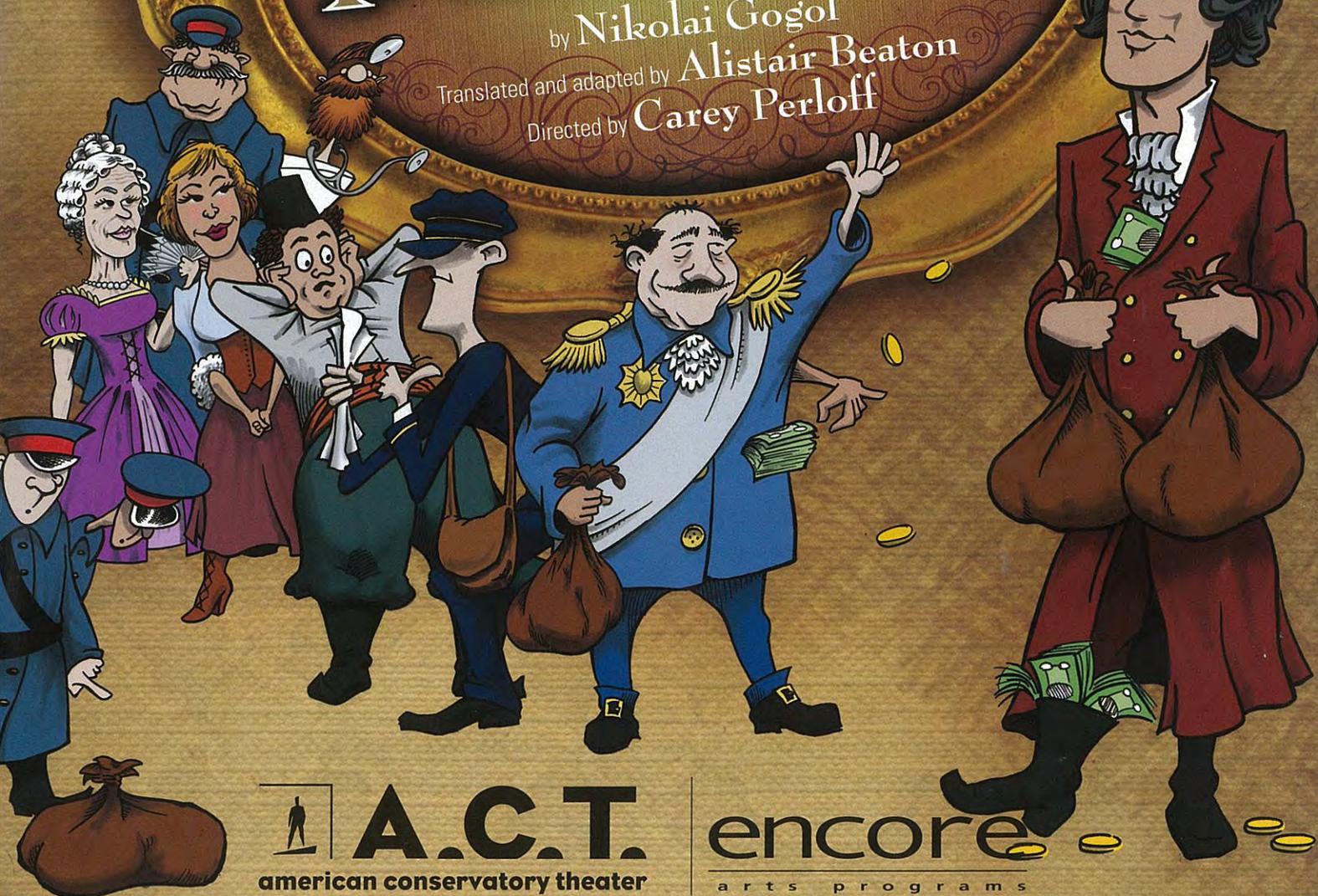


the GOVERNMENT INSPECTOR

by Nikolai Gogol

Translated and adapted by Alistair Beaton

Directed by Carey Perloff



 **A.C.T.**
american conservatory theater

encore
arts programs



**VOICE-ACTIVATED NAVIGATION. CAN GUIDE YOU TO A
FOUR-STAR RESTAURANT, OR A DOUBLE-DIAMOND RUN.**

*Car and Driver, May 2007. Zagat® Restaurant Ratings and Reviews. © 2007 Acura. Acura, MDX, Super Handling All-Wheel Drive and VTEC are trademarks of Honda Motor Co., Ltd.



The Acura MDX. In a world of choices, it can take you to virtually any of them with effortless style. Its available voice-activated navigation comes complete with luxuries like on-demand Zagat® reviews, while its class-leading 300-hp V-6 VTEC® engine and Super Handling All-Wheel Drive™ provide unrivalled performance. Little wonder *Car and Driver* magazine ranked the MDX number one in a luxury SUV comparison.* See it at acura.com or call 1-800-To-Acura. **Advancing possibilities.**



Foley & Lardner LLP
is Proud
to Support
Artistic Excellence
in the Bay Area



Foley & Lardner LLP is a highly regarded provider of comprehensive legal services, recognized for the integrity, insight, and innovation we provide to our clients. For further information, please contact Nancy J. Geenen in San Francisco at ngeenen@foley.com.

Foley.com

Boston • Brussels • Century City • Chicago • Detroit • Jacksonville
 Los Angeles • Madison • Miami • Milwaukee • New York • Orlando
 Sacramento • San Diego • San Diego/Del Mar • San Francisco
 Shanghai • Silicon Valley • Tallahassee • Tampa • Tokyo • Washington, D.C.
 ©2008 Foley & Lardner LLP

March/April 2008
 Volume 6, No. 6



Paul Heppner
 President & Publisher

Mike Hathaway
 Vice President

Terry Coe
 General Manager

Jeffrey Hirsch
 Editorial Director

Jody Chatalas
 Managing Editor, Arts Programs

Susan Peterson
 Managing Editor, Custom Publishing

Victoria Culver
 Art Director

Ana Alvira, Kristi Atwood,
 Robin Kessler, Barbara Levy
 Associate Designers

Bond Huberman
 Staff Writer

Candace Frankinburger
 Controller

Virginia Wright
 Systems Administrator

Deborah Greer
 Executive Assistant

Christina Buckman
 Administrative/Accounting Assistant

Advertising Sales

Susan Latta
 Northwest Sales Manager

Brenda Senderoff
 Market Development

Michael J. Fox, Gillian Grant-Martin, Crevin Ko,
 Rose Monahan, Lenore Waldron
 Account Executives

Denise Wong
 Sales Assistant

Jonathan Shipley
 Ad Services Coordinator

Regional Sales Representatives

Seattle/Tacoma
 Sherri Jarvey

San Francisco
 Janet Engelbrecht, Marilyn Kallins, Terri Reed

Los Angeles
 Southern California Magazine Group
 David Bronow, Susan Holloway



425 North 85th Street Seattle, Wa 98103

206.443.0445

adsales@encoremidiagroup.com

800.308.2898 x105

www.encoremidiagroup.com

Encore Arts Programs is published monthly by Encore Media Group to serve musical and theatrical events in Western Washington and the San Francisco Bay Area. All rights reserved. ©2008 Encore Media Group. Reproduction without written permission is prohibited.



Art Inspired 170TH THIRD

Two Bedroom Condominiums in the Heart of South Beach

- Deeded parking
- Located in the heart of South Beach
- Pool, spa, private theater, fitness center
- Spacious, well-appointed floor plans
- Artwork on, in and around

415.543.3901 • 170offthird.com

Sales Center Open 11:00am - 6:00pm daily
 177 Townsend St. (corner of 3rd & Townsend)



This offer is valid through 1/31/08 and only available on 2 and 2+ bedroom homes. The developer reserves the right to make modifications in materials, specifications, plans, pricing, various fees, designs, scheduling and delivery of the homes without prior notice. Exclusively represented by The Mark Company. ©2007 SPP 170 King L.L.C.

ABOUT A.C.T.



KEVIN BERNE

AMERICAN CONSERVATORY THEATER nurtures the art of live theater through dynamic productions, intensive actor training in its conservatory, and an ongoing dialogue with its community. Under the leadership of Artistic Director Carey Perloff and Executive Director Heather Kitchen, A.C.T. embraces its responsibility to conserve, renew, and reinvent its relationship to the rich theatrical traditions and literatures that are our collective legacy, while exploring new artistic forms and

new communities. A commitment to the highest standards informs every aspect of A.C.T.'s creative work.

Founded in 1965 by William Ball, A.C.T. opened its first San Francisco season at the Geary Theater in 1967. In the 1970s, A.C.T. solidified its national and international reputation, winning a Tony Award for outstanding theater performance and training in 1979. During the past four decades, more than 300 A.C.T. productions have been performed to a combined audience of seven million people; today, A.C.T.'s performance, education, and outreach programs annually reach more than 250,000 people in the San Francisco Bay Area. In 1996, A.C.T.'s efforts to develop creative talent for the theater were recognized with the prestigious Jujamcyn Theaters Award. In 2001, to celebrate A.C.T.'s 35th anniversary and Perloff's 10th season, A.C.T. created a new core company of actors, who have become instrumental in every aspect of its work.

Today A.C.T. is recognized nationally for its groundbreaking productions of classical works and bold explorations of contemporary playwrighting. Since the

reopening of the Geary Theater (now the American Conservatory Theater) in 1996, A.C.T. has enjoyed a remarkable period of audience expansion and financial stability. In 2001, A.C.T. began producing alternative work at Zeum Theater, which now serves as a venue for student productions and exciting new plays. The company continues to produce challenging theater in the rich context of symposia, audience discussions, and community interaction.

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



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

TRUSTEES OF THE AMERICAN CONSERVATORY THEATER FOUNDATION

Jack Cortis
Chair

Nancy Livingston
Vice Chair

Lawrence P. Varellas
Treasurer

Patrick S. Thompson
Secretary

Carolynn M. Atherton
Barbara Bass Bakar
Kenneth W. Berryman
Simon Blattner
Lesley Ann Clement
Richard T. Davis
Dagmar Dolby
Olympia Dukakis
Mortimer Fleishhacker
Marilee K. Gardner
Priscilla B. Geeslin
Scott J. Germer
Kaatri B. Grigg
Kent M. Harvey
Kirke M. Hasson
Dianne Hoge

Heather M. Kitchen
Jonathan S. Kitchen
Sue Yung Li
Christine Mattison
Deedee McMurtry
Mary S. Metz
Michele Miller
Carey Perloff
Toni Rembe
Sally Rosenblatt
Sandro Rossini
Rusty Rueff
Abby Schnair
Russ Selinger
Cheryl Sorokin
Diana L. Starcher

Steven L. Swig
Jeff Ubben
Barry Williams
Carlie Wilmans

Alan L. Stein
Chairman Emeritus

American Conservatory
Theater was founded in
1965 by William Ball.

Edward Hastings
Artistic Director 1986-92

A.C.T. Box Office
415.749.2ACT

A.C.T. Website
www.act-sf.org

© 2008 American
Conservatory Theater,
a nonprofit organization.
All rights reserved.

Elizabeth Brodersen,
Publications Editor
Margot Melcon,
Publications & Literary Associate

PLEASE JOIN US!

DEBRA McCLINTON



(L TO R) ALAN STEIN, ANNETTE BENING, AND NANCY LIVINGSTON

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*
Cabinet

Annette Bening

Chair, *The Next Generation Campaign*
Artistic Advisory Committee

NANCY LIVINGSTON

Nancy Livingston

Chair, *The Next Generation Campaign*
Committee



A.C.T. gratefully acknowledges the following donors to *The Next Generation Campaign*, whose gifts to A.C.T.'s endowment are already supporting the productions and programs we are enjoying this season. Space limitations prevent us from listing all those who have generously supported *The Next Generation Campaign*. For more information, contact Jamie Valle at 415.439.2464 or jvalle@act-sf.org.

\$2 MILLION & ABOVE

The William and Flora Hewlett Foundation
Burt and Deedee McMurtry
Bernard Osher Foundation

\$1 MILLION–\$1,999,999

James and Jean Douglas
Ruth and Alan L. Stein
Jeff and Laurie Ubben
Anonymous

\$500,000–\$999,999

Doris Duke Charitable Foundation
Frannie and Mort Fleishacker
Priscilla and Keith Geeslin
Mimi and Peter Haas Fund
Ms. Toni Rembe and
Mr. Arthur Rock
Patti and Rusty Rueff
Anonymous

\$250,000–\$499,999

Barbara and Gerson Bakar
S. H. Cowell Foundation
Ray and Dagmar Dolby Family Fund

Mr. and Mrs. William Draper III
Douglas W. and Kaatri Grigg
Jonathan S. Kitchen and
Nina Hatvany
Mr. and Mrs. Robert McGrath
Mr. and Mrs. John Osterweis
Ms. Carlie Wilmans

\$100,000–\$249,999

Kenneth and Leslie Berryman
Rena Bransten
Lesley Ann Clement and Doron Dreksler
Susan and Jack Cortis
Ms. Joan Danforth
Dana and Robert Emery

The Estate of Mary Gamburg
Ms. Marilee K. Gardner
Mr. and Mrs. Robert L. Green
Kirke and Nancy Sawyer Hasson
Dianne and Ron Hoge
Heather M. Kitchen
Fred M. Levin and Nancy Livingston,
The Shenson Foundation
Nion T. McEvoy
F. Eugene and Mary S. Metz
Byron R. Meyer
Mr. Steven C. Phillips and
Ms. Susan Sandler
Toby and Sally Rosenblatt
Gene and Abby Schnair
Rita Schreiber
Dr. Gideon and Cheryl Sorokin
Bert W. Steinberg
Roselyne C. Swig
Mr. and Mrs. Steven L. Swig

Mr. and Mrs. Paul L. Wattis III
Barry Lawson Williams and
Lalita Tademy

\$50,000–\$99,999

Cathy and Sandy Dean
Laura and John Fisher
Mr. and Mrs. Kent Harvey
Michael and Laura Lazarus
Philip Schlein
Bruce and Adrienne Mitchell
Mr. Russ Selinger

\$25,000–\$49,999

Teveia Rose Barnes and
Alan Sankin
Nancy and Joachim Bechtle
Kimberly and Simon Blattner
Jacqueline and Christian Erdman
Victoria and David Fleishacker
Fred and Nancy Fritsch

Marcia and Geoffrey Green
William E. Hawn
Jo and Jed Hurley
Betty Hoener
Claiborne S. Jones
Sue Yung Li and Dale Ikeda
The Marclad Foundation
The Marmor Foundation,
Drs. Michael and Jane Marmor
Christine and Stan Mattison
J. Sanford Miller
Carey Perloff and Anthony Giles
Pikake Foundation
Anne and Richard Riley
Drs. Caroline Emmett and
Russell E. Rydel
Dr. F. Stanley Seifried
Patrick S. Thompson
Larry and Robyn Varellas
Anonymous

FROM THE ARTISTIC DIRECTOR

KEVIN BERNE



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 often enough to make Gogol's world completely recognizable. In the insanely sycophantic 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 geese 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 Kott reminds us, "Prince Potemkin, who was a great opera-lover, ordered painted mansions, artificial orchards, and neat villages set up along the Dnepr 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 cock-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 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 revels 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.

