She is a past member of the San Francisco Leadership Board of the American Red Cross, the board of Big Brothers/Big Sisters, San Francisco and the Peninsula, and the Submarine Army Auxiliary in1964 and has served three terms on the executive of the League of Resident Theaters. She has also participated on peer review panels for Theatre Communications Group, Canada Council of the Arts, and Verba magazine’s Business and the Arts Awards. The San Francisco Business Times named Kitchen one of the most influential women in business in the Bay Area for the past few years.

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

JAMES HAIRE (Producing Director) began his career on Broadway with Eva Le Gallienne’s National Repertory Theatre as an actor and stage manager. He also stage-managed the Broadway productions of Abad Miss Souther Drive and a Little Gorgie (a musical by Claude Brier) in Canada, as well as the national tour of Woody Allen’s Don’t Drink the Water. Off Broadway he produced Eternally Little Eaton (directed by Marshall W. Mason) and Shams’ Arms and the Man. Haire joined A.C.T. in 1971. He and his department were awarded Theatre Credits 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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(Conservatory Director) oversees the administration of the A.C.T. Conservatory’s Master of Fine Arts Program, Young Conservatory, Summer Training Congress, and Studio A.C.T., in addition to serving as the master acting teacher of the M.F.A. Program. Before joining A.C.T. in 1999, Smith served as director of the program in theater and dance at Princeton University, where she taught acting for six years. She has worked with people of all ages in venues around the country, including teaching in Hawaii and in Florence, Italy. Also a professional actress, she has performed in numerous off-off Broadway plays and at regional theaters, including A.C.T. In 2004 she toured London and Birmingham (U.K.) in Berkeley Repertory Theatre’s production of Continental Divide. Smith holds both a B.A. in English and theater from Yale College and an M.F.A. in acting from the Yale School of Drama.

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THE GALLERY
AT A.C.T.

Find yourself with some extra time before a performance or during intermission? Want to expose yourself to more fine art, but don’t make it to art galleries as often as you’d like? Now you need look no further than A.C.T. We invite you to visit the second floor of the theater (just outside the auditorium doors, along the north bank of windows, and by the elevators) to view original artwork by a diverse range of artists, presented in a series of rotating exhibits throughout the 2007–08 season.

PAINTINGS BY DEBORAH BARLOW

Formerly of the Bay Area, Barlow is now a Boston-based artist who has been featured in several previous gallery shows at A.C.T. She describes her work as closely aligned with nature. "What compels me most is the natural world at the edges. The extremes are most provocative to me—the emptiness of a desert expanse or the intricate layering of a microscopic world view. It's what isn't obvious that keeps me looking, and I look without any desire to mimic or reproduce those marginal worlds. My paintings are not objects as much as they are a record of how to search."

Barlow exhibits her work in galleries in the United States, Canada, and Europe. She represented the United States in the International Biennial of Contemporary Art in Florence, Italy, and was artist-in-residence at Anam Cara in County Cork, Ireland. In summer 2007 she was featured at the Chautauqua Institution in New York. She will be exhibiting at the Lyman-Ewer Gallery in Provincetown, Massachusetts, in July 2008.

Each artwork purchase benefits A.C.T. For more information about Deborah Barlow, please contact Kevin Simmers at 415.474.1066 / krncreativeworks@aol.com.

OZONE-BLUE SHIVER CONTINUED

He left untouched the social institutions. He neglected the questions of serfdom and the autocratic state, ludicrously claiming that both were perfectly acceptable so long as they were combined with Christian principles.

The very institutions that Gogol ridiculed in The Government Inspector he now claimed to be of divine origin. "God," he wrote, "had invisibly guided the hand of the czars."

All this, however, was Gogol's reinterpretation of the play as he became consumed with religious fervor. In his plea to Pushkin for a little inspiration, after all, Gogol said that he was itching to write a comedy—and this is exactly what he did. It is, for all of his later protestations, a comedy about greedy politicians scurrying for cover when they fear they've been caught out, about the pretensions of the crude, brutal, and heavy-handed to cultivation, civility, and sophistication. It's about the triumph of a wild, childlike imagination over cold, calculating cynicism—even as the owner of that imagination is never entirely aware of the chaos he creates in his wake.

