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ABOUT A.C.T.

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

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

Today A.C.T. is recognized nationally for its groundbreaking productions of classical works and bold explorations of contemporary playwriting. Since the reopening of the Geary Theater (now the American Conservatory Theater) in 1996, A.C.T. has enjoyed a remarkable period of audience expansion and financial stability. In 2001, A.C.T. began producing alternate work at the Geary 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. Denny 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.

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PLEASE JOIN US!

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

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
Chair, The Next Generation Campaign
Committee

FROM THE ARTISTIC DIRECTOR

Dear Friends,

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

Political corruption and cronyism are as old as government itself. It is a never-ending source of wonder that when officials have a chance to reform their behavior, they tend to prefer cover-ups and spin to real reform. While this is by no means universally true, it is true enough to make Gogol’s world completely recognizable. In the insanely byzantine 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 Scotz reminds us, “Przez Potemkin, who was a great opera-lover, ordered painted mansions, artificial orchards, and neat villages set up along the Dniepr 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 fense where the shoemaker lives, and make it look as if we were planning to build something there.’ You can see exactly where we drew the scenic inspiration for this production of The Government Inspector. Into this cool-eyed universe comes an innocent who is mistaken for a government official, and who proceeds to milk his newfound celebrity for all it’s worth. From this simple premise, Gogol makes incredible theatrical hay. Although he professed to be shocked at the play’s reception and quickly denied that he intended to satirize political corruption, The Government Inspector remains one of the greatest comedies ever written about the vast temptations of power and the 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 hypocrisy 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,

Carly PerlOFF
Artistic Director
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Yours,

Carla Fradkin
Artistic Director
The Cast

(in order of speaking)

The Mayor: Graham Beckel
Commissioner of Health: Rod Gragg
Director of Education: Delia MacDougall
Magistrate: Dan Hiat
Doctor: Stephen Barker Turner
Postmaster: Anthony Fusco
Bobbinboy: Joan Mankin
Constable: Raife Baker
Superintendent: Andrew Hurteau
Anna, Mayor's Wife: Shannon Taing
Marrya, Mayor's Daughter: Amanda Sykes
Ozip: Jud Willsford
Khidetukh: Gregory Wallace
Walter: Andrew Hurteau
Mishka: Raife Baker
Abdulin: Alex Morf
Shopkeepers: Anthony Fusco, Rod Gragg, Dan Hiat, Stephen Barker Turner
Women: Geoff Hoyle, Delia MacDougall, Joan Mankin, Shannon Taing
Ensemble: Reed Martin, Anthony Nemirovsky

Understudies

The Mayor—Andrew Hurteau
Commissioner of Health, Superintendent, Ozip—Mishka, Constable, Walter—Anthony Nemirovsky
Magistrate, The Doctor, Postmaster, Bobbinboy, Abdulin, Shopkeepers—Reed Martin
Director of Education, Mary—Shannon Taing
Anna—Delia MacDougall; Ozip—Alex Morf
Khidetukh—Raife Baker; Bobbinboy—Anthony Fusco

Stage Management Staff
Joseph Smelter, Stage Manager
Danielle Callaghan, Assistant Stage Manager
Danielle Thomesen, 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.
Copyright Agent: Alan Brodie Representation Ltd.
Faigen House, 78 New Oxford Street
London WC1A 1HB

1Member of the A.C.T. Master of Fine Arts Program Class of 2008
The Government Inspector

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

Directed by Carey Perloff

This production is made possible by:

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

THE CAST
(in order of speaking)

The Mayor
Commissioner of Health
Director of Education
Magistrate
The Doctor
The Postmaster
Bezhinovsky
Dobobinsky
Constable
Superintendent
Alcohol
Anna, Mayor’s Wife
Marya, Mayor’s Daughter
Oisp

Graham Beckel
Rod Grapp
Delia MacDougall
Dan Hiatt
Stephen Barker Turner
Anthony Fusco
Joc Mankin
Geoff Hoyle
Raife Baker
Andrew Hurteau
Shannon Taing
Amanda Sykes
Jud Williford
Alex Morf
Gregory Wallace
Andrew Hurteau
Raife Baker
Alex Morf

Klolestatov
Mishka
Abdulin

Anthon Fusco, Rod Grapp, Dan Hiatt, Stephen Barker Turner

Women
Ensemble

UNDERSTUDIES
The Mayor—Andrew Hurteau
Commissioner of Health, Superintendent, Alcohol, Mishka, Constable, Waiter—Anthony Nemirovsky
Magistrate, The Doctor, The Postmaster, Bezhinovsky, Abdulin, Shopkeepers—Reed Martin

Director of Education, Marya—Shannon Taing
Anna—Delia MacDougall; Oisp—Alex Morf
Klolestatov—Raife Baker; Dobobinsky—Anthony Fusco