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 Alistair 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,

A handwritten signature in black ink, appearing to read "Carey Perloff". The signature is stylized and fluid.

Carey Perloff
Artistic Director



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

presents

the
**GOVERNMENT
INSPECTOR**
3 ←

*by Nikolai Gogol (1836)
Translated and adapted by Alistair Beaton (2005)*

Directed by Carey Perloff

Scenery by Erik Flatmo
Costumes by Beaver Bauer
Lighting by Alexander V. Nichols
Sound Design by Darron L West
Movement Sequences by Julia Adam
Dramaturg Michael Paller
Casting by Meryl Lind Shaw
Assistant to the Director Lori Wolter

This production is made possible by

EXECUTIVE PRODUCERS

Burt and Deedee McMurtry
Mrs. Albert J. Moorman

PRODUCERS

Lloyd and Janet Cluff; Rose Hagan and Mark Lemley; Kent and Jeanne Harvey; Mr. Jonathan Kitchen and Ms. Nina Hatvany;
Tom Lockard and Alix Marduel; Marjorie and Joseph Perloff; Toby and Sally Rosenblatt; Dr. Gideon and Cheryl Sorokin;
Alan L. and Ruth Stein

ASSOCIATE PRODUCERS

Flo and John Bryan; Larry and Robyn Varellas



and donors to



Opening night hosted by Russian Standard Vodka and Scala's Bistro

THE CAST

(in order of speaking)

<i>The Mayor</i>	Graham Beckel
<i>Commissioner of Health</i>	Rod Gnapp
<i>Director of Education</i>	Delia MacDougall
<i>Magistrate</i>	Dan Hiatt
<i>The Doctor</i>	Stephen Barker Turner
<i>The Postmaster</i>	Anthony Fusco
<i>Bobchinsky</i>	Joan Mankin
<i>Dobchinsky</i>	Geoff Hoyle
<i>Constable</i>	Raife Baker [†]
<i>Superintendent</i>	Andrew Hurteau
<i>Avdotya</i>	Shannon Taing [†]
<i>Anna, Mayor's Wife</i>	Sharon Lockwood
<i>Marya, Mayor's Daughter</i>	Amanda Sykes [†]
<i>Osip</i>	Jud Williford
	Alex Morf [†] (matinees)
<i>Khlestakov</i>	Gregory Wallace
<i>Waiter</i>	Andrew Hurteau
<i>Mishka</i>	Raife Baker [†]
<i>Abdulin</i>	Alex Morf [†]
	Reed Martin (matinees)
<i>Shopkeepers</i>	Anthony Fusco, Rod Gnapp, Dan Hiatt, Stephen Barker Turner
<i>Women</i>	Geoff Hoyle, Delia MacDougall, Joan Mankin, Shannon Taing
<i>Ensemble</i>	Reed Martin, Anthony Nemirovsky

UNDERSTUDIES

<i>The Mayor</i>	Andrew Hurteau	
<i>Commissioner of Health, Superintendent, Avdotya, Mishka, Constable, Waiter</i>	Anthony Nemirovsky	
<i>Magistrate, The Doctor, The Postmaster, Bobchinsky, Abdulin, Shopkeepers</i>	Reed Martin	
<i>Director of Education, Marya</i>	Shannon Taing	
<i>Anna</i>	Delia MacDougall; <i>Osip</i>	Alex Morf
<i>Khlestakov</i>	Raife Baker; <i>Dobchinsky</i>	Anthony Fusco

STAGE MANAGEMENT STAFF

Joseph Smelser, *Stage Manager*
Danielle Callaghan, *Assistant Stage Manager*
Danielle Thomsen, *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.

The Government Inspector © 2005 Alistair Beaton.
Copyright Agent: Alan Brodie Representation Ltd.
Fairgate House, 78 New Oxford Street
London WC1A 1HB

[†]Member of the A.C.T. Master of Fine Arts Program Class of 2008



Childhood needs space.

W I L D E R

Orinda, California

A neighborhood in touch with nature. Coming soon. orindawilder.com 925-254-9900

IN THE MIDDLE OF AN OZONE-BLUE SHIVER

The Strange, Surreal Journey of Nikolai Gogol

BY MICHAEL PALLER

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 governor is an honest idiot, some hanky-panky 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 censors, 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 treason here, and in Petersburg, their moustaches 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.



CZAR NICHOLAS I AND GRAND DUKE ALEXANDER IN ST. PETERSBURG, 1843, BY KARL KARLOVICH PIRATSKY

PETERHOF PALACE, PETRODVORETS, ST. PETERSBURG, RUSSIA/THE BRIDGEMAN ART LIBRARY

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

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 shout 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 to 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's* premiere, 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 see the play retrospectively, as Setchkarov says, as a didactic and moralistic work 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 a trivial career when there was the important work of moral reformation to be done in Russia. Although he was irked by the reception of the play as 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 Karlinsky 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.



A MUSICIAN ENTERTAINS A PROVINCIAL RUSSIAN FAMILY, c.1850.

in vaudeville. The characters, as one of Gogol's biographers, Vsevolod Setchkarev, 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, Setchkarev writes, tried to dazzle the audience with cheap effects. However, as sometimes happens, while the actors misunderstood the play and the production undermined the playwright's intentions at every turn, *The Government Inspector* was a complete success. The czar 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 czar. Some 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!”

A BRIEF BIOGRAPHY OF NIKOLAI GOGOL

NIKOLAI VASIL'EVICH GOGOL was born on March 19, 1809, in the small town of Sorochintsy 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 heaven and hell;



NIKOLAI GOGOL, 1841

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 Nezhin. 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 birdlike 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 Nezhin 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 August 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 impressed 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 crotchety old man or a female gossip, 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 or 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 constraints of his own poverty. 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 "Italiia" (Italy) in *Son of the Fatherland*, 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 Küchelgarten*; 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 distilling something essential about the Russian character. He became famous overnight, admired by such members of the Russian literary elite as Pushkin, Vasily Zhukovsky, Sergei Aksakov, and Vissarion Belinsky. In 1835, he published two new books: *Mirgorod*, four stories based on provincial Ukrainian life, and *Arabesques*, Petersburg essays and stories, including "Nevsky Prospect" and "The Diary of a Madman." 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, *Revizor*, 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

to be a realistic satire on governmental corruption, but the satire bit too deeply and, despite the czar's endorsement, the play was viciously attacked by the reactionary press and officialdom. Gogol, already broken in health, left Russia again, complaining that his work was universally misunderstood.

From 1836 to 1848 Gogol lived mainly abroad, spending most of his time in Rome. During this period he was at work on his masterpiece, the comic epic *Dead Souls*; the first part was published in 1842. A four-volume edition of his collected writings, which included previously unpublished stories such as "The Overcoat," also appeared that year. *Dead Souls* was hailed by democratic intellectuals as a masterpiece permeated with the spirit of their own liberal aspirations, and, after Pushkin's death, Gogol became the leading figure of Russian literature. Believing his God-given writing talent obligated him to dedicate his life to revealing to Russia the righteous way of living in an evil world, Gogol decided to continue *Dead Souls* as a *Divine Comedy*-like trilogy.

In 1847 he published an intended moral testament, *Selected Passages 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 Matvei Konstantinovsky, 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 two of *Dead Souls*, just ten days before his death on March 4, 1852. ■

THE RUSSIAN TABLE OF RANKS

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

—Osip, *The Government Inspector*

Osip is referring to the Table of Ranks (or *tchin*) 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 nonnobles—sons of secretaries and scribes, for example—through adroit maneuvering to achieve promotions 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 gentry status and of the 8th class hereditary gentry 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.

CLASS	CIVILIAN RANK	MILITARY RANK (LAND; NAVAL)
1	Chancellor	Field Marshal; Admiral of the Fleet
2	Actual Privy Councillor	General; Admiral (Class I and II)
3	Privy Councillor	Lieutenant-General; Vice-Admiral
4	Actual State Councillor	Major-General; Rear-Admiral
5	State Councillor	Brigadier; Commodore
6	Collegiate Councillor	Colonel; Captain
7	Aulic (Court) Councillor	Lieutenant-Colonel; Commander
8	Collegiate Assessor	Major; Lieutenant-Commander
9	Titular Councillor	Captain; Senior Lieutenant
10	Collegiate Secretary	Staff-Captain; Lieutenant
11	Naval Secretary	Lieutenant; —
12	Gubernia Secretary	Second-Lieutenant; Midshipman
13	Provincial Secretary	Ensign; —
	Senate Registrar	
	Synodal Registrar	
	Cabinet Registrar	
14	Collegiate Registrar	—; —

Source: Nikolai Vasilyevich Gogol, *Plays and Petersburg Tales: Petersburg Tales, Marriage, The Government Inspector*, translated and edited by Christopher English (London: Oxford Paperbacks, 1999).



JUN 5 – JULY 6

†
'TIS
PITY SHE'S A
WHORE

by

JOHN FORD

directed by

CAREY PERLOFF

music composed and performed by

BONFIRE MADIGAN SHIVE

"How could a work with language so nasty and sexual politics so sophisticated have been written almost four centuries ago?"

The New York Times

TICKETS FROM \$14

 **A.C.T.**
american conservatory theater
Carey Perloff, artistic director | Heather Kitchen, executive director

415 Geary Street
San Francisco

Groups of 15+, call 415.439.2473.

ACT-SF.ORG | 415.749.2ACT

APR 25 – MAY 25

SAM SHEPARD'S

★★ CURSE
OF ★★ THE
STARVING
CLASS ★★

Directed by

PETER DUBOIS

A DYSFUNCTIONAL
FAMILY CLASSIC



"Epic, unpredictable,
and detestably 'ironic'."

Village Voice

TICKETS FROM \$14

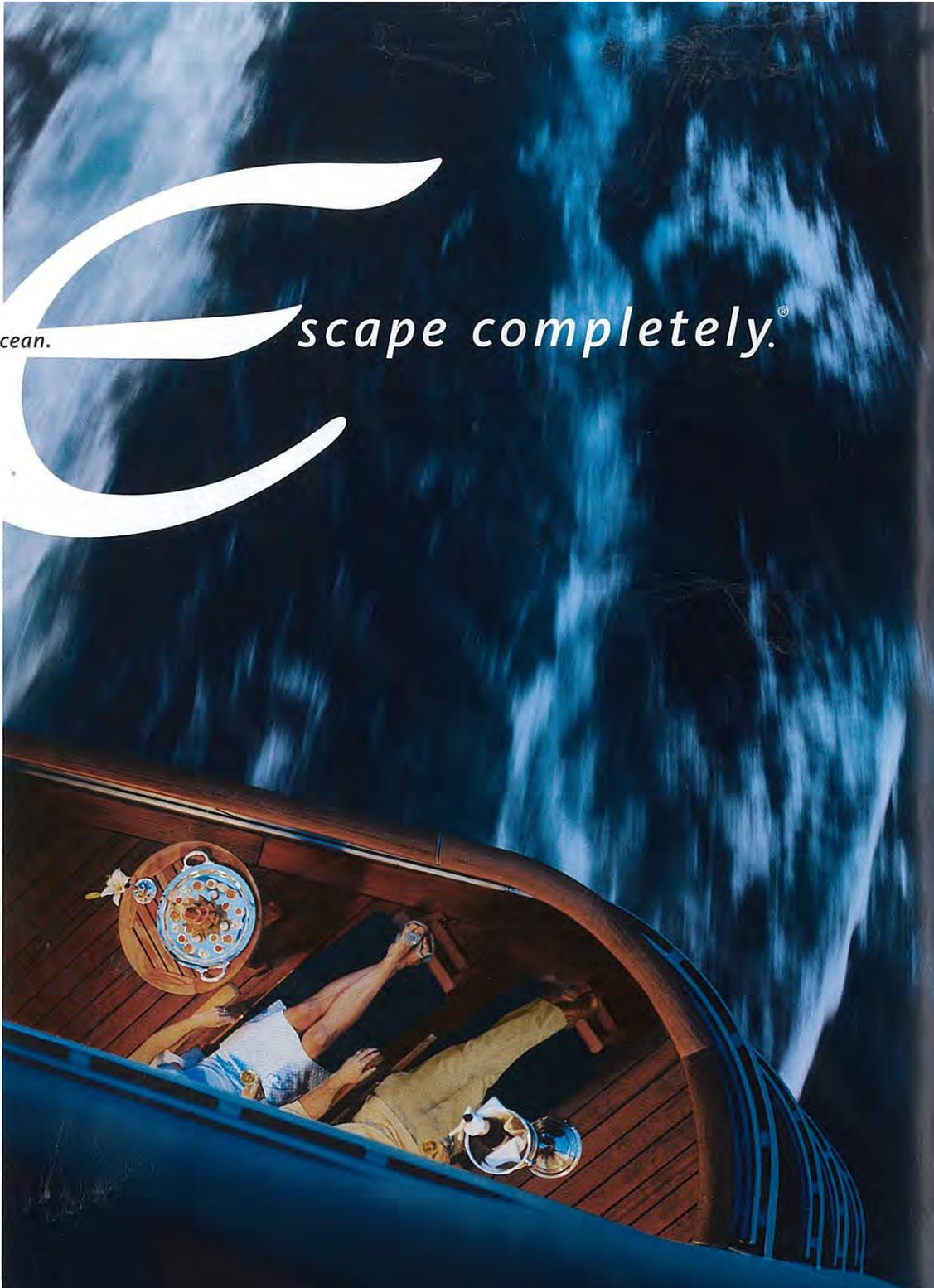
CURSE OF THE STARVING CLASS
SPONSORED BY



directors circle
whose members' collective contributions
make A.C.T.'s work possible

Trade your office for the ocean.

Escape completely.®



Lean back, take another sip of champagne and watch all your troubles disappear into an endless sea of blue. It's another perfect moment on Princess.® We take great care to make sure everything about your experience is magical. So you'll find intimate spaces that heighten your relaxation. A bounty of balconies for your own view of the world. And service that surprises and delights. Book your complete escape today.

Africa • Alaska • Asia • Australia • Caribbean • Europe • Greece
Hawaii • Panama Canal • Russia • South America • Tahiti



PRINCESS CRUISES
escape completely.®

See your travel agent Call 1.800.PRINCESS Visit princess.com

©2008 Princess Cruises. Ships of Bermudan registry.

WHO'S WHO IN *THE GOVERNMENT INSPECTOR*



RAIFE BAKER†
(*Constable, Mishka*) 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 Tom in *The Glass Menagerie* and Geronte in *The Reluctant Doctor*. 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 BECKEL* (*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 Trilogy* and was a member of the OBIE Award-winning cast of Christopher Durang's *The Marriage of Bette and Boo*, staged by the New York Public Theater. Film credits include *L.A. Confidential*, *Leaving Las Vegas*, *Brokeback Mountain*, *Northfork*, and *The Astronaut Farmer*. He made his film debut in *The Paper Chase*, directed by James Bridges.