It is also a comedy that, despite its reputation as a work of realistic satire, is perhaps the theater's greatest example of comic surrealism. In the world of this play, the fact that the court clerk's nanny once dropped him on his head is reason enough for his smelling of vodka for the rest of his life. It's a play in which a harmless nincompoop is taken as a powerful government official on no real evidence whatsoever. But then, Gogol was the author who peopled his Ukrainian Tales with demons, ghosts, and powerful wizards and who wrote a story in which a nose leaps off its own face and dashes about St. Petersburg in a uniform and carriage.

In his book on Gogol, Vladimir Nabokov captures better than anyone the specific world of The Government Inspector.

The play begins with a blinding flash of lightning and ends in a thunderclap. In fact it is wholly placed in the tense gap between the flash and the crash. There is no so-called “exposition." Thunderbolts do not lose time explaining meteorological conditions. The whole world is one ozone-blue shiver and we are in the middle of it.

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Directors Circle members make annual contributions of $1,000 to $9,999 to A.C.T. Their exceptional generosity supports production, programming, and instruction that is not covered by ticked sales and rental. Members enjoy a variety of benefits, including invitations to opening-night festivities, complimentary parking, access to the VIP ticket line to purchase or exchange premium tickets, and use of the VIP Lounge during performance intermissions. We are privileged to recognize these members' generosity during the January 1, 2007-January 31, 2008, period. For information about membership, please contact Liz Nijan at 415.439.2500 or lnijan@aact.org.

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Lauro and Gloria Crizzi
Peter Berman Fund
Mr. Casey Hendrix and Mr. Anthony Gaines
Mr. James Robinson and Mrs. Kathy Hoffman
Mrs. Margaret R. Parks
Mr. and Mrs. Morton Presskorn

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1099 Van Ness Avenue
San Francisco, CA 94109

Dianne Hope, Co-chair * Jonathan Kitchen, Co-chair

Directors Circle members make annual contributions of $1,000 to $9,999 to A.C.T. Their exceptional generosity supports production, programming, and instruction programs as well as ticket sales and rental. Members enjoy a variety of benefits, including invitations to opening night festivities, complimentary parking, access to the V.I.P. ticket line to purchase or exchange premium tickets, and use of the V.I.P. lounge during performance intermission. We are pleased to recognize these members generously during the January 1, 2007-January 31, 2008 period. For information on membership, please contact Liz Niles at 415.439.2400 or lniles@act.org.

Mr. Joel Krivicka
Richard and Paula Kul
Copeland Properties, Barbara and Chuck Luvanoni
Bruce and Nanci Marston
Ms. Paul Mariano and Mrs. Suzanne Chaplin
Mr. and Mrs. Robert McDermott
Mr. and Mrs. A.G. Mcllwain
Michele Bobitz Miller*
Bruce and Alcyna Mitchell
Lauro and Gloria Crizzi
Peter Berman Fund
Mr. Casey Hendrix and Mr. Anthony Gaines
Mr. James Robinson and Mrs. Kathy Hoffman
Mrs. Margaret R. Parks
Mr. and Mrs. Morton Presskorn
Annual Fund donors make annual contributions of $75–$1,499 in support of A.C.T.’s operations and programs. They receive a variety of benefits in thanks for their generous support, including invitations to special events, ticket and membership discounts, and opportunities to experience behind-the-scenes tours of the theatre. We are proud to recognize their generosity during the 2007–2008 season: Space Family is from San Francisco 80th Anniversary 2008, July 1–30, 2008, which we have generously supported the Annual Fund. For information about giving to the A.C.T. Annual Fund, please contact Paul Rowles at 415.433.2315 or paulrowles@act-sf.org.

**CARTOON**

**DIRECTIONS CIRCLE CONTINUED**

**ANNOUNCEMENTS**

**STOCKS AND BONDS**

**SUBSCRIPTIONS**

**MEMORIALS & TRIBUTE**

The following members of the A.C.T. community made gifts in memory and in honor of friends, colleagues and family members.

**DIRECTIONS CIRCLE CONTINUED**

**FOUNDBATIONS AND ENDOWMENTS**

The following foundations and government agencies provide vital support to A.C.T. For more information please contact Carol Eggen at 415.433.2469 or ceggen@act-sf.org.