STAGE MANAGEMENT STAFF
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Danielle Callaghan, Assistant Stage Manager
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IN THE MIDDLE OF AN OZONE-BLUE SHIVER
The Strange, Surreal Journey of Nikolai Gogol

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 handy-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 censor, whose presence extended into every nook and cranny of Russia’s vast bureaucracy, including the committee for the building of the Cathedral of St. Isaac, the committee on archaeology, and the department of horse breeding. The scope of the censors was so vast that, according to one of them, “if one were to count all officials in charge of censorship their numbers would greatly exceed the number of books published annually.” The post office was an important participant in official censorship, and Shpychkin, the postmaster in The Government Inspector, would be well practiced in his habit of reading other people’s mail, not only for his own amusement, but possibly also on behalf of the government. As the Magistrate in The Government Inspector says, “The authorities are clever. We may be far away, but they have their eye on us. One hint of reason here, and in Petersburg, their moustaches twitch.”

Gogol appealed for help to another friend, the respected author and teacher of Pushkin, Vasily Zhukovskiy. Zhukovskiy 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 had found the play upstartingly funny, the censor experienced a sudden change of heart and approved the play for production.
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A BRIEF BIOGRAPHY OF NIKOLAI GOGOL

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

In the spring of 1821 Gogol arrived at the High School for Advanced Study in Nizhni. The teachers and other students did not warm quickly to Gogol, whose physical repulsiveness exacerbated his social ineptitude. The other boys thought the motley salt of Gogol’s pointed face and his unusually long, thin nose gave him a bizarreness appearance. This epithet would be repeated throughout Gogol’s life. He took little interest in his schoolwork, preferring instead to invent elaborate fabrications, assign nicknames to students, and write satirical verses about the teachers. Held at a distance by Gogol’s insightful mockery, the community at the Nizhni 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 crotchetly 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 public 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. He applied for 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 contempt of his own family. He finally accepted a post that paid poorly but demanded little of his time, and, encouraged by the March 1829 publication of his short lyric “India” (Italy) in 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, Homo Kirghizianus; 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 Akasov, and Vissarion Belinsky. In 1833, he published two new books: Mirgorod, four stories based on provincial Ukrainian life, and Arabat, Petersburg essays and stories— including “Nesvyky Propert” and The Diary of a Maniac. In 1836 he published a satirical story (“The Coach”) in Pushkin’s periodical The Contemporaries, 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 was interrupted when it realized that as a satire on bureaucracy it would not pass the censors. 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

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

The older and honorable officials about that for me nothing is sacred, since I dared speak thus about public officials; the policemen are against me, the merchants are against me, the literary people are against me. They abuse me and go 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 imbued 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.
Rehearsals began at the end of February 1836 at the St. Petersburg State Theater, and the next round of problems began. The actors had never encountered a play like this before: it didn’t resemble the kinds of comedies they were used to, which either were based on neoclassical models like Molière, or were the kind of crude, slapdash farces that were immensely popular in vaudeville. The characters, as one of Gogol’s biographers, Vsevolod Setchakov, points out, have all of the qualities of being likable but are not likable, and the cast didn’t know what to make of them. Most played the piece as farce and, Setchakov writes, tried to dazzle the audience with cheap effects. However, as sometimes happens, while they were misunderstood the play and the production undermined the playwright’s intentions at every turn. The Government Inspector was a complete success. The cast attended the first performance on April 19 and was said to have remarked afterward, “Well, that’s quite a little piece! Everyone got it in the neck, I most of all!” He sent his family to see it and ordered his ministers to attend, as well. A number of the latter were less enthusiastic than the cast. Scenes 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!”

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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."

—Ozips, The Government Inspector

Ozips is referring to the Table of Ranks (or stol'niki) that for almost two centuries regimented the social and professional life of every Russian who was not a serf. The system was instituted by Peter the Great in 1722, based on the civil service ranks model employed in Germany. One of the benefits of the system was the fact that it allowed nobles—sons of secretaries and scribes, for example—through almost 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 dignity status and of the 8th class hereditary dignity 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.

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to a realistic satire on governmental corruption, but the satire bit too deeply and, despite the star’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 much of his time in Rome. During this period he was at work on his masterpiece, the comic epic Dead Souls, the first part of which 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 reviving 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 tsarist 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 Matvey Konstantinov, 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.

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RAIFFE BAKER*  
( Special to the Tribune)  
was born and raised in Olga, where he attended Emory  
University, received his B.A. in theater  
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  
Young Scoop in 'A Christmas Carol,'  
Zeum Theater as John Worthing in 'The  
Importance of Being Earnest' and David  
and California  
Shakespeare Theater in 'Richard III.'  

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

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

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 Epic Theatre  
production of 'Territorial,' Marin  
Theatre Company's production of 'Deuce,'  
and in 'The Elephant Man.' File credits  
include principal bad guy in the  
independent  
feature 'Valley of the Heart's Delight'  
and the  
mechanic in Pixar's live action short  
'Caricature.' He can be seen at  
A.C.T. later this season in Sam Shepard's  
'Curse of the Starving Class.'  