ANTHONY FUSCO*
(*Postmaster*), an A.C.T. associate artist and core acting company member, has appeared at A.C.T. in *The*

Rainmaker, *The Imaginary Invalid*, *Hedda Gabler*, *Travesties*, *The Rivals*, *The Voyage Inheritance*, *The Gamester*, *A Mother*, *Les Liaisons Dangereuses*, *The Three Sisters*, *Night and Day*, *The Room and Celebration*, *Enrico IV*, *The Misanthrope*, *Edward II*, and *A Christmas Carol*. Other Bay Area credits include leading roles in *King Lear*, *The Tempest*, *The Importance of Being Earnest*, *Arms and the Man*, *A Midsummer Night's Dream*, and *The Skin of Our Teeth* for California Shakespeare Theater; *My Old Lady* at Marin Theatre Company; and Traveling Jewish Theatre's production of *The Chosen*. On Broadway, he was in Tom Stoppard's *The Real Thing* and *The Real Inspector Hound*. Fusco's many off-Broadway credits include *The Holy Terror*, *Cantorial*, *Danton's Death*, and *A Life in the Theatre*. He is a graduate of The Juilliard School.



ROD GNAPP*
(*Commissioner of Health*) is a graduate of the A.C.T. Advanced Training Program and a long-time 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 *Frozen*, 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 Conflotion*. He can be seen at A.C.T. later this season in Sam Shepard's *Curse of the Starving Class*.

*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 2008 and an Equity Professional Theater Intern.



DAN HIATT*
(*Magistrate*) has been seen at A.C.T. as Bob Acres in *The Rivals*, Rosencrantz in *Rosencrantz and Guildenstern Are*

Dead, Cornelius Hackl in *The Matchmaker*, Yepikhodov in *The Cherry Orchard*, Roderigo in *Othello*, Mell in *The Play's the Thing*, and Smith in *The Threepenny Opera*. Other Bay Area credits include *Dinner with Friends* and *Menocchio* at Berkeley Repertory Theatre; *The Life and Times of Nicholas Nickleby* and many others at California Shakespeare Theater; *This Wonderful Life*, *The Immigrant*, and *A Flea in Her Ear* at San Jose Repertory Theatre; *Spinning into Butter* at TheatreWorks; *Picasso at the Lapin Agile* at Theatre on the Square; *Noises Off* at Marine's Memorial Theatre; and *The Real Thing* and *Lifex3* 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*
(*Dobchinsky*) appeared at A.C.T. in *Travesties*, *Juno and the Paycock*, *The Pope and the Witch*, *Travels 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 clowned with San Francisco's Pickle Family Circus, Cirque du Soleil, and Circus Flora. He wrote and performed the award-winning solo shows *Boomer!* and *Feast of Fools* and later created *The Convict's Return*, *Geni(us)*, and *The First*

WWW.VISITHALFMOONBAY.ORG



DISCOVER EVERYTHING CALIFORNIA HAS TO OFFER — ALL IN ONE CHARMING SEASIDE VILLAGE, JUST 30 MINUTES FROM SAN FRANCISCO

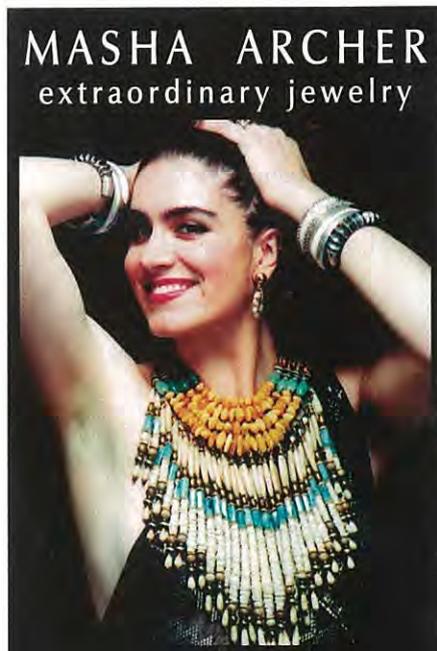
Beaches • Giant Redwoods
Mountains • Surfing • Hiking
Biking • Sport Fishing
Whale Watching • Galleries
Horseback Riding • Eco-Tourism
World-Class Golf • Antiquing
Boutiques • Dining Scene
Wine Tasting • Tide Pooling
Bird Watching • Spas
Lovely Inns • Luxury Resorts
Affordable Comfy Lodges & Motels



Michael A. Wong

HALF MOON BAY CALIFORNIA

MASHA ARCHER
extraordinary jewelry



Available at Saks Fifth Avenue stores nationwide

- Museum Store, San Jose Museum of Art
- Oakland Museum of California
- Seaside Gems, Pacifica
- Objects Gallery, Montecito
- Craft and Folk Art Museum, Los Angeles
- Facets Gallery, Pasadena
- Object Design Gallery, Vancouver
- Glass Symphony, Bend Oregon

masha archer design studio • san francisco
415.861.8157 • www.masha.org

Who's Who

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



ANDREW HURTEAU*
(*Superintendent, Waiter*) was last seen at A.C.T. in Richard E. T. White's production of *Hedda Gabler*, in which he

understudied and performed the role of Jorgen Tesman. Most recently, he was seen at Center REperty Theatre as Richard Nixon in Michael Butler's production of *Nixon's 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 Damashek. At California Shakespeare Theater, Hurteau has appeared as the Duke of Albany in *King Lear*, Lord Stanley in *Richard III*, and Charles Cheeryble 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 *Nero: Another Golden Rome*, *The Rules of Charity*, *Shroedinger's Girlfriend*, *Summertime*, and *Brontë*. 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 2008 and an Equity Professional Theater Intern.



SHARON LOCKWOOD*
(*Anna*) has appeared at A.C.T. in *Hedda Gabler*, *A Christmas Carol* (2005–07), *The Rose Tattoo*, *Juno and the Paycock*, *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's Zorro 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 *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 Theater, San Jose Repertory Theatre, Pacific Alliance Stage Company, and California Shakespeare Theater. She was also a longtime member of the San Francisco Mime Troupe. Film and television work includes *Mrs. Doubtfire*, *Midnight Caller*, *Vonnegut Stories*, and *The Long Road Home*.



DELIA MACDOUGALL*
(*Director of Education*) has been seen at A.C.T. in the world premiere of Philip Kan Gotanda'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 INTIMAN Theatre, Pittsburgh Public Theater, the Alley Theatre, San Diego Repertory Theatre, and La MaMa E.T.C. MacDougall is an actor, director, and company member with Word for Word and an actor and director with Campo Santo.



JOAN MANKIN* (*Bobchinsky*) has been seen at A.C.T. in *Travesties, The Gamester, The Three Sisters,* and *Dinner at Eight.* She played Anne in the Robert

Wilson/Tom Waits collaboration *The Black Rider* at the Ahmanson Theater 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 Theater, 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 *Bee Season, Made in America,* and *Desert Hearts.* 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 Reduced Shakespeare Company, where he

cocreated and performed in the 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 Seattle Repertory Theatre, The Old Globe, McCarter Theatre, La Jolla Playhouse, the American Repertory Theatre, Lincoln Center Theater, 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 Week Reduced,* a television pilot for TBS.



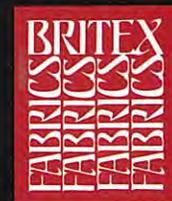
ALEX MORF† (*Abdulin*) most recently appeared at A.C.T. as Jimmy Curry in *The Rainmaker* and in *A Christmas Carol.* He spent two seasons

with the Chautauqua Theater Company, where his credits include *The Cherry Orchard* and *The Just* (both directed by Ethan McSweeney), *Twelfth Night,* and *Much Ado about Nothing.* Before joining the A.C.T. Master of Fine Arts Program, he worked in Minneapolis with the



Create

WITH
BRITEX FABRICS



146 GEARY STREET

JUST OFF UNION SQUARE

SAN FRANCISCO

WWW.BRITEXFABRICS.COM

415.392.2910

WHO'S WHO

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 *Telephus*, and Valère in *The Reluctant Doctor*. Upcoming projects include *Pericles* and *Twelfth 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 Sadler Award.



ANTHONY NEMIROVSKY*

(*Ensemble*) has performed in productions throughout the Bay Area, including *The Life and Adventures*

of *Nicholas Nickleby* (Ned Cheeryble/Young Wackford) and *The Tempest* (Boatswain) with California Shakespeare Theater, *Picasso at the Lapin Agile* (Sagot) and *Laughter on the 23rd Floor* (Val) with Center REPeritory Company and *A Christmas Carol* (Bob Cratchit) with Napa Valley Repertory Theatre. 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 Funny But Mean.



AMANDA SYKES† (*Marya*) has appeared at A.C.T. as Belle in *A Christmas Carol* and in A.C.T. Master of Fine Arts Program productions as Lady

Bracknell in *The Importance of Being Earnest*, Betsey Trotwood 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 Pecan Trees*. Favorite past productions include *Three Sisters* (Natasha), *A Bright Room Called Day* (Zillah), *Twelfth Night* (Olivia), and *Blue Window* (Boo). In 2007, she was awarded the Shenson 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 TAING† (*Avdotya*)

has appeared in A.C.T. Master of Fine Arts Program productions of *Candida* (title role), *The Glass Menagerie*

(Amanda Wingfield), *Cassandra* (Ilione), *George Dandin* (Claudine), and *A Midsummer Night's Dream* (Hermia). Other favorite credits include *The Marriage of Bette and Boo* (Margaret) and *Melancholy 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 McKibben scholarship.



STEPHEN BARKER TURNER* (*Doctor*)

has appeared in A.C.T. productions of *The Rainmaker*, *Hedda Gabler*, and *Luminescence Dating*.

Other Bay Area credits include *Cymbeline* (Dean Goodman Choice Award), the title role of *The Life and Adventures of Nicholas Nickleby*, and *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 Evildoers* at Yale Repertory Theatre in January. Turner's film and television credits include *Lilly, Satellite* (2005 Tribeca Film Festival), *The Warrior Class*, *The Disappearance of Andy Waxman*, *Cosmopolitan* (PBS), *Blair Witch 2*, *Machiavelli Rises*, *We Pedal Uphill*, *Hack*, *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.



GREGORY WALLACE*

(*Khlestakov*), 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 Misanthrope*, *Edward II*, *A Christmas Carol*, *Tartuffe*, *Insurrection: Holding History*, and *Angels in America* (Bay Area Theatre Critics'

*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 2008 and an Equity Professional Theater Intern.

Quintessential Hillsborough

FLORIBUNDA AVENUE



2.5+/- ACRES



15,000+/- SQ. FT. MAIN HOME



GOLF COURSE VIEWS



GUEST HOUSE



POOL HOUSE



CARETAKER QUARTERS

OFFERED AT \$18,800,000

ANNE RILEY



REPRESENTING HILLSBOROUGH'S FINEST ESTATES

650.931.2020 • ARILEY@APR.COM

HILLSBOROUGHSFINESTESTATES.COM

ALAIN PINEL
REALTORS

WHO'S WHO

Circle Award). Other theater credits include *Our Country's Good* (Broadway), *A Light Shining in Buckinghamshire* (New York Theatre Workshop), *As You Like It* (Public Theater), *Much Ado about Nothing* (Alliance Theatre), *The Screens* (Guthrie Theater), *The Learned Ladies* (Williamstown Theatre Festival), *King Lear* (Whole Theater), *The Queen and the Rebels* (Center Stage), and *The Beaux' Stratagem* (Berkeley Repertory Theatre). Screen credits include Peter Sellars's *The Cabinet of Dr. Ramirez*, *The Beverly Hillbillies*, *Dark Goddess*, "Crime Story," and *Internal Affairs*. Wallace is a Fox Fellow and a graduate of the Yale School of Drama.



JUD WILLIFORD*

(*Osip*), an A.C.T. associate artist and core acting company member, has appeared at A.C.T. in *The Imaginary*

Invalid, *Happy End*, *The Rivals*, *The Time of Your Life*, and six seasons of *A Christmas Carol*. Other theater credits include Mark Jackson's *American Suicide* with Z Plays and Encore Theatre Company; *The Imaginary Invalid* at The People's Light Theatre; *All's Well That Ends Well*, *The Life and Adventures of Nicholas Nickleby*, and *Trinculo* in *The Tempest* at California Shakespeare Theater; *Sergius* in *Arms and the Man* at Chautauqua Theatre; and *Rufus Oakwood* in *Saturn: The Musical*. Film credits include *Wrong Time*, *Rite Spot* with Olympia Dukakis and *The Tripper*, directed by David Arquette. He received his B.F.A. 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 Adaptor*) 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 *Feelgood*, 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 Ratepayers Iolanthe*. Beaton's translations and adaptations for the theater include Gogol's *The Nose* and *The Government Inspector*, Frisch's *The Arsonists*, Offenbach's *La Vie Parisienne*, and Strauss's *Die Fledermaus*. Other writing includes the films *A Very Social Secretary* and *The Trial of Tony 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 *Downwardly 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 *Luminescence 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 Hopper Collection* at the Magic. He collaborates frequently with choreographer Joe Goode and designed the set for *Stay Together*, Goode's collaboration with composer Michael Tilson Thomas. Flatmo has also worked closely with director John Fisher, notably on the recent revival of *Medea the Musical*, and has a longstanding relationship with the local comedy troupe Killing My Lobster, for which he

designed 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 *Cenerentola*. His New York credits include many new plays and dance projects. Upcoming projects include *The Magic Flute* at Opera San Jose. Flatmo is a graduate of the Yale School of Drama and teaches set design at Stanford University.

BEAVER BAUER (*Costume Designer*) has designed costumes for A.C.T. productions of *The Imaginary Invalid*, *The Rivals*, *The Goat or, Who is Sylvia?*, *The Gamester*, *A Mother*, *Waiting for Godot*, *Blithe Spirit*, *The Beard of Avon*, *The Misanthrope*, *Edward II*, *Tartuffe*, *Insurrection: Holding History*, *The Royal Family*, *The Matchmaker*, *Uncle Vanya*, *The Learned Ladies*, *Good, Twelfth Night*, *A Funny Thing Happened on the Way to the Forum*, *Feathers*, *A Lie of the Mind*, and *The Floating Light Bulb*. She is the resident costume designer at Teatro ZinZanni and has designed the Brian Boitano Skating Spectacular for eight years. She has also designed for the San Francisco Shakespeare Festival, Eureka Theatre Company, Shakespeare Santa Cruz, the Lamplighters, San Jose Repertory Theatre, Magic Theatre, the Pickle Family Circus, Classic Stage Company, Theater of Yugen, and the Riviera and Desert Inn hotels in Las Vegas. From 1972 to 1984 she worked for Angels of Light, a troupe that specializes in cabaret and theater, and in 1995 she designed a circus that traveled to Moscow and Japan. Bauer has won several Bay Area Theatre Critics' Circle Awards.

ALEXANDER V. NICHOLS's (*Lighting Designer*) design works span from lighting and projections to scenery and costumes for dance, theater, opera,

*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 2008 and an Equity Professional Theater Intern.

WHO'S WHO

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 Ailey American Dance Theater, ODC/SF, 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 director for American Ballet Theatre. Other dance credits include designs for choreographers Christopher d'Amboise, Ann Carlson, Val Caniparoli, Sonya Delwaide, Bill T. Jones, Jean Grand Maitre, Mark Morris, Mikko Nissinen, 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*.

DARRON L WEST (*Sound Designer*) is the sound designer and a company member of Anne Bogart's SITI Company. His work for dance and theater has been heard in 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 Princess Grace 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 Mechanicals (Austin Critics' Table Award for Best Director), the national tour of SITI's *War of the Worlds Radio Play*, and *Radio Macbeth*.