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If you would like to contribute to the Annual Fund, please call Paul Rowden at 415-439-2315 or visit pac.org/annualfund.
SHOWCASEING THE A.C.T. MASTER OF FINE ARTS PROGRAM CLASS OF 2003

Over the past year, you may have seen members of this year's graduating M.F.A. Program class perform on the A.C.T. stage in The Rainmaker (Alex Mort), A Christmas Carol, and The Government Inspector (Rafael Alej, Alex Mort, Amanda Sykes, and Shannon Tang). You may also have caught them on the Zoom stage in last fall's productions of Candida and The Importance of Being Earnest or more recently in Orlander and The Wendy Play. As the Class of '08 Showcase, they will all perform together one last time in a diverse program of drama, comedy, and music chosen to highlight each graduate's individual talents. Following the San Francisco performance, the students will head to Los Angeles and New York to present their showcase to theater and film directors, agents, and casting directors.

While A.C.T. is able to provide some support for showcase expenses and makes arrangements on the students' behalf in each city, they rely on the generosity of friends, family, and colleagues to help defray the remaining costs (which include travel and accommodations). We welcome your help in launching the careers of these talented young artists.

To donate to the 2008 A.C.T. Master of Fine Arts Program Showcase Fund, please call Liv Nilsen at 415.434.2450, or go online at www.aact.org/showcase.
SHOWCASING THE
A.C.T. MASTER OF FINE ARTS PROGRAM
CLASS OF 2008

Over the past year, you may have seen members of this year's graduating M.F.A. Program class perform on the A.C.T. stage in The Rainmaker (Alex Mord), A Christmas Carol, and The Government Inspector (Balef Baker, Alex Mord, Amanda Sykes, and Shannon Tsang). You may also have caught them on the Zeum stage in last fall's productions of Candida and The Importance of Being Earnest or more recently in Orlandos and The Wendy Play. As the Class of '08 Showcase, they will all perform together one last time in a diverse program of drama, comedy, and music chosen to highlight each graduate's individual talents. Following the San Francisco performance, the students will head to Los Angeles and New York to present their showcase to theater and film directors, agents, and casting directors.

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To donate to the 2008 A.C.T. Master of Fine Arts Program Showcase Fund, please call Liv Nilsson at 415.439.2450, or go online at www.act-sf.org/showcase.
INTERACT

Free parties from in-depth discussions with the artists, A.C.T. offers events for all—at no additional cost.

KORET PROLOGUE
A conversation with the director before the preview performance

Tuesday, 4/3, 5:30–6:30 p.m.

KORET AUDIENCE EXCHANGES
Free post-performance discussions with the artists and/or A.C.T. staff members

Thursday, 4/5, 4/6, 4/16

THEATER ON THE COUCH
An exciting collaboration between A.C.T. and The San Francisco Center for Psychoanalysis. After the show, the panel will discuss the psychological aspects of the play and take questions from the audience in from of the Columbia Room.

Friday, 4/28

CURSE OF THE STARVING CLASS

A.C.T. Donor Events

DESIGN PRESENTATION
He will direct the opening night performance of "Curse of the Starving Class." Thursday, 4/15

DINNER
A dinner with the director before the opening night performance of "Curse of the Starving Class." Wednesday, 4/30, 5:30 p.m.

PROP AND SCENE SHOP TOUR
Take a tour of the prop shop and stage shop, where A.C.T. productions are built from the ground up. Thursday, 5/1

DESIGN PRESENTATION
He will direct the opening night performance of "Curtains." Monday, 5/13, 11 a.m.

DON'T FORGET....

DON'T FORGET THE FIRST LOOK NEW WORK READING SERIES
212 THEATRE, 11 A.M.

KORET VISITING ARTISTS SERIES
4/13

KORET VISITING ARTISTS SERIES
4/2, 4/3

A.C.T. STAFF

A.C.T. YOUNG CONSERVATORY PRESENTS: THE STANDING
A Celebration of the Music of John Williams written and directed by Craig Night

5/30–6/7, 8 P.M.

ARTISTIC
Mark Adams, Costume Designer
Robert J. Hays, Lighting Designer
Janet Klein, Sound Designer

Assistants
Mark St. Louis, Evans, Production Assistant
Blye Brown, Production Assistant

Directors
Jeff Boardley, Production Manager
Dale Dobies, Head of Music

Curtains and Stage

Chicago.