DAN HILIT*  
(Magistrate) has been  
seen at A.C.T. as Bob Acres in 'The  
Rivals,' Rosencrantz in 'Hamlet,' and  
Guidalberto in 'Dead, Cornelius  
Huckl in 'The Matchmaker,' Yefidobraon in 'The  
Cherry Orchard,' Roderigo in 'Othello,'  
Mell in 'The Play's the Thing,' and Smith in 'The  
Three琢磨's. Other Bay Area  
credits include 'Donner and Friends' and  
Menestheo at Berkeley Repertory Theater;  
'The Life and Times of Nicholas Nickleby'  
and many others at California  
Shakespeare Theater; 'The Wonderful Life,'  
'The Immigrant,' and 'Lost in Her Ear' at  
San Jose Repertory Theatre; 'The  
Inspector' at TheatreWorks; 'Picasso at  
the Lapin Agile' at Theatre on the Square;  
'Nina's Off' at Marin's Memorial Theater;  
'The Real Thing' and 'Lifedon' 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.  

GEORGE HOYLE*  
(Dublochick) appeared at A.C.T.  
in 'Trevor,' 'Juno and the Paycock,'  
'The Pope and the Witch,'  
'The Time of Your Life,' and 'The  
Aunt, and the  

Tempest.' He was the original Zas in 'The  
Lion King on Broadway, for which he  
received a Drama Desk Award  
nomination. An accomplished mime, he  
has cluttered with San Francisco's Pickle  
Family Circus, Cirque du Soleil, and  
Circus Floris. He wrote and performed  
the award-winning solo shows 'Boum!'  
and 'From the First' and later created 'The  
Cousin's Return,' 'Gonzo,' and 'The First  

Roast.' He is a graduate of A.C.T.  
and a long-time veteran of Bay  
Area stages. He has  
appeared at A.C.T. in 'The  
Rainsaker,' The Imaginary Invalid, Houda  
Gohber, Travestie, The Rivals, The Voyeur  
Inheritance, The Gamester, A Mother, Les  
Liasons Dangereuses, The Three Sisters,  
Nigh and Day, The Room and Celebration,  
Eretria IV, The Moonstrtophps, Edward II,  
and A Christmas Carol. Other Bay Area  
credits include leading roles in 'King Lear,'  
The Tempest, The Importance of Being  
Earnest, Arsène 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  
movies off-Broadway credits include 'The  
Holy Terror, Cantoril, Danton's Death,'  
and 'A Life in the Theatre.' He is a graduate  
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TheatreWorks’s production of The  
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San Jose Repertory Theatre; Spinning  
into Butter at TheatreWorks; Picasso at  
the Lapin Agile at Theatre on the Square;  
Noise Off at Marin’s Memorial Theatre;  
and The Real Thing and Life! at Marin  
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**Who's Who**

**Hundred Years.** Film appearances include *Smooth Talk*, *Robert Altman’s Popeye*, and *Valley of the Heart’s Delight*. Holley has received several NEA mine fellowships, including a grant to study circus arts in the former Soviet Union, and a PEW/TCG National Theatre Artist Residency. He recently completed three tours of duty as Chef Voloxya with Teatro Zuzánka.

**ANDREW HURTEAU** (Superintendent, Winter) was last seen at A.C.T. in Richard E. T. Whitaker’s production of *Hedda Gabler*, in which he understudied and performed the role of Jørgen Tesman. Most recently, he was seen at Center REP’s *Pygmalion*. B.A. in Music from the New School, New York. 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 Dumashek. At California Shakespeare Theatre, Hurteau has appeared as the Duke of Albany in *King Lear*, Lord Stanley in *Richard III*, and Charles Cenery 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 *Women*; *An Edible Goddess*; *The Rules of Charity*, *Shredregin’s Girlfriend*, *Summertime*, and *Bread*. At Berkeley Repertory Theatre, he has appeared in *A Moon for the Misbegotten* and *Rhinoceros*.

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

**DELLA MACDONAGHL** (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 Theatre in *Man and Superman*, *King Lear*, *As You Like It*, *The Merry Wives of Windsor*, *The Life and Adventures of Nicholas Nickleby*, and *Anders and the Man*, among others. Local credits include *The Cherry Orchard* and *The few* (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

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**Who’s Who**

**Superman, King Lear, As You Like It, The Merry Wives of Windsor, The Life and Adventures of Nicholas Nickleby, and Arms and the Man**, among others. Local credits include *The Cherry Orchard* and *The few* (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

**REED MARTIN** (Ensemble) is a performer, writer, and managing partner with the Reduced Shakespeare Company, where he co-creates 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** (Ahmed) most recently appeared at A.C.T. as Jimmy *Curry in The Rainmaker* and in *A Christmas Carol*. He spent two seasons with the Chautauqua Theatre Company, where his credits include *The Cherry Orchard* and *The few* (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
Who's Who