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 Theater in Moscow. Paller is the author of *Gentlemen 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*, *Newsday*, 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*, *Jitney*, and *Picasso at the Lapin Agile*, as well as the first workshop of *The Count of Monte Cristo* and the CD-ROM game *Obsidian*. Before joining A.C.T. as casting director, she stage-managed more than 60 productions



LIVE LIFE TO THE FULLEST.

San Francisco Towers resident Lorelee Durkee

Some of the most vital and interesting people you'll ever meet live at San Francisco Towers, the City's premier retirement community. Life Care provides them with the assurance of comprehensive lifetime medical care ... and the freedom to live life to the fullest. To learn more, please contact Kate Hoepke at (415) 447-5528 or khoepke@ehf.org.



SAN FRANCISCO
TOWERS

1661 Pine Street, SE, CA 94109 www.ehf.org/sft

A fully accredited, nondenominational, not-for-profit community owned and operated by Episcopal Senior Communities License: 380540292 COA #177



WELLS
FARGO

The Next Stage®

From Gold Dust To Stardust



During the Gold Rush, Wells Fargo stagecoaches carried more than gold dust and mail. We also brought actors, musicians and other performing artists to the West.

Today, we're proud to continue that tradition by helping to deliver arts and entertainment to our community.



wellsfargo.com
© 2007 Wells Fargo Bank, N.A.
All rights reserved. Member FDIC.

WHO'S WHO

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

JOSEPH SMELSER* (*Stage Manager*) returns to the Bay Area, where he stage-managed *The Circle* and *The Rivals* at A.C.T. He formerly served as resident stage manager at Berkeley Repertory Theatre (favorite 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, Smelser 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 *Sweeney 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 Bum*, and *The Cider House Rules* for the A.C.T. Master of Fine Arts Program; *Così fan tutte* and *Lorca, Child of the Moon* with the UCLA Department of Music;

My Buddy Bill and *All My Sons* with the Geffen Playhouse; and four seasons with San Francisco Opera's Merola Program.

BURT AND DEEDEE McMURTRY (*Executive Producers*) 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 Deedee feel that the theater is an important asset to the people of the Bay Area and are pleased to support it. Deedee has played a pivotal role not only as a trustee of A.C.T., but also as co-chair (with Frannie Fleishhacker) 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 J. (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 many company members who are featured in this famous ensemble comedy.

CELEBRATE WITH THE STARS!
JOIN SOME OF A.C.T.'S MOST ILLUSTRIOUS ALUMNI
AND THE FUTURE STARS OF TOMORROW

Sunday April 6, 2008

Illuminate the Night

A SPOTLIGHT ON
OUR SHINING STARS

Featuring Two Time Tony Award Winner
CHRISTINE EBERSOLE
Accompanied by Billy Stritch
Performing with the A.C.T. Conservatory Students at
The Four Seasons Hotel

EVENT CHAIRS
Chandra Gordon • JaMel Perkins • Patti Rueff

RESERVE YOUR GALA SEATS NOW!
Contact CARRIE SPIEGEL at
cspiegel@act-sf.org or 415.439.2470

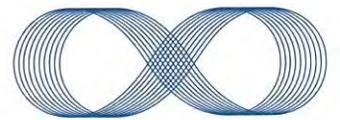
A.C.T.
american conservatory theater
Carey Perlitt, artistic director • Heather Kibben, executive director

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



CLOSE TO THE FINEST RESTAURANTS.

An architectural work of art just steps from world-class dining. A stellar location. A spectacular building. One look at The Infinity and nothing else comes close.



THE INFINITY
SAN FRANCISCO

A LANDMARK OF CONTEMPORARY DESIGN

SALES AND DESIGN CENTER, 160 FOLSOM ST., OPEN DAILY 11 TO 6, APPOINTMENT RECOMMENDED. CALL 888-622-7903 OR VISIT THE-INFINITY.COM.



Exclusively represented by The Mark Company



A development of



TISHMAN SPEYER

300 Spear Realty Venture LLC reserves the right to change plans, elevations, materials and specifications without notice. ©2007 300 Spear Realty Venture LLC.

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 Philip Kan Gotanda's *After the*

War (an A.C.T. commission that premiered in March), Tom Stoppard's *Travesties*, Bertolt Brecht/Kurt Weill's *Happy End* (including a critically acclaimed cast album recording), and *A Christmas Carol* (a new adaptation by Perloff with dramaturg Paul Walsh). Known for directing innovative productions of classics and championing new writing for the theater, Perloff has directed for A.C.T. the American premieres of Stoppard's *The Invention of Love* and *Indian Ink* and Pinter's *Celebration* and *The Room*; A.C.T.-commissioned translations of *Hecuba*, *The Misanthrope*, *Enrico IV*, *Mary Stuart*, *Uncle Vanya*, and *A Mother* (based on Gorky's *Vassa Zhelezhnova*); David Mamet's new adaptation for A.C.T. of Granville-Barker's *The Voysey Inheritance*, the world premiere of Leslie Ayzarian's *Singer's Boy*; and major revivals of *A Doll's House*, *Waiting for Godot*, *The Three Sisters*, *The Threepenny Opera*, *Old Times*, *The Rose Tattoo*, *Antigone*, *Creditors*, *Home*, *The Tempest*, and Stoppard's *The Real Thing*, *Night and Day*, and *Arcadia*. Her production of Marie Ndiaye's *Hilda*, coproduced at A.C.T.'s second space (Zeum) with Laura Pels Productions, traveled to Washington, D.C.'s Studio Theatre and then to New York's 59E59 Theater in 2005. Perloff's work at A.C.T. also includes the world premieres of Marc Blitzstein's *No for an Answer*, David Lang/Mac Wellman's *The Difficulty of Crossing a Field*, and the West Coast premiere of her own play *The Colossus of Rhodes* (a finalist for the Susan Smith Blackburn Award). Her play *Luminescence Dating* was developed under a grant from The Ensemble Studio Theatre/Alfred P. Sloan Foundation Science & Technology Project, was workshopped in the summer of 2004 at New York Stage & Film, premiered in New York in April 2005 at the Ensemble Studio Theatre, was coproduced by A.C.T. and the Magic Theatre last December, and is published by Dramatists Play Service. Her new play *Waiting for the Flood* was directed by Judith Ivey as part of A.C.T.'s First Look festival in January and workshopped at Roundabout Theater Company this summer; her latest play, *Higher*, was developed at New York Stage & Film in June. Perloff has also collaborated as a director with many notable contemporary writers, most recently Philip Kan Gotanda, on his new play *After the War* at the Sundance Institute in 2004;

Robert O'Hara, on *Antebellum* for the 2005 O'Neill Playwrights Conference; and Irish playwright Lucy Caldwell, on *Guardians*, for the 2007 O'Neill conference.

Before joining A.C.T., Perloff was artistic director of Classic Stage Company in New York, where she directed the world premiere of Ezra Pound's *Elektra*, the American premiere of Pinter's *Mountain Language* and *The Birthday Party*, and many classic works. Under Perloff's leadership, Classic Stage won numerous OBIE Awards for acting, direction, and design, as well as the 1988 OBIE for artistic excellence. In 1993, she directed the world premiere of Steve Reich and Beryl Korot's opera *The Cave* at the Vienna Festival and Brooklyn Academy of Music.

A recipient of France's Chevalier de l'Ordre des Arts et des Lettres and the National Corporate Theatre Fund's 2007 Artistic Achievement Award, Perloff received a B.A. Phi Beta Kappa in classics and comparative literature from Stanford University and was a Fulbright Fellow at Oxford. She was on the faculty of the Tisch School of the Arts at New York University for seven years and teaches and directs in the A.C.T. Master of Fine Arts Program. She is the proud mother of Lexie and Nicholas.

HEATHER KITCHEN (Executive Director),

LISA KOHLER



now in her 12th season with A.C.T., has strengthened the organization's infrastructure and overseen the company's expansion to include the development and performance of new work and the addition of a third year to A.C.T.'s acclaimed Master of Fine Arts Program. Her decision to undertake an M.B.A. degree from the Richard Ivey School of Business at The University of Western Ontario followed a 15-year career in stage, tour, and production management ranging across Canada, the United States, and the United Kingdom. Credits include the Stratford Festival, Canadian Stage Company, Charlottetown Festival, Theatre New Brunswick, New Play Centre, Vancouver, and Neptune Theatre in Halifax. As general manager of The Citadel Theatre, Kitchen managed a five-theater performing arts complex and school that annually produced 16 productions, an International Children's Festival, and a Teen Festival. As a member of the executive committee of the Edmonton Performing Arts Consortium, Kitchen authored the benchmark study *Economic*

Impact of the Nonprofit Arts in Edmonton. An active community member, Kitchen serves on the board and executive committee of the Commonwealth Club of California, as well as the board of the National Corporate Theatre Fund in New York. She is a past member of the San Francisco Leadership Board of the American Red Cross, the board of Big Brothers/Big Sisters, San Francisco and the Peninsula, and the Salvation Army Auxiliary in Edmonton and has served three terms on the executive of the League of Resident Theatres. She has also participated on peer review panels for Theatre Communications Group, Canada Council of the Arts, and *Forbes* magazine's Business and the Arts Awards. The *San Francisco Business Times* named Kitchen one of the most influential women in business in the Bay Area for the past four years.

MELISSA SMITH (Conservatory Director)

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

JAMES HAIRE (Producing Director)

began his career on Broadway with Eva Le Gallienne's National Repertory Theater as an actor and stage manager. He also stage-managed the Broadway productions of *And Miss Reardon Drinks a Little* and *Georgy* (a musical by Carole Bayer Sager), as well as the national tour of Woody Allen's *Don't Drink the Water*. Off Broadway he produced Ibsen's *Little Eyolf* (directed by Marshall W. Mason) and Shaw's *Arms and the Man*. Haire joined A.C.T. in 1971. He and his department were awarded Theater Crafts International's award for excellence in the theater in 1989, and in 1992 Haire was awarded a lifetime achievement award by the Bay Area Theatre Critics' Circle.

08-09

New subscriber benefits!

A.C.T. is *Announcing* the *2008-09* season on March 31



Clockwise from left: Frank Augustin and John Aspell in *The Imaginary Invalid* (photo by Kevin Berne); (l to r) Judy Kaye, John Arco, and Kohn Blumbergh in *Sweeney Todd: The Demon Barber of Fleet Street* (photo by David Hurd/Photo.com); Peter Anderson in *The Overcoat* (photo by David Cooper).



act-sf.org/renewal | 415.749.2250

Watch for your renewal packet in the mail on March 31, or visit us online.

THE GALLERY AT A.C.T.



PHOZELLE 2

Find yourself with some extra time before a performance or during intermission? Want to expose yourself to more fine art, but don't make it to art galleries as often as you'd like? Now you need look no further than

A.C.T. We invite you to visit the second floor of the theater (just outside the auditorium doors, along the north bank of windows, and by the elevator) to view original artwork by a diverse range of artists, presented in a series of rotating exhibits throughout the 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-Eyer 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 / krscreativeoptns@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 lunatic 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.

It's a very funny place to be. ■

Nina Hatvany

2007 Sales of \$136 Million

Committed To Getting Clients What They Want

415.229.1285
www.NinaHatvany.com



TRI Coldwell Banker
1699 Van Ness Avenue
San Francisco, CA 94109



TRI Coldwell Banker's Top Individual Producer



producerscircle

Frannie Fleishhacker, *Co-chair* * Deedee McMurtry, *Co-chair*

Producers Circle members make annual gifts of \$10,000 or more to A.C.T. Their extraordinary generosity supports season productions, actor training in our conservatory, and arts education in our community. Members are invited to participate in the artistic development of A.C.T.'s season by attending production meetings and taking part in numerous behind-the-scenes opportunities. We are privileged to recognize these members' generosity during the January 1, 2007–January 31, 2008, period. For information about membership, please contact Paul Knudsen at 415.439.2353 or pknudsen@act-sf.org.

EXECUTIVE PRODUCERS (\$25,000 AND ABOVE)

Barbara and Gerson Bakar*
Roberta B. Bialek
Lesley Clement and Doron Dreksler*
Ray and Dagmar Dolby Family Fund*
James and Jean Douglas
Mr. and Mrs. William Draper III
Frannie and Mort Fleishhacker*
Priscilla and Keith Geeslin
Mr. and Mrs. Gordon P. Getty
Mr. and Mrs. Robert L. Green
Joan and Ralph Lane
Fred M. Levin and Nancy Livingston,
The Shenson Foundation*
Burt and Deedee McMurtry
F. Eugene and Mary S. Metz*
Mrs. Albert J. Moorman
Marjorie and Joseph Perloff
Toni Rembe and Arthur Rock
Mr. and Mrs. Claude N. Rosenberg, Jr.
Patti and Rusty Rueff*
Toby and Rita Schreiber
Diana Starcher on behalf of Wells Fargo
Mary and Steven Swig*
Mrs. Sylvia Coe Tolk
Jeff and Laurie Ubben*

Jack and Susy Wadsworth*
Barry Williams and Lalita Tademy
Carlie Wilmans*
Anonymous

PRODUCER (\$10,000–\$24,999)

Robert Mailer Anderson and Nicola Miner
Teveia Rose Barnes and Alan Sankin
Ms. Annette Bening
Kenneth and Leslie Berryman
Kimberly and Simon Blattner
Rena Bransten
Lloyd and Janet Cluff
Jack and Susan Cortis*
David and Susan Coulter
Joan Danforth
Mr. and Mrs. Richard J. Fineberg
William and Sakurako Fisher
Marilee K. Gardner*
Marcia and Geoffrey Green
Douglas W. and Kaatri Grigg*
Rose Hagan and Mark Lemley
Kent and Jeanne Harvey
Dianne and Ron Hoge
Gloria and Phil Horsley
Ian and Rita Isaacs
Kenneth Jaffee and Karen White

Chris and Leslie Johnson
Heather M. Kitchen
Mr. Jonathan Kitchen and Ms. Nina Hatvany*
Tom and Sheila Larsen
Lenny and Carol Lieberman
Tom Lockard and Alix Marduel
The Marmor Foundation
Christine and Stan Mattison*
Nion T. McEvoy
Byron R. Meyer
Terry and Jan Opdendyk
Mr. and Mrs. John S. Osterweis
Dr. Douglas Ousterhout and Nancy McKerrow
Steven C. Phillips and Susan Sandler
Brenda Galilee Rhodes
Toby and Sally Rosenblatt*
Drs. Corazon and Martin Sanders*
Gene and Abby Schnair*
Mr. Russ Selinger
Dr. Gideon and Cheryl and Sorokin*
Alan L. and Ruth Stein*
Mr. Bert Steinberg and Ms. Lucia Brandon
Patrick S. Thompson*
Olga and Ian Thomson
Greg and Lisa Wendt on behalf of Denise Battista
Ms. Anita Yu and Mr. Steven Westly
**Illuminate the Night Donors*



directorscircle

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

Directors Circle members make annual contributions of \$1,500 to \$9,999 to A.C.T. Their exceptional generosity supports production, programming, and instruction costs not covered by ticket sales and tuition. 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 intermissions. We are privileged to recognize these members' generosity during the January 1, 2007–January 31, 2008, period. For information about membership, please contact Liv Nilssen at 415.439.2450 or lnilssen@act-sf.org.