A.C.T. Donor Events

OPENING NIGHT DINNER
A dinner with the director before the opening night performance of "Curse of the Starving Class." Wednesday, 4/30, 5:30 p.m.

PROP AND SCENE SHOP TOUR
Take a tour of the prop shop and stage shop, where A.C.T. productions are built from the ground up. Thursday, 5/1

PLAN DESIGNER
He will direct the opening night performance of "Curtains." Monday, 5/13, 11 a.m.

TO CURE THE STARVING CLASS

A.C.T. YOUNG CONSERVATORY PRESENTS: THE STANDING
A Celebration of the Music of John Williams written and directed by Craig Night

5/30–6/7, 8 P.M.
A.C.T. Donor Events

**OPENING NIGHT DINNER**
A dinner with the director before the opening night performance of *Curse of the Starving Class*. Wednesday, 4/10, 5:30 p.m.

**PROP AND SCENE SHOP TOUR**
Take a tour of the prop shop and scene shop, where A.C.T. productions are built from the ground up. Thursday, 5/3.

**DESIGN PRESENTATION**
 Hear the director’s vision for the next season at the first meeting of the company. Monday, 3/12, 11 a.m.

**ILLUMINATE THE NIGHT**
Save the date for A.C.T.'s annual gala fundraising event, at the Bay Area’s PatriciaLights event space! A benefit and performance of support for A.C.T.’s acclaimed acting training and education programs, *illuminatetheNight* will unite the Bay Area’s community leaders, philanthropists, and businesses in celebration of the future of American theater. For information about sponsorship and table options, please call Carrie Spligat at 415.439.2605.

**PROPOSAL DEADLINE**
To support A.C.T. and receive invitations to Annual Fund, Directors Circle, and Producer Circle events, please contact Paul Ernst at pernest@act-sf.org by April 13, 2023.

Due to the spontaneous nature of live theater, all times are subject to change.
AMERICAN CONSERVATORY THEATER EXITS

For Your Information

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.aact.org.

Ticket Services Information
A.C.T. Ticket Services
Visit us at 405 Geary Street at Mason, next to the theater, one block west of Union Square. Hours are 12-8 p.m. Tuesday through Saturday, and 12-6 p.m. Sunday and Monday. During non-performance weeks, business hours are 12-6 p.m. daily. Call 415.749.2010 for more information. All sales are final, and there are no refunds. Only current subscribers enjoy performance presale privileges and last-minute ticket insurance. Subscriptions available by calling 415.749.2200. A.C.T. gift certificates can be purchased in any amount online, by phone or fax, or in person.

Discounts
Half-price tickets are sometimes available on the day of performance at TIX on Union Square. Half-price student and senior rush tickets are available at the A.C.T. Ticket Services office two hours before curtain. Matinee senior rush tickets are available at noon on the day of the performance for $12. All rush tickets are subject to availability. A.C.T. 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 10 or more, call Edward Bushworth at 415.420.2473.

At the Theater
A.C.T. is located at 405 Geary Street. The auditorium opens 30 minutes before curtain. Business and refreshments are available one hour prior to curtain. Photographs and recordings of A.C.T. performances are strictly forbidden. Restrooms are located in Fred's Columbia Room on the lower level, and the Skybar on the third level. Handicapped accommodations are available at the entrance to Fred's Columbia Room. The Skybar is not wheelchair accessible.

Wheelchair seating is available on all levels of the theater. Please call 415.749.2010 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 Theatres 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 Theatres, 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 Association Residency Program, administered by Theatre Communications Group and funded by the Pew Charitable Trusts.

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Bill Urban, Principal

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As an investor, Ron Conway looks for the most talented people with the greatest potential, and then secures the resources they need to flourish. That's why as a philanthropist, Ron is partnering with UCSF Medical Center. Together we're building a medical complex where scientific innovations are becoming lifesaving treatments faster. We're already the only nationally ranked top-ten hospital in the Bay Area, but our vision is to provide the best patient care available anywhere. To learn more, visit ucsfhealth.org/future. Together we are UCSF. Advancing Health Worldwide.

“INVEST IN THE RIGHT COMPANY, AND YOU SEE GOOD RETURNS. INVEST IN THE RIGHT MEDICINE, AND IT CHANGES THE WORLD.”

—Ron Conway, Silicon Valley angel investor, early Google backer, philanthropist

UCSF Medical Center

ucsfhealth.org/future