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

ANDREW HURTEAU (Superintendent, Writer) was last seen at A.C.T. in Richard E. Tiernan's production of Hidalgo Galan, in which he understudied and performed the role of Jorgen Tesson. Most recently, he was seen at Center REP'sertory Theatre as Richard Nixon in Michael Butterf's production of Nixon in Nixon. Also at Center REP, he was seen as Count Almaviva in The Marriage of Figaro and as Max Prince in Neil Simon's Daughter on the 23rd Floor, directed by Barbara Dusumke. At California Shakespeare Theatre, Hurteau has appeared as the Duke of Albany in King Lear, Lord Stanley in Richard Ill, and Charles Cheeverly in The Life and Adventures of Nicholas Nickleby. Over the past 15 years he has worked at theaters throughout the Bay Area, including Marin Theatre Company, Aurora Theatre Company, and Word for Word. At Magic Theatre, he has appeared in new:another Golden Rain: The Rules of Charity, Shredinger's Girlfriend, Summertime, and Brautii. At Berkeley Repertory Theatre, he has appeared in A Moon for the Misbegotten and Rhinoceros.

Who's Who

SHARON LOCKWOOD (Anna) has appeared at A.C.T. in Hidalgo Galan, A Christmas Carol (2005-07), The Rose Tattoo, Juno and the Paycock, The Royal Family, The Cherry Orchard, The Pope and the Witch, Galileo, The Marriage of Figaro, and Saturday, Sunday and Monday. She recently returned from Los Angeles, where she played the 200-year-old woman in Culture Clash Zurrin 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 Nicef! and Denon at Berkeley, a role she originated at INTIMATE Theatre in Seattle (dir. Bartlett Sher). Other theater credits include a 21-year association with Berkeley Repertory Theatre and work with The Old Globe, Seattle Repertory Theatre, Milwaukee Repertory Theatre, Long Wharf Theatre, the Alley Theatre, Missouri Repertory Theatre, San Jose Repertory Theatre, Pacific Alliance Stage Company, and California Shakespeare Theatre. She was also a longtime member of the San Francisco Mime Troupe. Film and television work includes Mrs. Doubtfire, Midnight Caller, Youngest Stories, and The Long Road Home.

JOAN MANKIN (Bobstelaysh) has been seen at A.C.T. in Twelfth Night, The Gormester, The 73rd Sisters, and Dinner at Eight. She played Anne in the Robert Wilson/Tom Waits collaboration The Black Rider at the Ahmanson Theatre in Los Angeles. She has been a company member of the San Francisco Mime Troupe, Pickle Family Circus, and the Dell'Arte Players Company. An associate artist with California Shakespeare Theatre, she has also performed with the San Francisco Shakespeare Festival, San Diego Repertory Theatre, Marin Theatre Company, Aurora Theatre Company, TheatreWorks, Traveling Jewish Theatre, San Jose Stage Company, and Magic Theatre. Film credits include Brokeback Mountain, Made in America, and Desire Hearts. She has directed for Magic Theatre, the San Francisco Shakespeare Festival, and the Bridge and Earth Circus of Calgary, as well as performances for the San Francisco New Vaudeville Festival. Film credits include HBO's Mankin is on the faculty of the Chayes Conservatory of the San Francisco Circus Center.

REED MARTIN (Ensemble) is a performer, writer, and managing partner with the Reduced Shakespeare Company, where he co-created 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 (Abdul) most recently appeared at A.C.T. as Jimmy Curry in The Rainmaker and in A Christmas Carol. He spent two seasons with the Chautauqua Theatre Company, where his credits include The Cherry Orchard and The Fox (both directed by Ethan McSweeney), The Twelfth Night, and Much Ado about Nothing. Before joining the A.C.T. Master of Fine Arts Program, he worked in Minneapolis with the...
Who’s Who

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

ANTHONY NEMIROVSKY* (Ezra) has performed in productions throughout the Bay Area, including Life and Adventures of Nicholas Nickleby (Ned Cherry! and Young Wackford) and The Tempest (Boatswain) with California Shakespeare Theater, Picnic at the Lapin Agile (Sagot) and Laughter on the 23rd Floor (Val) with Center REPertory Company and A Christmas Carol (Bob Cratchit) with Napa Valley Repertory 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 Theatre, and the sketch comedy troupe Fanny But Mean.

SHANNON TALNGH (Adoula) has appeared in A.C.T. Master of Fine Arts Program productions of Candida (title role), The Glass Menagerie (Amenda Wingfield), Cassandha (Illione), George Dane (Clandine), and A Midsummer Night’s Dream (Hermia). Other favorite credits include The Marriage of Bette and Bea (Margaret) and Maldonado Play (Jaan). She has also performed with ComedySchnamedy Improv Troupe and Improvability. She holds a B.F.A. in acting from UC Santa Barbara and is the recipient of the 2007 Polly McKibben scholarship.