ASSOCIATE PRODUCER (\$5,000–\$9,999)

Mr. and Mrs. Joachim R. Bechtle
Ms. Jane Bernstein and Mr. Bob Ellis
Steve and Gayle Brugler
John M. Bryan Family Foundation
Paul E. Cameron and Shannon Page
Dr. and Mrs. Ronald E. Cape
Mr. Ronald Casassa*
Devron Char and Valerie Charleton-Char
Mr. and Mrs. Steven B. Chase
Mr. Ronald Claveloux
The Davidson Family Fund
Drs. Caroline Emmett and Russell Rydel*

Mr. and Mrs. David Fleishhacker
The Freiberg Family
Robin Quist Gates
Mrs. Phyllis Friedman
Dr. and Mrs. Richard E. Geist
Marcia and John Goldman*
Kent and Jeanne Harvey
Kirke and Nancy Hasson*
Mr. and Mrs. F. Warren Hellman
Ms. Betty Hoener
Ambassador James C. Hormel
Mr. Robert Hulteng
Mr. Charles B. Johnson
Jeri Lynn and Jeffrey W. Johnson
Ms. Angèle Khachadour and Mr. Edward Middleton

Mr. Joel Krauska
Richard and Paola Kulp
Capegio Properties, Barbara and Chuck Lavaroni
Bruce and Naomi Mann*
Mr. Paul Mariano and Ms. Suzanne Chapot
Mr. and Mrs. Robert McGrath
Mr. J. A. McQuown
Michele Ballard Miller*
Bruce and Adrienne Mitchell
LeRoy Ortopan
Pease Family Fund
Ms. Carey Perloff and Mr. Anthony Giles
Mr. James Robinson and Ms. Kathy Kohrman
Mrs. Marianne B. Robison
Dr. and Mrs. Morton Rosenblum

Bertram and Susan Rowland
 Gary Rubenstein and Nancy Matthews
 Ms. Riva Rubnitz
 Ms. Anne Shonk
 Mr. and Mrs. Richard J. Simons
 Joe and Lisa Skokan
 Randall Solomon and Joseph Mallet
 Vibeke Strand, MD, and Jack Loftis, PhD
 Dr. Martin Terplan
 Theatrical Stage Employees Union Local
 No. 16
 Laney and Pasha Thornton*
 Ruthellen and Monte Toole
 Larry and Robyn Varellas
 Ms. Kathryn Vizas
 Mr. Vern L. Watts
 Paul and Barbara Weiss
 Ms. Diane Wynne and
 Mr. Jonathan Ocker

**PLAYWRIGHT
 (\$3,000–\$4,999)**

Ms. Karin Bauer
 Ms. Donna Bohling and Mr. Doug Kalish
 Mr. Ted and Mrs. Rosemary Buttner
 Rafael R. Costas Jr.
 Mr. and Mrs. Robert Dathe
 Richard T. Davis and William J. Lowell
 Madeline and Myrtle Deaton
 Orlando Diaz Azcuy
 Ms. Carol Dollinger
 Robin and Rich Edwards
 Mrs. Delia Fleishhacker Ehrlich
 Mr. and Mrs. Christian P. Erdman
 Mr. and Mrs. Lincoln Evans Beauchamp
 Mr. and Mrs. Jerome B. Falk, Jr.
 Mr. Alexander Fetter and
 Ms. Lynn Bunim
 Mr. and Mrs. Thomas Frankel
 Mr. and Mrs. Thomas A. Gallagher
 Dr. Allen Gold
 Ms. Linda Grauer
 Mr. and Mrs. Mark Greenstein
 Mr. and Mrs. Herbert L. Hamerslough
 Mr. and Mrs. R. S. Heinrichs
 Henry Paul and Niki Hensley
 Joanne and Harlan Heydon
 Mr. Dave Hitz
 Holly and Chris Hollenbeck
 Robert Humphrey & Diane Amend
 Jo and Jed Hurley
 Mrs. Dorothy A. Hyde
 Dr. Selna Kaplan
 Barbara and Ron Kaufman
 Mr. Thomas F. Koegel and
 Ms. Anne Lafolette
 Dr. Thane Kreiner and
 Dr. Steven Lovejoy
 Janey and Beach Kuhl
 Sue Yung Li and Dale Ikeda
 Ms. Sarah Mandanis
 Marceled Foundation
 Ms. Judith G. McKelvey and
 Dr. Robert Shaw
 Milton Meyer Foundation
 Mr. and Mrs. John Murphy
 Mr. and Mrs. William Needham
 Bruce and Vicki Pate
 Mr. and Mrs. Stephen F. Patterson
 Ms. Virginia Patterson
 Mr. N. C. Pering
 Barbara and Jon Phillips
 Ms. Juliette W. Powell
 Joyce and Gary Rifkind
 Victoria and Daniel Rivas
 Ivy and Leigh Robinson
 Mr. Joseph A. Rosenthal
 Dr. F. Stanley Seifried
 Etarsass Somekh
 Mr. Richard Spaete
 Mr. and Mrs. Paul Spiegel
 Mr. Leigh Tibbetts
 Bill and Judy Timkin

Mr. and Mrs. Gary J. Torre
 Nicolas G. Torre
 Mr. and Mrs. John R. Upton, Jr.
 Mr. Thomas Walters
 Irv Weissman and Family
 Dr. and Mrs. Andrew Wiesenthal
 Ms. Nola Yee
 Mr. and Mrs. Bennett G. Young

**DIRECTOR
 (\$1,500–\$2,999)**

Ms. Sharon L. Anderson
 Paul Angelo
 Mr. David N. Barnard
 Ms. Edith Barschi
 Mr. Stephen Belford
 Fritz Benesch
 Ms. Kathleen Bennett and
 Mr. Tom Molloy
 Mr. and Mrs. Richard Bennett
 Ms. Donna Beres and Mr. Terry Dahl
 Mr. Kenneth C. Berner
 Dr. Barbara L. Bessey and
 Dr. Kevin J. Gilmartin
 Kathy & Paul Bissinger
 Fred and Nancy Bjork
 Larry and Lisbeth Blum
 Mr. and Mrs. Roger Boas
 Janet H. Boreta
 Ben and Noel Bouck
 Ms. Jean Brenner
 Ms. Patricia Bresee
 Ms. Linda Brewer
 Mr. and Mrs. R. Kent Brewer
 Ms. Carol Burkhardt
 Mr. Patrick Callan
 Mr. Kimo Campbell
 Ms. Sally Carlson
 Drs. Toni and Timothy Carlton
 Mr. Tony Carracci
 John and Linda Carter
 Mr. Stanley Casper and
 Ms. Stephanie Casper
 Judge Barbara A. Caulfield
 Mrs. Donald Chaiken
 Mr. and Mrs. T. Z. Chu
 Ms. Mary E. Claugus
 Dr. and Mrs. William J. Comport
 Jean and Mike Couch
 Theodore and LaVaughn Craig
 Ms. Beatrice Cummings
 Mr. and Mrs. Ricky J. Curotto
 Robert and Judith DeFranco
 Carl and Theresa Degler
 Mr. Calvin Doucet
 Mr. and Mrs. Jan Drayer
 Ms. Joan Eckart*
 Dan and Carole Eitingon
 Ms. Winn Ellis and Mr. David Mahoney
 Cheryl Estep
 Rev. Richard Fabian
 Charles and Susan Fadley
 Gwendolyn and Frederick W. Farley, Sr.
 Mr. Mark Ferraro
 Mr. Robert Feyrer and Ms. Marsha Cohen
 Mr. and Mrs. Donald Fillman
 Dr. and Mrs. Laurence Finberg
 Mr. and Mrs. Richard J. Fineberg
 Bob and Randi Fisher
 Mr. and Mrs. Patrick F. Flannery
 Ms. Stacey E. Fletcher
 Mr. and Mrs. Kevin Ford
 Marilyn A. McCarrick Forni
 Mr. and Mrs. Richard L. Fowler
 The Margot Fraser Fund
 Dr. and Mrs. Fred N. Fritsch
 Mr. James Gala
 Mr. Michael R. Genesereth
 Mr. Richard E. Gibson and
 Mr. Paul G. Porcher
 Ms. Susan Johann Gilardi and
 Mr. Dennis Gilardi
 Dr. and Mrs. Kenneth Gottlieb

Mr. Michael Green
 Ms. Ann M. Griffiths
 Mr. Marvin M. Grove
 Ms. Marlyne Hadley
 Timothy F. and E. Ann Haggerty
 Mr. Jack R. Steinmetz and
 Mr. Richard E. Hall
 Mr. and Mrs. Richard Halliday
 Wendy and Alan Harris
 William E. Hawn
 Mr. James Hayes
 Katherine Hennig and Barbara Jones
 Ms. Adrienne Hart and
 Mr. Jeffrey Rodman
 Mr. Donald H. Holcomb
 Wayne and Judith Hooper
 Mr. and Mrs. Robert E. Hunter, Jr.
 Lyn and Harry Isbell
 Dr. and Mrs. C. David Jensen
 Mr. Stephen Jensen
 Mr. and Mrs. Robert R. Johnston
 Mrs. Claiborne S. Jones
 Mr. Mark Kailer
 Mr. and Mrs. Michael Kamil
 Gary and Zeeva Kardos
 Joseph D. Keegan
 Mr. Gregg Kellogg and
 Ms. Rebecca Katz
 George Kelts
 Mr. and Mrs. John H. Kirkwood
 Ms. Nancy L. Kittle
 Ms. Nancy L. Kivelson and
 Mr. Thomas Angstadt
 Dr. Ellen D. Klutznick
 Mr. Richard A. LaCava and
 Mr. Tomas van der Häase
 Patrick Lamey and Mary Hughes
 Ms. Melissa Bateman and
 Mr. Chris Ryder
 Mr. Richard Lee and
 Ms. Patricia Taylor Lee
 Dr. and Mrs. Jack Leibman
 Mr. Max Levchin
 Mr. and Mrs. John P. Levin
 Dr. Lois Levine Mundie
 Ms. Helen S. Lewis
 Mr. Larry Lewis
 Herbert and Claire Lindenberger
 Mr. and Mrs. Lawrence Ludgus
 Patrick and Jennifer Machado
 Ms. Jill Matichak Handelsman
 Kim and Judy Maxwell
 Mr. and Mrs. Archibald McClure
 Mr. John McClure
 Courtney & Frederick McCre
 Don and Judy McCubbin
 Ms. Kathleen McIlwain
 Mr. and Mrs. Casey McKibben
 Mrs. Elisabeth McKinnon
 Mr. and Mrs. A. C. McLaughlin
 Michael L. Mellor
 Lucille and Curtis Meyer
 Mr. and Mrs. Glen Michel
 Mr. Roger Miles
 David and Alex Miller
 J. Sanford and Vinie Zhang Miller
 Kenneth & Gisele Miller
 Mr. and Mrs. James L. Milner
 Dr. and Mrs. Charles Mohn
 Mr. Patrick Morrin and
 Ms. Janice Jagelski
 Mr. and Mrs. Jeffery and
 Sharon H. Morris
 Mr. David V. Nelson, Jr.
 Jackie and Howard Nemerovski
 Mr. and Mrs. Merrill E. Newman
 Ms. Mary D. Niemiiller
 Ms. Doris Nordeen
 Dr. and Mrs. John O'Connor
 Ms. Mary Jo O'Drain
 Mr. and Mrs. Paul O'Drain
 Mr. and Mrs. Clyde Ostler
 Don and Jo Palermo

Ms. Susan Palm
 Rachel and Timothy Parker
 Christine Parlour
 Ms. Saga Perry and Mr. Frederick Perry
 Barbara and Jon Phillips
 Mr. Shepard Pollack and
 Ms. Paulette Long
 Paul and Cince Pringle
 Ms. Barbara Rambo and
 Mr. Thomas A. Goossens
 Mr. and Mrs. Jacob Ratinoff
 Mr. and Mrs. Robert M. Raymer
 Ms. Maryalice Reinmuller and
 Mr. Harold Wanaselja
 Albert and Roxanne Richards
 Mr. and Mrs. Richard Riley
 Ms. Eliza K. Robertson and
 Richard Lawler
 Ms. Helen M. Robison
 Deborah Romer & William Tucker
 Dr. and Mrs. Morton Rosenblum
 Gerald B. Rosenstein
 Mark and Martha Ross
 Paul Sack
 Guy and Jeanine Saperstein
 Jack and Betty Schafer
 Mrs. Charles M. Schulz
 Mrs. Deborah G. Seymour
 Dr. and Mrs. James Shapiro
 Mrs. Ruth A. Short
 Ms. Kathleen Ann Skeels
 Mr. Mark H. Slater
 Mr. and Mrs. Richard D. Smallwood
 Camilla and George Smith
 Kristine Soorian
 Mr. Richard Spaete
 Mr. Chris Spanos
 Mr. and Mrs. Robert S. Spears
 Mr. John Sperling
 Russell Stalaland
 Mr. Charles Stauffacher
 Mr. David G. Steele
 Mr. and Mrs. M. Stepanian
 Ms. Maryanna Stockholm
 Vibeke Strand, MD and Jack Loftis, PhD
 Steve and Diana Strandberg
 Richard and Michele Stratton
 Marvin Tanigawa
 Fred and Kathleen Taylor
 Ms. Meredith M. Tennent and
 Mr. Walter Conway
 Susan and David Terris
 Mr. and Mrs. William W. Thomas
 Mrs. Brian Thorne
 Ms. Ann M. Thornton
 Mr. and Mrs. Dexter C. Tight
 Mr. Douglas Tilden
 Judy and Bill Timken
 Trident International Corp, Anna Flider
 Dr. and Mrs. Ted Ullman
 Mr. and Mrs. Leland H. Van Winkle
 Mr. and Mrs. Ronald G. VandenBerghe
 Mr. Daniel G. Volkmann Jr.
 Arnie and Gail Wagner
 Anne and Paul Wattis
 Mr. Theodore S. Weber, Jr.
 Jennifer and John Webley
 Christopher and Barbara Westover
 Mr. Keith Wetmore
 Tim M. Whalen
 Ms. Pamela K. Whipp
 Ms. Linda Ying Wong
 Mr. and Mrs. Joseph B. Workman
 Mr. and Mrs. Roger Wu
 Mr. and Mrs. Loring A. Wyllie, Jr.
 Anonymous (5)

**Illuminate the Night Donors*



annualfund

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 merchandise discounts, and opportunities to experience behind-the-scenes tours of the theater. We are privileged to recognize these donors' generosity during the January 1, 2007-January 31, 2008, period. Space limitations prevent us from listing all those who have generously supported the Annual Fund. For information about giving to the A.C.T. Annual Fund, please contact Paul Knudsen at 415.439.2353 or pknudsen@act-sf.org.

PATRON

(\$1,000-\$1,499)

Barbara and Marcus Aaron
Mr. and Mrs. James Michael Allen
David and Judith Anderson
Mary and Ted Arbuckle
Diana Nelson and John Atwater
Nancy Axelrod
Mr. John T. Axton, III and
Mr. Presley Lancaster
The Stacey Baba and James
Vokac Charitable Foundation
Mr. Marvin Banks
Mr. and Mrs. Edward Barthold
Ms. Susan Beech
Mr. David V. Beery
Mr. Clifton L. Ball
Mr. Thomas Benet
David and Michele Benjamin
Mrs. Paul Berg
Mrs. Fowler A. Biggs
Nordin and Donna Blacker
Mary and Mark Bold
Ms. Janet H. Boretta
Marilyn and George Bray
Ward Brooks
Cecily Cameron
Ms. Patricia Cavenaugh-Casey
Al and Kathy Ciabattani
Mr. Hyde Clawson and
Ms. Patricia Conolly
Susan and Ralph G. Coan, Jr.
Thomas J. and Joan C. Cooney
Mr. and Mrs. Gary Cortese
Margaret P. Cost, The Charles
Piper Cost Foundation
Rosemary Cozzo
Dr. and Mrs. Roy L. Cury
Ms. Margaret Dennis
Mr. William Dickey
Jerome L. and Thao N. Dodson
Ms. Thalia Downick
Ms. Anne Down
Mr. and Mrs. Jan Drayer
Donald and Janice Elliott
Leif and Sharon Erickson
Roger Fee
Ms. Linda J. Fitz
Dr. and Mrs. M. D. Flamm, Jr.
Mr. and Mrs. James Forbes
Ms. Elizabeth France
Mr. Tom S. Friedland
Mr. and Mrs. Donald F. Fuller
Doré and James Gabby
Mr. and Mrs. Frederick Gaylord
Dr. and Mrs. Harvey W. Glasser
Mrs. Christine Goethals
Mr. and Mrs. James M. Golden
Ms. Lois K. Gordon

Mr. and Mrs. Ted Gould
Ms. Julia L. Gray
Ms. Patricia Gribben
Ms. Blair Heath
Mr. Gordon Held
Dr. James and Suzette Hessler
Stephen and Mary Hibbard
Ms. Marcia Hooper
Gay Moral Values Fund
Shirley Hort
Bent Creek Winery, Livermore CA
Mr. and Mrs. George Hume
Doug Jensen
Stephen and Elizabeth Johnson
The Very Reverend and
Mrs. Alan Jones
Dee Joyce
Julie and Bill Kennedy
Ms. Josephine Kennedy
Ms. Pamela L. Kershner
Mr. and Mrs. George King
Ms. Elizabeth Kinnear
Mr. and Mrs. Jim Klingbeil
Linda and Richard Kunnath
Mr. David L. Landis and
Mr. Sean Dowdall
Ms. Jennifer B. Langan
Richard and Lynn Leon
Ellen and Barry Levine
Mr. Larry Lewis
Mr. and Mrs. James P. Livingston
Mr. John D. Loder
Mr. and Mrs. Alexander Long
Ms. Mary Ann Mackey
John B. McCallister
Ms. Frances Ann McKenney
Maureen McKibben
Judge Winton McKibben
Mr. and Mrs. John McMahan
Mr. J. A. McQuown
Dr. and Mrs. Stephen G. Mizroch
Dr. Janet Mohle-Boetani and
Mr. Mark Manasse
Mr. Ralph V. Moore
Mr. Terry Neil
Dr. H.B. Newhard and
Dr. Madalienne F. Peters
Mr. Bruce Nye and Ms. Risa Nye
Mr. and Mrs. Douglas H. Ogden
Mr. Scott Oliver
Mr. Frank Ottiwell
Karen and Michael Page
Ms. Margo Parmacek
Mr. David J. Pasta
Mr. and Mrs. Richard Perkins
Mr. and Mrs. Tom Perkins
Pritzker Traubert Family
Foundation
Judge and Mrs. Charles Renfrew
Ms. Muriel Robins

James and Lisbeth Robison
Ms. Yvonne Gonzalez Rogers
Mr. and Mrs. Robert K. Russell, Jr.
Mrs. H. Harrison Sadler
Ms. Judith Sahagen
The Margot Fraser Fund of the
Marin Community Foundation
Mr. and Mrs. Albert L. Schultz
Mr. and Mrs. John Shankel
Gary Shapiro
Mr. and Mrs. Clifford A. Sharpe
Ms. Rebecca M. Sheuerman
Mr. David Shields
Mr. Simon
Mr. Robert Sinclair
Dr. and Mrs. Joel Sklar
Mr. and Mrs. Edward H. Snow
Marion and Emmett Stanton
Ms. Julie Stein and
Mr. Kennen Hagen
Mr. Bruce Suehiro
Ms. Nora Terrault
Laney and Pasha Thornton
Mr. Guy Tiphani
Ms. Patricia Tomlinson and
Mr. Bennet Weintraub
Mr. and Mrs. Curtis H. Vose
Jennifer and John Webley
Mrs. Patsy Evans Weiss
Mr. and Mrs. Paul E. Weiss
Mr. Gregory T. Welter
Ann and Scott Westbrook
Ms. Arlene White
Mr. Bob D. Wilder
Mr. Joe Wolcott
Mr. and Mrs. Wil S. Wong
Mr. David S. Wood and
Ms. Kathleen Garrison
Zelle, Hofmann, Voelbel, Mason
& Gette, LLP
Anonymous (6)

SUSTAINER

(\$600-\$999)

Stephanie Abramovich and
Ian Epstein
Mr. Michael Adler
Bill and Marsha Adler
Mr. Hervey E. Aldridge
Renato Almanzor
Mr. Armar Archbold
Bill and Susan Bagnell
Mr. Richard Barnes
Mr. and Ms. Wayne Batavia
Thomas and Luise Bates
Ms. Carnel Betette
S. A. Bierly
Donovan Bingham

Mr. Christopher Booth and
Ms. Debora Booth
Mr. and Mrs. Charles W. Bowman
Ms. Linda Carson
Mr. and Mrs. Solomon Cera
Mr. Michael Chambers
Ms. Paula Champagne
Dr. Frederick Chavaria and
Mrs. Joan Chavaria
Alex Chavez
Geoff and Rachel Clarke
Ms. Sue Ann Clugage
Mr. and Mrs. Richard Cole
Dr. Michael V. Collins
Ms. Kim Conner
Sue and Gary Conway
Mr. Copley E. Crosby
John Crow
Ms. Kathleen Damron
Ms. Noelle Dangremond
Mr. Robert A. Derzon
William and Christine Dewey
Brett and Molly Dick
Robert A. Dolin
Mr. and Mrs. Gene D'Ovidio
Peter DuBois
Ms. Katherine Dunlap
Ms. Joanne Dunn
Margret Elliott and David Snipper
Ms. Alison Engel
Mr. and Mrs. Michael O. Felix
Mr. James Feuille and
Ms. Nancy Murray
David A. Fink and Emily S. Weaver
Mrs. Lorraine Force
Alan and Susan Fritz
Mr. Albert J. Gelpi
Dr. and Mrs. Leonard Gerstein
Arthur Gianoukos
Lucia and Scott Gilbertern
Nancy Ginsburg Stern and
Rick Stern
Dr. A. Goldschlager
Mr. David B. Goldstein
Ms. Gail Goldyne
Robert and Helga Grabske
Dr. and Mrs. Gabriel Gregoratos
Ms. Angelyn A. Grillo
Vicki Groninga
Mr. Mark Grundman and
Ms. Elaine Deane
Ms. Kendra Hartnett
Mr. John F. Hell
Mr. and Mrs. David M. Heilbron
Ms. Michele Helmar
Mr. Kenneth L. Holford
Wayne and Judith Hooper
Lorelle and Don Hunt
Virginia M. Ingham
Kelly Irving

Dr. Laurence Jacobs
Jane A. Jaynes
Joseph W. Jennings
Ms. Stephanie Jensen
Allan and Rebecca Jergesen
Norman and Barbara Johnson
John Kai
Ms. Margaret Kavounas
Rodney Keck
Mrs. Vera Kirby
John Cullison and Diana Kissil
Mr. Craig Knudsen
Arlene and Steve Krieger
Dr. and Mrs. Edward Landesman
Mr. David Lauer
Ms. Catherine Less
Ms. Elise S. Liddle
Ms. Helene Makras
Dr. and Mrs. Charles Lobel
Jane Long
Ms. Anne F. Mahood
Mr. Jeffrey P. Malloy
Bennett and Wendy Markel
Stephen and Holly Massey
Mr. and Mrs. James McCormick
Ms. Carol McCutcheon-Aguilar and
Mr. Luis Aguilar
Mr. and Mrs. Aiden McElrath, Jr.
Ms. Ann B. McLeod
Dr. Andrew Menkes
Mr. Robert W. Menzies
Mihalovich Partners
Leni Miller
Lillian and James Mitchell
Mr. Randall J. Montbriand
Mr. Thomas Moran
John and Betsy Munz
Mr. Daniel Murphy and
Mr. Ronald J. Hayden
Ms. Susan L. Murphy
Lorie Nachlis and Abby Abinanti
Joseph C. Najpaver and
Deana Logan
Ms. Jeanne Newman
Mr. and Mrs. Bruce Nissim
Ms. Sharon Notebook and
Ms. Joan Field
Ms. Patricia O'Connor
Ms. Joanna Officier and
Mr. Ralph Tiegel
Margo and Roy Ogus
Ms. Nancy Olson
Mrs. Diane Paradise
Ms. Margot S. Parke
Mr. John Parnell
Elliot R. Peters
Mr. and Mrs. William Pitcher
Ms. Pat Post
Denise and Kevin Pringle

Ms. Nancy Quintrell
Merrill Randol
Mr. and Mrs. John A. Reitan
Mr. Wesley E. Richert
Mr. and Mrs. Charles Rino
George Romero
Mr. and Mrs. David Rosenkrantz
Mr. and Mrs. Herb Rosenthal
Robert Ross
Mrs. Maxine Rosston
Meline and Jiray Roubinian
Ms. Pamela Royse
Mr. John Sutherland and
Brenda Kruse
Ms. Monica Salusky
Mr. and Mrs. Paul Sandberg
Ms. Susan Scannon
Ms. Nina M. Scheller
Mr. Dirk Schenkkar
Mr. and Mrs. William Schieber
Mr. Howard G. Schutz
Mr. Sherman Shapiro
Lizabeth Shugars
Earl G. and Marietta Singer
Dr. Jeffrey Stern, M.D.
Dr. and Mrs. Irving F. Stowers
Mr. Joseph Sturkey
Ms. Susan Swope
Hervey E. Aldridge and
Ruth A. Tara
Mr. Jeffrey Taylor
Mr. Frederick W. Terman and
Ms. Nan Borreson
Marian and Ed Tiedemann
Mr. and Mrs. William Todd
Leon Van Steen
Mr. and Mrs. Ron Vitt
Ms. Gloria Wagner
Mr. and Mrs. James Wagstaffe
Ms. Marla M. Walcott
Bruce and Fran Walker
Mrs. William and Diane Wara
Mr. William C. Webster
Mr. Paul D. Weintraub and
Mr. Raymond J. Szeszney
Mr. William R. Weir
Ms. Harriet Weller
Mr. Robert Weston
Judie and Howard Wexler
Mr. Lee Yearley and
Ms. Sally Gressens
Mr. Irving Zaretsky
Peter and Midge Zischke
Anonymous (2)

MEMORIAL & TRIBUTE GIFTS

The following members of the A.C.T. community made gifts in memory and in honor of friends, colleagues and family members during the January 1, 2007-January 31, 2008 period.

Ruth J. Allen in honor of Helen I. Palmer
Jennifer Aloi in honor of Heidi Carson
Jerry Draper in memory of Ben Randall
Marilee K. Gardner
In memory of Michele Lighthouse, Jerry Foley and Eugene Keler
In honor of Herb Stone, Lee Weinstein, Joe Zotter, and Hal Coehlo
Richard Hicks in honor of Oliver Sutton
Judith Jacobson in memory of Helene Oppenheimer

Heather M. Kitchen
In memory of William Paterson, Ralph Ramos, and Yandell R. Smith
Marilyn Kostrzak in memory of Justin Leath
Terry Kraus in honor of Michael Curtis
Walter Miller in honor of David Miller
LeRoy Ortopan in memory of Elaine Foreman
Patrick Rosenthal in honor of Patricia Holleran

Roselyne C. Swig in honor of Bernard Osher
Jacob Y. Wang
In honor of Peter Devine and George Horsfall
Gloria Wagner in memory of David Wagner
Dorrie Whitlock in honor of Lexi Barry
Diane S. Williams in memory of Kerwin Mathews
Nancy Jean Wilcox in memory of Elaine Foreman

FOUNDATIONS AND GOVERNMENT AGENCIES

The following foundations and government agencies provide vital support for A.C.T. For more information please contact Carol Eggers at 415.439.2449 or cegggers@act-sf.org.

\$100,000 AND ABOVE

Doris Duke Charitable Fund
Richard and Rhoda Goldman Fund
Grants for the Arts/San Francisco Hotel
Tax Fund
The William and Flora Hewlett Foundation
The James Irvine Foundation
Koret Foundation Funds
The Andrew W. Mellon Foundation

The Shubert Foundation
Anonymous
\$50,000-\$99,999
The Wallace Alexander Gerbode Foundation
Walter and Elise Haas Fund
Jewels of Charity, Inc.
The National Endowment for the Arts
Bernard Osher Foundation
Phyllis C. Wattis Foundation

\$25,000-\$49,999
The Creative Work Fund
Ira and Leonore Gershwin Philanthropic Fund
Mimi and Peter Haas Fund
The Kimball Foundation
Rudolf Nureyev Dance Foundation
van Löben Sels/Rembe Rock Foundation
\$10,000-\$24,999
The Mervyn L. Brenner Foundation, Inc

Fleishacker Foundation
Crescent Porter Hale Foundation
The Stanley S. Langendorf Foundation
The Robert and Helen Odell Fund
The San Francisco Foundation
The Henri and Tomoye Takahashi Charitable
Foundation
Wallis Foundation
Anonymous

\$5,000-\$9,999
Fog City Fund
The William G. Gilmore Foundation
The David B. Gold Foundation
Edna M. Reichmuth Trust
Anonymous

Illuminate the Night

A SPOTLIGHT ON
OUR SHINING STARS

April 6, 2008

Chandra Gordon, JaMel Perkins, and Patti Rueff Co-chairs

In addition to their annual gifts, the following individuals and businesses have made generous commitments to A.C.T.'s 2008 Gala *Illuminate the Night: A Spotlight on Our Shining Stars*, on Sunday, April 6, 2008. A benefit event in support of A.C.T.'s conservatory actor training and youth education programs, *Illuminate the Night* features Tony-award winner Christine Ebersole. The spectacular evening will unite the Bay Area's community leaders, philanthropists, and special artists in celebration of the next generation of shining stars in American theater. For information about sponsorship and tickets, please contact Carrie Spiegel at 415.439.2470 or csiegel@act-sf.org.