STEPHEN BARKER TURNER* (Doctor) has appeared in A.C.T. productions of The Rainmaker, Lodda Gahbey, and Luminence Dating. Other Bay Area credits include Cyneline (Dean Goodman Choice Award), the title role of The Life and Adventures of Nicholas Nickleby, and As You Like It at California Shakespeare Theater, where he is an associate artist. Off-Broadway credits include productions with the New York Shakespeare Festival, Classic Stage Company, Roundabout Theatre Company, MCC Theatre, Primary Stages, and The Next Stage. Regionally he has performed at the Williamstown Theatre Festival, Arena Stage, Long Wharf Theatre, INTIMAN, Denver Center Theatre Company, Harvard 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 Enablers at Yale Repertory Theatre in January. Turner’s film and television credits include Lily, Satellite (2005 Tribeca Film Festival), The Warrior Class, The Disappearance of Andy Wasn shopping, Cosmopolis (PBS), Blue Crush 3, Manhunters, We Pedal Uphill, Hank, 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.

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, Benny Troutwood in David Copperfield, Lucinda in The Reluctant Doctor, Clytemnenna in The Taming of the Shrew, and Zillah in The Winters Tale, and Bertie Dee in The Man Who Climbed the Point Trees. Favorite past productions include Threhe Sisters (Natalia), A Bright Room Called Day (Zillah), Twelfth Night (Olivia), and Blue Windows (Boo). In 2007, she was awarded the Shenon Performing Arts Scholarship for Outstanding Young Professional Artist and participated in the Prim 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.
Who’s Who

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ANTHONY NEMIROVSKY* (Easenby) has performed in productions throughout the Bay Area, including The Life and Adventures of Nicholas Nickleby (Dick Cherryb) at Young Wackford) and The Tempest (Boatswain) with California Shakespeare Theater, Piazzo at the Lapin Agile (Sagot) and Laughter on the 23rd Floor (Val) with Center REPertory Company and A Christmas Carol (Bob Cratchit) with Napa Valley Repertory 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 Fanny But Mean.

SHANNON TAINGH (Aedon) has appeared in A.C.T. Master of Fine Arts Program productions of Candida (title role), The Glass Menagerie (Amanda Wingfield), Casablanca (Iliane), George Dandin (Cladisme), and A Midsummer Night’s Dream (Hermia). Other favorite credits include The Marriage of Bette and Bo (Margaret) and Malachy’s Play (Joan). She has also performed with ComedyShmanners Improv Troupe and Improvability. She holds a B.F.A. in acting from UC Santa Barbara and is the recipient of the 2007 Polly McKayken scholarship.

Copperfield, Lucinda in The Reluctant Doctor, Clytemnestra in The Tantalus Cycle: Telephus, Lizzie in The Rainmaker, and Bertie Dee in The Man Who Climbed the Front Trees. Favorite past productions include Thres Sis (Natalia), A Bright Room Called Day (Zillah), Thysfl Night (Olivia), and Blue Windows (Boo). In 2007, she was awarded the Shenon Performing Arts Scholarship for Outstanding Young Professional Artist and participated in the Prima Del Teatro summer training program in San Miniato, Italy. She graduated from the University of Evanville with a B.F.A. in performance in 2005.

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, Benet Troutwood in David Copperfield, Lucinda in The Reluctant Doctor, Clytemnestra in The Tantalus

STEPHEN BARKER TURNER* (Doctor) has appeared in A.C.T. productions of The Rainmaker, Holida Gohler, and Luminence Dating. Other Bay Area credits include Cymbeline (Dean Goodman Choice Award), the title role of The Life and Adventures of Nicholas Nickleby, and As You Like It at California Shakespeare Theater, where he is an associate artist. Off-Broadway credits include productions with the New York Shakespeare Festival, Classic Stage Company, Roundabout Theatre Company, MCC Theatre, Primary Stages, and The Next Stage. Regionally he has performed at the Williamstown Theatre Festival, Arena Stage, Long Wharf Theatre, INTIMAN Theatre, Denver Center Theatre Company, Hartford Stage Company, New York Stage & Film, and the Humana Festival of New American Plays, among others. He originated the role of Jerry in David Adjmi’s new play The Deliriums at Yale Repertory Theatre in January. Turner’s film and television credits include Lily, Satellite (2005 Tribeca Film Festival), The Warrior Class, The Disappearance of Andy Warhol, Cosmopolitan (CBS), Blue Whel, 3, Manicurne Rises, We Pedal Uptill, Hark!, Sex and the City, Law & Order, Law & Order: Criminal Intent, Law & Order: SVU, Guiding Light, and One Life to Live. Turner is a graduate of The Juilliard School, is on the faculty of the Berkeley Repertory Theatre School, and is a Fox Fellow.