PRESENTING SPONSOR
(\$50,000 & ABOVE)
ValueAct Capital

Bank of America
BNY Mellon Wealth Management
Lesley Ann Clement and
Doron Dreksler

JaMel and Tom Perkins
Eva and Bill Price
Lisa and John Pritzker
Patti and Rusty Rueff
Corazon and Martin Sanders
Alan L. and Ruth Stein
Jack and Susy Wadsworth
Jane and Douglas Wolf
Barry Williams and Lalita Tademy

Ronald Casassa
Citi Private Bank
Jean and James Douglas
Caroline Emmett and
Russell Rydel
Frannie and Mort Fleishhacker
Marcia and John Goldman
David and Ann Green
Kaatri and Doug Grigg
Latham & Watkins LLP
Christine and Stan Mattison
Sally and Toby Rosenblatt
Gene and Abby Schnair
Doug and Lydia Shorestein

Gideon and Cheryl Sorokin
Mary and Steven Swig
Patrick S. Thompson
Terri and Joe Tiffany
Mary and Jerome Vascellaro
Susan Woodell-Mascall and
Bob Mascall

Hugh and Cesli Foster
Geoffery and Marcia Green
Leslie and George Hume
Nancy and Kirke Hasson
The Very Rev Alan Jones
F. Eugene and Mary S. Metz
Naomi and Bruce Mann
Stephen and Mary Mizroch
Susan Moldaw and
Bob Stallings

LUMINARY
(\$25,000-\$49,999)
Wells Fargo
Carlie Wilmans

Susan and Jack Cortis
Carla and David Crane
Dagmar and Ray Dolby
Marilee Gardner
Chandra and Leonard Gordon
Nina Hatvany and
Jonathan Kitchen

CELEBRITY
(\$2,500-\$9,999)
Bingham McCutchen LLP

PATRON
(\$1,000-\$2,499)
Kimberly and Simon Blattner
Lloyd and Janet Cluff
Joan Danforth

VISIONARY
(\$10,000-\$24,999)
Barbara and Gerson Bakar

Nancy Livingston and Fred Levin
Miller Law Group
Pacific Gas & Electric Company

CORPORATE PARTNERS CIRCLE

Carolynn M. Atherton, American Express Co-chair * Diana L. Starcher, Wells Fargo, Co-chair

The Corporate Partners Circle is comprised of businesses that support the artistic mission of A.C.T., including A.C.T.'s investment in the next generation of theater artists and audiences and its vibrant educational and community outreach programs. Corporate Partners Circle members receive the full benefits of collaborating with a nationally acclaimed theater company, including extraordinary entertainment and networking opportunities, unique access to renowned actors and artists, premium complimentary tickets, and targeted brand recognition. For information about how to become a member of the A.C.T. Corporate Partners Circle, please contact Leslie Bires at 415.439.2477 or lbires@act-sf.org.

ARTISTIC PARTNER
(\$50,000 AND ABOVE)



PRESENTING PARTNER
(\$25,000-\$49,999)



PERFORMANCE PARTNER
(\$10,000-\$24,999)

Bingham McCutchen LLP
Blue Shield of California
Comerica Bank - Wealth and Institutional
Management
First Republic Bank
Miller Law Group
Pillsbury Winthrop Shaw Pittman LLP

STAGE PARTNER
(\$5,000-\$9,999)

Citi Private Bank
Cox, Castle & Nicholson, LLP
Deloitte & Touche LLP
Grosvenor Properties

CORPORATE GIFTS IN KIND

A.C.T. would like to thank the following donors for their generous contributions of goods and services.

\$50,000 AND ABOVE
KGO 810AM Radio

\$10,000-\$49,999
Autodesk, Inc.
Grace Street Catering
Hafner Vineyard
Hotel Nikko

Huntington Wine Cellars
JW Marriott
Meyer Sound Laboratories, Inc.
Tiffany & Co.
Trefethen Winery

\$5,000-\$9,999
Floréal
Jeriko Estate
Mason/O'Farrell Garage
Peet's Coffee and Tea

Premium Port Wines, Inc.
Resolution, Inc.
Shelby Designs and Illustrates



Providing a Legacy for A.C.T.

Joan Danforth, Co-chair * Mortimer Fleishhacker, Co-chair

Prospero Society members are loyal patrons who have made an investment in the future of A.C.T. by providing for the theater in their estate plans. Prospero gifts include wills and living trusts, charitable remainder trusts, beneficiary designations, IRAs, and life insurance policies. The Prospero Society is pleased to include members in appreciation events throughout the season. For information about membership, please contact Tim Whalen at 415.439.2472 or twhalen@act-sf.org.

GIFTS DESIGNATED TO AMERICAN CONSERVATORY THEATER

Anthony J. Alfidi
Judith and David Anderson
Ms. Nancy Axelrod
Ms. Teveia Rose Barnes and
Mr. Alan Sankin
Dr. Barbara L. Bessey and
Dr. Kevin J. Gilmartin
Mr. Arthur Bredenbeck and
Mr. Michael Kilpatrick
Mr. Hall Byther and
Mr. Phillip E. Goddard
Bruce Carlton and Richard McCall
Mr. Ronald Casassa
Lesley Ann Clement

Susan and Jack Cortis
Ms. Joan Danforth
Mort and Frannie Fleishhacker
Ms. Marilee Gardner
James Haire and Timothy Cole
Mr. Richard H. Harding
Mr. and Mrs. Kent Harvey
Mr. William Hawn
Betty Hoener
Jo and Jed Hurley
Mr. and Mrs. Stephen Johnson
Ms. Heather M. Kitchen
Mr. Jonathan Kitchen and
Ms. Nina Hatvany
Nancy Livingston and Fred Levin
Mr. Jeffrey Malloy
Mr. John B. McCallister

Burt and Deedee McMurtry
Mr. Michael L. Mellor
Dr. Mary S. Metz and F. Eugene Metz
Mr. J. Sanford Miller
Walter A. Nelson-Rees and
James Coran
Mr. Shepard P. Pollack and
Ms. Paulette Long
Anne and Bertram Raphael
Mr. Gerald B. Rosenstein
Mr. Brian E. Savard
Mr. Harold E. Seigelstad
F. Stanley Seifried
Ruth Short
Andrew Smith
Cheryl Sorokin
Alan L. and Ruth Stein

Bert W. Steinberg
Mr. Clifford Stevens and
Ms. Virginia C. Whittier
Mrs. Jean Sward
Marilyn Taghon
Mr. Marvin Tanigawa
Ayn Thorne
Shirley Wilson Victor
Ms. Nadine Walas
Scott Walton
David Weber and Ruth Goldstein
Paul D. Weintraub and
Raymond J. Szczesny
Tim W. Whalen
Mr. Barry Lawson Williams
Anonymous (6)

GIFTS RECEIVED BY AMERICAN CONSERVATORY THEATER

The Estate of Nancy Croley
The Estate of Mary Jane Detwiler
The Estate of Olga Diora
The Estate of Mary Gamburg
The Estate of Mrs. Lester G. Hamilton
The Estate of Sue Hamister
The Estate of Harold R. Hollinger
The Estate of William S. Howe, Jr.
The Estate of Margaret Purvine
The Estate of Charles Sassoon
The Estate of Elizabeth Wallace
The Estate of William Zoller

A Coproduction of the A.C.T.
MASTER OF FINE ARTS PROGRAM and YOUNG CONSERVATORY



West Coast
Premiere

The Wendy Play

by
Amy Herzog
directed by
Domenique
Lozano

MAR 21—APR 5

Tickets: \$12⁵⁰—\$20⁵⁰

 **A.C.T.**
american conservatory theater
Carey Perloff, artistic director | Heather Kitchen, executive director

A.C.T. Conservatory
performing at Zeum Theater

ZEUM YERBA BUENA GARDENS

Groups of 10+, call 415.439.2473. Tickets, parking, directions, classes: www.act-sf.org.

ACT-SF.ORG | 415.749.2ACT

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 Morf), *A Christmas Carol*, and *The Government Inspector* (Raife Baker, Alex Morf, Amanda Sykes, and Shannon Taing). 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 *Orlando* and *The Wendy Play*. At 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 Nilssen at 415.439.2450, or go online at www.act-sf.org/showcase.

MATTHEW REAMER



A.C.T. CONGRATULATES THE CLASS OF 2008! (L TO R) JAMES WAGNER, SHANNON TAING, JEFF IRWIN, CAITLIN TALBOT, KEVIN DEEDES, ALEX MORF, KALISWA BREWSTER, J.C. ERNST, RAIFE BAKER, TOVAH SUTTLE, AMANDA SYKES, AXEL AVIN, JR., ERIK SAXVIK, DAN MORRISON, JAHMELA BIGGS.

PLEASE JOIN US FOR THESE EVENTS . . .

InterACT

From free parties to 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, 3/25, (5:30–6 p.m.)
- Tuesday, 4/29, (5:30–6 p.m.)

KORET AUDIENCE EXCHANGES

Free postperformance discussions with the actors and/or A.C.T. staff members

- Tuesday, 4/1
- Sunday, 4/6*
- Wednesday, 4/16*

- Tuesday, 5/6
- Sunday, 5/11*
- Wednesday, 5/14*

*indicates matinee performance

- **THE GOVERNMENT INSPECTOR**
- **CURSE OF THE STARVING CLASS**

OUT WITH A.C.T.

A gathering of gay and lesbian theatergoers, immediately following the 8 p.m. performance

- Wednesday, 4/2
- Wednesday, 5/7

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 Fred's Columbia Room.

- Friday, 3/28
- Friday, 5/2

AND DON'T FORGET . . .

FIRST LOOK NEW WORK READING SERIES
ZEUM THEATER
4/11–26

KORET VISITING ARTISTS SERIES
A lecture-demonstration with Wu Hsing-Kuo
A.C.T., 4/13

KORET VISITING ARTISTS SERIES
A.C.T., 5/18

A.C.T. YOUNG CONSERVATORY PRESENTS
I'm Still Standing:
A Celebration of the Music of Elton John
written and directed by Craig Slaight
ZEUM THEATER
5/31–6/21

A.C.T. Donor Events

DESIGN PRESENTATION

Hear the director's vision at the first meeting of the company of *Curse of the Starving Class*.
Monday, 3/24, 11 a.m.



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.



COSTUME SHOP TOUR

Take a tour of the costume shop, and see where artisans create the gorgeous costumes worn on A.C.T. stages.
Thursday, 5/8



ILLUMINATE THE NIGHT

Save the date for A.C.T.'s annual gala fundraising event, at the Four Seasons Hotel. A benefit and performance in support of A.C.T.'s acclaimed actor training and school arts education programs, *Illuminate the Night* will unite the Bay Area's community leaders, philanthropists, and businesses in celebration of the future of American theater. For information about sponsorship and tickets, please call Carrie Spiegel at 415.439.2470.
Sunday, 4/6

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, 5/1



MEET THE CAST

Following the performance, enjoy a conversation with the cast of *Curse of the Starving Class*.
Thursday, 5/15



DESIGN PRESENTATION

Hear the director's vision at the first meeting of the company of *'Tis Pity She's a Whore*.
Monday, 5/5, 11 a.m.



To support A.C.T. and receive invitations to Annual Fund, Directors Circle, and Producers Circle events, please contact Paul Knudsen at pknudsen@act-sf.org or 415.439.2353.

Due to the spontaneous nature of live theater, all times are subject to change.

FOR MORE INFORMATION, CALL 415.749.2ACT OR VISIT WWW.ACT-SF.ORG.

A.C.T. STAFF

Carey Perloff
Artistic Director

Heather Kitchen
Executive Director

Melissa Smith
Conservatory Director

James Haire
Producing Director

Thomas C. Proehl
Administrative Director

ARTISTIC

Pink Pasdar, *Associate Artistic Director*
Meryl Lind Shaw, *Casting Director*
Michael Paller, *Dramaturg*
Greg Hubbard, *Casting Associate*
Vinly Eng, *Producing Associate*

Associate Artists

René Augesen
Anthony Fusco
Giles Havergal
Steven Anthony Jones
Domenique Lozano
Craig Slaughter
Gregory Wallace
Jud Williford
Jack Willis

Directors

John Doyle
Peter DuBois
Loretta Greco
Domenique Lozano
Carey Perloff
Charles Randolph-Wright
Mark Rucker
Chay Yew

Choreographers

Val Caniparoli

Composers/Orchestrations

Tracy Chapman
Karl Lundeburg
Stephen Sondheim
Sarah Travis

Musical Directors

Laura Burton
Andy Einhorn
David Loud

First Look Playwrights

Marcus Gardley
Lillian Groag
Noah Haidle
José Rivera
Deontay Wilson

PRODUCTION

Jeff Rowlings, *Production Manager*
Dick Daley, Jared Hirsch, *Associate Production Managers*
Marion Bechtold, *Production Administrator*

Designers

Loy Arcenas, *Scenery*
John Arnone, *Scenery*
John Doyle, *Scenery*
Erik Flatmo, *Scenery*
Robert Mark Morgan, *Scenery*
G. W. Mercier, *Scenery*
Alexander V. Nichols, *Scenery*
Daniel Ostling, *Scenery*
Douglas W. Schmidt, *Scenery*
Walt Spangler, *Scenery*
Beaver Bauer, *Costumes*
Robert De La Rose, *Costumes*
Candice Donnelly, *Costumes*
John Doyle, *Costumes*
Alex Jaeger, *Costumes*
Lydia Tanji, *Costumes*
Sandra Woodall, *Costumes*
Don Darnutzer, *Lighting*
James F. Ingalls, *Lighting*
Richard G. Jones, *Lighting*
York Kennedy, *Lighting*
Alexander V. Nichols, *Lighting*
Kathy A. Perkins, *Lighting*
Nancy Schertler, *Lighting*
Japhy Weideman, *Lighting*
Paul Whitaker, *Lighting*
Robert Wierzel, *Lighting*
Cliff Caruthers, *Sound*
Jeff Mockus, *Sound*
Fabian Obispo, *Sound*
Jake Rodriguez, *Sound*
Dan Moses Schreier, *Sound*
Darron L. West, *Sound*

Design Associates

Martin Flynn, *Scenic*
Robert J. Hahn, *Lighting*
Jake Rodriguez, *Sound*

Coaches

Dave Maier, *Jud Williford, Fights*
Deborah Sussel, *Vocal and Dialects*
George Thompson, *Répétiteur*

Stage Management

Elisa Guthertz, *Head Stage Manager*
Newton Cole, Nicole Dickerson, June Palladino, Joseph Smelser, Kimberly Mark Webb, *Stage Managers*
Heath Belden, Danielle Callaghan, Stephanie Schliemann, Karen Szpaller, *Assistant Stage Managers*

Scene Shop

Mark Luevano, *Shop Foreman*
Jonathan Young, *Assistant Shop Foreman*
Qris Fry, James Gernand, *Mechanics*
Anne Kendall, *Purchasing Agent*

Paint Shop

Demarest Campbell, *Charge Scenic Artist*
Jennifer Benes, B. J. Frederickson, *Scenic Artists*

Prop Shop

Ryan L. Parham, *Supervisor*
Rebecca Helgeson, *Assistant*
Eric Cripe, *Artisan*

Costume Shop

David F. Draper, *Manager*
Emily Horton, Mark Nagle, *Design Assistants*
Keely Weiman, *Draper*
Thiem Ma, *Tailor*
Amy Knight, *First Hand*
Maria Montoya, *Head Stitchee*
Kelly Koehn, *Accessories and Crafts Artisan*