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American Conservatory Theater
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 Scourge ( Guthrie Theatre), The Learned Ladies (Williamstown Theatre Festival), King Lear (Whole Theatre), The Queen and the Rebeis (Center Stage), and The Beau’s Stratagem (Berkeley Repertory Theatre). Screen credits include Peter Sellers’ The Cabinet of Dr. Raimi, The Beverly Hillbillies, Dusk Gadgets, “Crime Story,” and Internal Affairs. Wallace is a Fox Fellow and a graduate of the Yale School of Drama.

JUD WILFORD* (Coip), an A.C.T. associate artist and core acting company member, has appeared at A.C.T. in The Imaginary Invalid, Happy End, The Revival, The Time of Your Life, and six seasons of A Christmas Carol. Other theater credits include Mark Jackson’s American Inside with Z Plays and Exeunt Theatre Company; The Imaginary Invalid at The People’s Light Theatre Arts! Will That Ends Well, The Life and Adventures of Nicholas Nickleby, and Timoncollo in The Tempest at California Shakespeare Theater; Sergius in Arni and the Man at Chahtauga Museum; and Rufus Oswood in Saturday: The Musical. Film credits include Wrong Time, Ride with Ophelia Dohakins and The Trigger, directed by David Arquette. He received his B.F.A. in theater from the University of Evansville and his M.F.A. in acting from the A.C.T. Master of Fine Arts Program.

ALISTAIR BEATON (Translator and Adapter) is a leading satirical writer in British television, radio, theater, and literature. His work for the stage includes King of Hearts, Fillet, My Leader, and Foolproof, 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 co-writer with Ned Sherrin, he also won an Olivier Award for The Ratcatchers’ Idiots. Beaton’s translations and adaptations for the theater include Gogol’s The Nose and The Government Inspector, Pushkin’s The Arzamas, Offerbach’s La Vie Parisienne, and Strauss’s Die Fledermaus. Other writing includes the films A Very Social Secretary and The Trial of Tim Blake 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 Dramaworks, 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 (Soverarch Director) designed the sets for the A.C.T. production of The Imaginary Invalid and for Luminencente Dating, a co-production 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 Tilsen Thomas. Flatmo has also worked closely with director John Fisher, notably on the recent revival of Medea the Musical, and has a long-standing relationship with the local comedy troupe Killing My Lobster, for which he designed the recent critical and popular hit play Hunter Gatherer. Goode has worked with San Francisco Opera’s Merola Program and will design Merola’s 50th-anniversary production of Carmen. His New York credits include many new plays and dance projects. Upcoming projects include The Magic Flute at Opera San Jose. Flatmo is a graduate of the Yale School of Drama and teaches set design at Stanford University.

BEAVER BAUER (Costume Designer) has designed costumes for A.C.T. productions of The Imaginary Invalid, The Revival, The Goat or Who’s Your Paddy?, The Gambler, A Mother, Waiting for Godot, Bilsto Spirit, The Board of Aces, The Misfitunter, 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, Follies, A List of the Mind, and The Floating Light Bulb. She is the resident costume designer at Teatro Zinzanni and has designed the Brian Bottano Stalking Spectacle for eight years. She has also designed for the San Francisco Shakespeare Festival, Eureka Theatre Company, Shakespeare Santa Cruz, the Luminights, San José Repertory Theatre, Magic Theatre, the Picke 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 theatre, 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. NICHOLLS’ (Lighting Designer) design works span from lighting and projections to scenery and costumes for dance, theater, opera, and film. His collaborations with dancer/choreographer Alvin Ailey, the A.C.T. Master of Fine Arts Program class of 2004 and an Equity Professional Theater Intern. For the 2004 Humana Festival of New American Plays, Big Love for Austin’s Rude Mechanics (Austin Critics’ Table Award for Best Director), the national tour of STII’s War of the Worlds Radio Play, and Radio Musketeer.

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’ Small Craft Warnings at the Sovremennik Theatre in Moscow. Paller is the author of Gentleman 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, Nextstop, and Mitreho magazin. Before his arrival at A.C.T. in 2005, he taught at Columbia University and the State University of New York at Purchase.

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ALEXANDER V. NICHOLS’ (Lighting Designer) design work spans from lighting and projections to scenery and costumes for dance, theater, opera, and

and installation projects. 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 Theatre, ODC/SSF, Hubbard Street Dance, 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 Jenius Dance Company, Pennsylvania Ballet, and Hartford Ballet and as lighting designer for American Ballet Theatre. Other dance credits include designs for choreographers Christopher d’Amboise, Ann Carlson, Val Caniparo, Song of Songs, 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, Ford Cooper’s historic headquarters in San Francisco, and structural and lighting design for the traveling art installation Circle of Memories.

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 Lagoon for Austin’s Rude Mechanicals (Austin Critics’ Table Award for Best Director), the national tour of SITI’s The War of the Worlds Radio Play, and Radio Musicbox.

MICHAEL PALLER (Scenography) began his professional career as literary manager at Center Repertory Theatre (Cleveland), then worked as a play reader and script consultant for Manhattan Theatre Club, and has since been a dramaturg for George Street Playhouse, the Berkshire Theatre Festival, Barrington Stage Company, Long Wharf Theatre, Roundabout Theatre Company, and others. He dramaturged the Russian premiere of Tennessee Williams’s Small Craft Warnings at the Sovremennik Theatre in Moscow. Paller is the author of 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.

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Who's Who

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

JOSEPH SMELSER* (Stage Manager) returns to the Bay Area, where he stage-managed The Circle and the Revels 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, Smelsker 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 CALLAGAN* (Assistant Stage Manager) was most recently the assistant stage manager on Speed-the-Plow and production assistant on Scavenge 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 Cedar House Rules for the A.C.T. Master of Fine Arts Program; Cosi fan tutte and Lucia, Child of the Moon with the UCLA Department of Music; 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 at the Berkeley Repertory Theatre. 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 Francis Fishback) 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 Stanford University.

MRS. ALBERT J. (BETTE) MOORRMAN (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 fabulous ensemble comedy.
Who’s Who

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

JOSEPH SMELSER* (Stage Manager) returns to the Bay Area, where he stage-managed The Circle and The Revolt 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, Smelsey 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.

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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 / kscreawoptms@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 czar.”

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 its wake.

It is also a comedy that, despite its reputation as a work of realistic satire, is perhaps the theater’s greatest example of fantastic 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 nicoroompoop is taken as a powerful government official on no real evidence whatsoever. But then, Gogol was the author who peopled his Ukrainian Tales with demons, ghosts, and powerful wizards and who wrote a story in which a nose leaps off its own face and dashes about St. Petersburg in a uniform and carriage.

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

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

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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 Moor), A Christmas Carol, and The Government Inspector (Ralph Baker, Alex Moor, Amanda Sykes, and Shannon Tang). 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. As the Class of '08 Showcase, they will all perform together one last time in a diverse program of drama, comedy, and music chosen to highlight each graduate's individual talents. Following the San Francisco performance, the students will head to Los Angeles and New York to present their showcase to theater and film directors, agents, and casting directors.

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

To donate to the 2008 A.C.T. Master of Fine Arts Program Showcase Fund, please call Liv Nilsen at 415.434.2450, or go online at www.aact.org/showcase.
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In addition to their annual gift, the following individuals and businesses have made generous commitments to A.C.T. In 2008 Gala Emblem de Night of Stars on Saturday, April 5, as a way to support A.C.T.'s community arts education and youth education programs. Illuminations of the Night features two West-worldly curators: Christine Himmel. The spectacular evening will include the Bay Area's community leaders, philanthropists, and a special art auction of the last generation of shining stars in American theatre. For information about sponsorship and tickets, please contact Carlisle Spill at 415.434.8200. 

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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 introductory entertainment and networking opportunities, access to exclusive arts and artists, occasional complimentary tickets, and targeted brand exposure. For information about how to become a member of the A.C.T. Corporate Partners Circle, please contact Letiche Atian at 415.434.8207 or letian@act.org.

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Kennedy Center Hall of Fame Awards, Inc.

$3,000-$1,000

Theatre World Awards, Inc.

$1,000-$500

La Jolla Playhouse

$500-$100


corporate 
gifts in kind 
A.C.T. 

PROSPERO SOCIETY

Providing a Legacy for A.C.T.

Joan Darrell, Co-chair * Mortimer Flax, 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. Prospect 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 Tom Whelan at 415.434.8207 or whelan@act.org.

CITY’S SHINING STAR: WILLIE REUFL

The A.C.T. Master of Fine Arts Program is proud to announce the recipient of the A.C.T. Master of Fine Arts Program Class of 2008. The recipient will be announced at the Gala Emblem de Night of Stars on Saturday, April 5, as a way to support A.C.T.'s community arts education and youth education programs. Illuminations of the Night features two West-worldly curators: Christine Himmel. The spectacular evening will include the Bay Area’s community leaders, philanthropists, and a special art auction of the last generation of shining stars in American theatre. For information about sponsorship and tickets, please contact Carlisle Spill at 415.434.8200.

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 Raisinoid (Alex Mort), A Christmas Carol, and The Government Inspector (Rafael Baker, Alex Mort, Amanda Sykes, and Shannon Tseng). You may also have caught them on the Zeum stage in last fall’s productions of Candida and The Importance of Being Earnest in the more recently in Orlanda and The Wendy Play. As the Class of ’08 Showcase, they will all perform together one last time in a diverse program of drama, comedy, and music chosen to highlight each graduate’s individual talents. Following the San Francisco performance, the students will head to Los Angeles and New York to present their showcase to theater and film directors, agents, and casting directors.