Wig Shop

Jeanna Hurd, *Wig Master*

Stage Staff

Suzanna Bailey, *Sound Head*
Miguel Ongpin, *Head Carpenter*
Jane Henderson-Shea, *Properties Head*
Mark Pugh, *Flyman*
Tim Wilson, *Head Electrician*
Kristen Ross, Tim Tunks, Uwe Willenbacher, *Stagehands*

John Karr, Wardrobe Supervisor

Julia Wing Krafft, *Hair and Makeup*

Conservatory/Second Stage

Joel Frangquist, *Technical Director*
Larry Krause, *Assistant Technical Director*

Costume Rentals

Callie Floor, *Supervisor*
Jef Valentine, *Rentals Assistant*

Interns

Stephanie Agron, Gillian Confair, Laura Osburn, Danielle C. Thomsen, *Stage Management*
Lacey Johnson, *Properties*
Julia Lodman-Slater, *Costume Shop*
Maggie Long, *Wig Shop*
Jessica Peter, *Costume Rentals*

ADMINISTRATION

Dianne Prichard, *Company Manager*
Caresa Capaz, *Associate Company Manager*
Kate Stewart, *Human Resources Manager*
Vivien Baldwin, *Executive Assistant/Board Liaison*
Margery Bailey, *Receptionist*

Development

Leslie Bires, *Director of Corporate and Community Partnerships*
Carol Eggers, *Manager of Foundation and Government Relations*
Paul Knudsen, *Director of Individual and Foundation Relations*
Mindy Lechman, *Donor Stewardship Coordinator*

Leslie McNicol, *Donor Systems Coordinator*
Liv E. Nilssen, *Individual Gifts Coordinator*
Carrie Spiegel, *Special Events Manager*
Jamie Valle, *Campaign Manager*
Tim M. Whalen, *Director*

Finance

Jim Neuner, *Controller*
Sharon Boyce, Matt Jones, Linda Lauter, *Associates*

Information Technology

Thomas Morgan, *Director*
James Sheerin, *Database Applications Manager*
Ryan Montgomery, *Web Administrator*
Joone Pajar, *PC IT Associate*
Conchita Robson, *Macintosh IT Associate*

Marketing & Public Relations

Janette Gallegos, *Director of Marketing and Public Relations*
Valerie York, *Associate Director of Marketing*
Randy Taradash, *Marketing Events and Promotions Manager*
Edward Budworth, *Group Sales Representative*
Audra Davis, *Web Content Manager*
Amelia Nardinelli, *Senior Graphic Designer*
Brett Elliott, *Graphic Designer*
Jennifer K. Weaver, *Writer/Copy Editor*
Martin Schwartz, *Press Representative*
Eliza Leoni, *Intern*

Publications

Elizabeth Brodersen, *Editor*
Margot Melcon, *Publications & Literary Associate*
Ariel Franklin-Hudson, *Publications & Literary Intern*

Ticket Services

Richard Bernier, *Box Office Manager*
Mark C. Peters, *Subscriptions Manager*
David Engelmann, *Head Treasurer*
Doris Yamasaki, *Subscriptions Coordinator*
Lynn Skelton, *SMAT and Group Sales Treasurer*
Andrew Alabran, Peter Davey, Jim Donovan, Johnny Moreno, Joey Rich, Sam Keoka Wilson, *Treasurers*

Teleservices

Stephanie Arora, *Manager*
Maggie Alpar, Izzy Brownlie, Ian Caporali, Winifred Elam, Ben Johnson, Alicia Kenny, Jackie Major, Lloyd Margoit, Don McPhee, Lynda Price, Doug Ross, Mary Townsend, Molly Viebrock, *Agents*

Front of House

Debra Selman, *Theater Manager*
Tim Hilyard, *Associate Theater Manager*
Eva Ramos, *House Manager*
Claudia Martinez, Colleen Rosby, *Assistant House Managers*
Colleen Rosby, *Door Person*
Oliver Sutton, *Security*

Operations

Lesley Pierce, *Manager*
Burt Smith, *Assistant Facilities Manager/American Conservatory Theater*
Len Lucas, *Assistant Facilities Manager/30 Grant*
Jeffrey Warren, *Facilities Crew*
Curtis Carr, Jr., Jamie McGraw, *Security*

CONSERVATORY

George Thompson, *Conservatory General Manager*
Craig Slaughter, *Young Conservatory Director*
Andrew Hurteau, *Interim Director of Studio A.C.T.*
Christopher Herold, *Director of Summer Training Congress 2008*
Jack Sharrar, *Director of Academic Affairs*
Jerry Lopez, *Director of Financial Aid*
Thuy-Tu Tran, *Financial Aid Assistant*
Ashley Forrette, *Associate Manager of Conservatory Administration*
Stephanie DeMott, *Conservatory Associate*
Sarah Scharf, *Conservatory Assistant*
Matt Jones, *Bursar/Payroll Administrator*

Master of Fine Arts Program

Core Faculty

René Augesen, *Acting*
Jeffrey Crockett, *Voice*
Dawn-Elin Fraser, *Speech, Verbal Action*
Anthony Fusco, *Director*
Steven Anthony Jones, *Acting*
Francine Landes, *Movement*
Domenique Lozano, *Acting*
Frank Ottiwell, *Alexander Technique*
Michael Paller, *Director of Humanities*
Jack Sharrar, *Culture and Text*
Melissa Smith, *Acting*
Deborah Sussel, *Speech, Verbal Action*
Gregory Wallace, *Acting*
Jud Williford, *Director*
Jack Willis, *Acting*

M.F.A. Program Adjunct Faculty

Bonita Bradley, *Character Embodiment*
Leslie Felbain, *Clown and Mask*
Jane Hammett, *Singing*
Giles Havergal, *Director*
Gregory Hoffman, *Combat/Weapons*
Frank Johnson, *Singing*
Lisa Anne Porter, *Voice*
Karl Ramsey, *Combat/Weapons*

Studio A.C.T.

Letitia Bartlett, *Dynamic Movement, Physical Acting, Clowning*
Mike Carroll, *Acting*
Laura Derry, *Improvisation*
Frances Epsen Devlin, *Singing*
Jeffrey Draper, *Voice and Speech, Acting*
Paul Finocchiaro, *Acting*
Dawn-Elin Fraser, *Acting*
Marvin Greene, *Acting*
Christopher Herold, *Acting*
Andrew Hurteau, *Acting*
Mark Jackson, *Acting*
Rose Adams Kelly, *Alexander Technique*
Drew Khalouf, *Voice and Speech, Acting*
Francine Landes, *Acting*
Domenique Lozano, *Acting*
Trina Oliver, *Acting*
Marty Pistone, *Acting*
Regina Saisi, *Improvisation*
Naomi Sanchez, *Singing*
Barbara Scott, *Improvisation*
Lynne Soffer, *Speech, Acting*
Ava Victoria, *Singing*

Young Conservatory

Christine Anselmo, *Acting*
Michele Leary, *Acting*
Nancy Gold, *Physical Character, Acting*
Cindy Goldfield, *Acting*
Jane Hammett, *Musical Theater, Directing, Acting*
W. D. Keith, *Director*
Domenique Lozano, *Director*
Christine Mattison, *Dance, Choreographer*
Pamela Rickard, *Acting*
Robert Rutt, *Musical Arranger, Accompanist*
Vivian Sam, *Musical Theater, Dance*
Craig Slaughter, *Director, Acting*
Amelia Stewart, *Director, Acting*

YC New Plays Program

Horton Foote, *Advisor, Playwright*
Sarah Daniels, *Playwright*
Brad Slaughter, *Playwright*

YC Accompanist

Thaddeus Pinkston

Library Staff

Joseph Tally, *Head Librarian*
G. David Anderson, Elena Balashova, Joan Cahill, Barbara Cohrsen, William Goldstein, Rich Henry, Connie Ikert, Martha Kessler, Barbara Kornstein, Ines Lewandowitz, Franco Mancini, Soubarna Mishra, Ann Morales, Patricia O'Connell, Roy Ortopan, Dana Rees, Beverly Saba, Roger Silver, Marianne Sullivan, Carol Summer, Sam Thal, Jean Wilcox, Nancy Zinn, *Library Volunteers*

FOR YOUR INFORMATION

ADMINISTRATIVE OFFICES

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

TICKET SERVICES INFORMATION

A.C.T. Ticket Services

Visit us at 405 Geary Street at Mason, next to the theater, one block west of Union Square. Hours are 12–8 p.m. Tuesday through Saturday, and 12–6 p.m. Sunday and Monday. During nonperformance weeks, business hours are 12–6 p.m. daily. Call 415.749.2ACT and use American Express, Visa, or MasterCard. Or fax your ticket request with credit card information to 415.749.2291. Tickets are also available 24 hours/day on our website at www.act-sf.org. All sales are final, and there are no refunds. Only current subscribers enjoy performance rescheduling privileges and lost-ticket insurance. Subscriptions available by calling 415.749.2250. A.C.T. gift certificates can be purchased in any amount online, by phone or fax, or in person.

Discounts

Half-price tickets are sometimes available on the day of performance at TIX on Union Square. **Half-price student and senior rush tickets** are available at the A.C.T. Ticket Services office two hours before curtain. **Matinee senior rush tickets** are available at noon on the day of the performance for \$12. All rush tickets are subject to availability, one ticket per valid ID. **Student and senior citizen subscriptions** are also available. A.C.T. offers one **Pay What You Wish** performance during the regular run of each production.

Group Discounts

For groups of 15 or more, call Edward Budworth at 415.439.2473.

AT THE THEATER

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

A.C.T. Merchandise

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

Refreshments

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

Beeipers!

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

Perfumes

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

Emergency Telephone

Leave your seat location with those who may need to reach you and have them call 415.439.2396 in an emergency.

Latecomers

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

Listening Systems

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

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

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

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

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

AFFILIATIONS

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



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



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

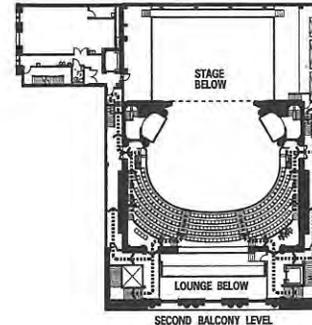
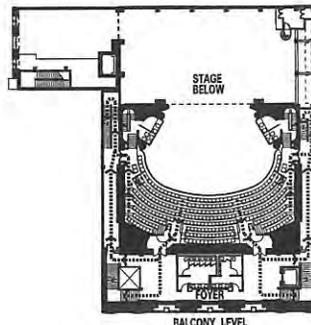
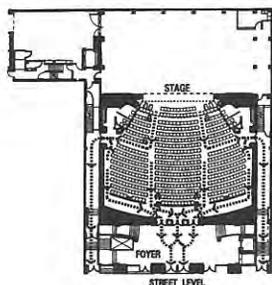


A.C.T. is supported in part by a grant from the National Endowment for the Arts.



A.C.T. is supported in part by a grant from the Grants for the Arts/ San Francisco Hotel Tax Fund.

AMERICAN CONSERVATORY THEATER EXITS



DISCIPLINE vs. RIGIDITY



Bill Urban, Principal

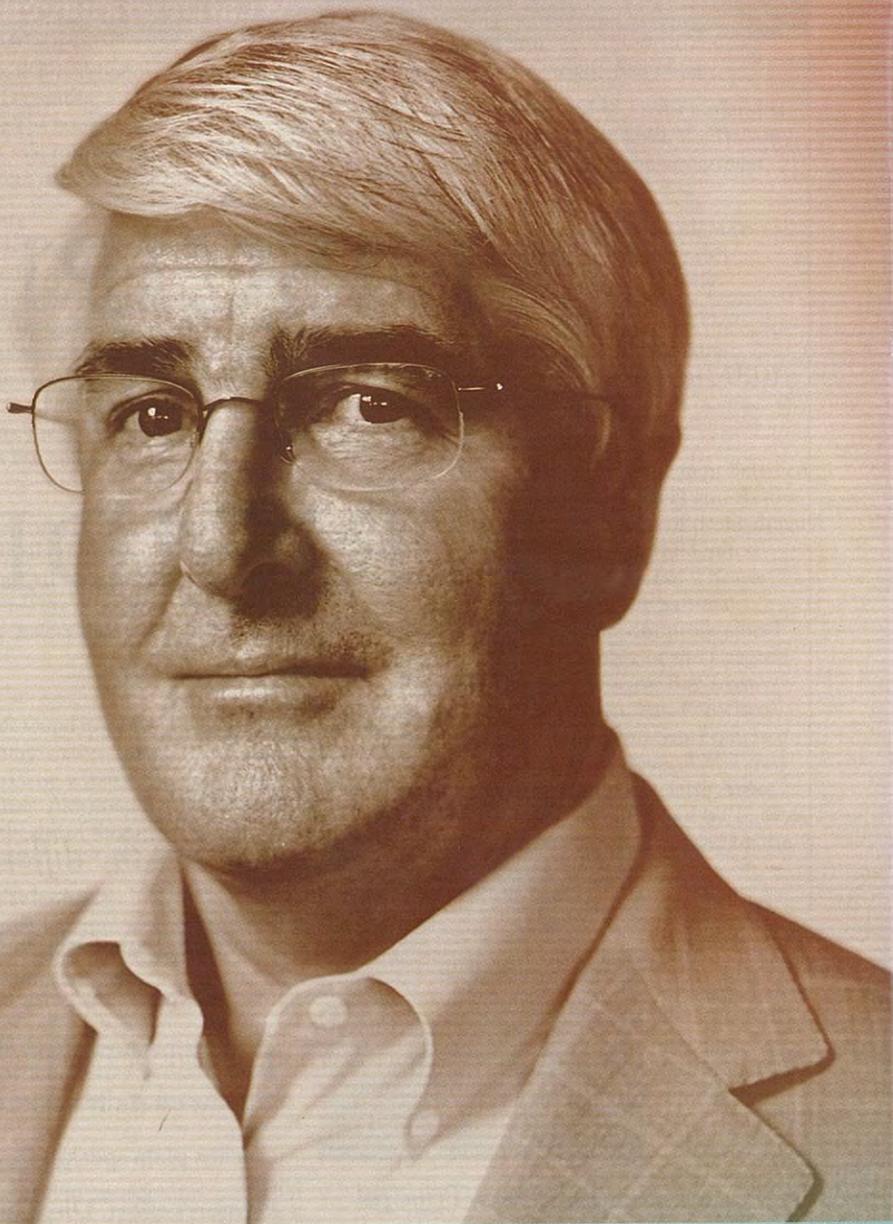
What's the difference?

For Bingham, Osborn & Scarborough, discipline means a long-term investment perspective not driven by fads or market anomalies. Discipline means knowing you before we invest for you. Discipline means carefully analyzing trends, not chasing them. Discipline means plain speaking, even when it may be uncomfortable. Discipline requires effort. Discipline is execution. Discipline ensures that you and your wealth endure.



At Bingham, Osborn & Scarborough,
our discipline gives you flexibility.

345 California Street, Suite 1100, San Francisco, California 94104 · 415-781-8535 · www.bosinvest.com
Offices in San Francisco & Silicon Valley · Member of the Boston Private Wealth Management Group



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 ▢

©2007 UC Regents
As ranked in the *U.S. News & World Report*
"America's Best Hospitals" 2007