While A.C.T. is able to provide some support for showcase expenses and make 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 Nilson at 415.439.2450, or go online at www.act.org/showcase.
A.C.T. Donor Events

**OPENING NIGHT DINNER**
A dinner with the director before the opening night performance of *Curse of the Starving Class*

*Thursday, 5/15*

**MEET THE CAST**
Following the performance, enjoy a conversation with the cast of *Curse of the Starving Class*

*Thursday, 5/15*

**DESIGN PRESENTATION**
Meeting the director at the front of the auditorium for a preview performance of the show

*Monday, 5/22, 11 a.m.*

**ILLUMINATE THE NIGHT**
Save the date for A.C.T.'s annual gala fundraising event, at the Bay Area's most exclusive location, the Presidio, in honor of our most loyal donors.

*Saturday, 6/10*

**COSTUME SHOP TOUR**
Take a tour of the costume shop, and see where actors create the gorgeous costumes worn on A.C.T. stages.

*Saturday, 5/15*

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**A.C.T. STAFF**

**Gary Polkoff**
Artistic Director

**Heather Kitchen**
Executive Director

**Melissa Smith**
Consortium Director

**James Haire**
Producing Director

**Thomas C. Proft**
Administrative Director

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**ARTISTIC**

**Michele Lomar, Artistic Assistant**

**John Lovelace, Crook Director**

**Michael Oellerich, Crook Director**

**Gretchen Winkler, Crook Director**

**Maria Letrilliard, Crook Director**

**Sarahy Selzer, Crook Director**

**Hannah Komishak, Crook Director**

**Shane Hand, Crook Director**

**Bradley Kellner, Crook Director**

**Christopher Kellner, Crook Director**

**Joshua C. McDonald, Crook Director**

**Ryan McDonald, Crook Director**

** headline the secret society of the arts, the A.C.T. offers events for all—no additional cost.

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**KORET CONVERSATION**
A conversation with the director before the preview performance

*Tuesday, 5/23, 5:30-6 p.m.*

*Tuesday, 5/29, 5:30-6 p.m.*

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**KORET ARTISTIC VISITORS SERIES**

**ARTISTIC VISITORS SERIES A**
A gathering of gallery and theater directors immediately following the performance

*Tuesday, 5/23, 5:30-6 p.m.

*Tuesday, 5/29, 5:30-6 p.m.*

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**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 the front of the house.

*Friday, 5/28, 8/2

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**THE GOVERNMENT INSPECTOR**

**CURSE OF THE STARVING CLASS**

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For more information, call 415.749.2ACT or visit www.ACT-SF.org.
For Your Information

Administrative Offices
A.C.T.'s administrative and conservation offices are located at 30 Grant Avenue, San Francisco, CA 94108, 415.884.3300. On the Web: www.aact.org

Ticket Services Information
A.C.T. Ticket Services
Visit us at 415 Geary Street at Mason, next to the theater, one block west of Union Square. Hours are 12-6 p.m. Monday through Thursday, 12-9 p.m. Friday, and 10 a.m.-6 p.m. Saturday. Services are available by phone, fax, or online at www.aact.org. All sales are final, and there are no refunds. Only current subscribers enjoy performance privileges and ticket insurance. Subscriptions available by calling 415.749.2200. A.C.T. gift certificates can be purchased in any amount online, by phone, fax, or in person.

Discounts
Half-price tickets are sometimes available on the day of the performance by TIX on Union Square. Half-price tickets 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 free Pay What You Wish performance during the regular run of each production.

Group Discounts
For groups of 15 or more, call Edward Bushworth at 415.429.2473.

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 prints at Plays, are on sale in the main lobby, at the Ticket Services office, and online.

Refreshments
Full bar service, coffee, and menu 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 at the lower- and third-level bars. Food and drink are not available in the auditorium.

Baggages
If your carry a page, 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 chemical found in perfumes, colognes, and scented after-shave lotions, even in small amounts, can cause sudden 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 415.429.2396 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
Headphones—designed to provide clear, amplified sound anywhere in the auditorium are available for free during the lobby before performance. Please turn off your hearing aid when using A.C.T. headsets, as it will react to the sound system and may make a disruptive noise.

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

Restrooms are located in Fred's Columbia Room on the lower lobby 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 at the lower- and third-level bars. Food and drink are not permitted in the auditorium.

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'/Actresses' Equity Association, the union of professional actors and stage managers in the United States. A.C.T. is a constituent of Theater Communications Group, the national organization for the nonprofit professional theater.

ssdc
The director of the San Francisco Society of Stage Directors and Choreographers, Inc., is an independent national labor union.

Bingham-Osborn & Scarborough
Bill Urban, Principal
345 California Street, Suite 1100, San Francisco, California 94114 • 415.781.7719 • www.bosinvest.com
Offices in San Francisco & Silicon Valley • Member of the Boston Private Wealth Management Group

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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.

38 American Conservatory Theater


**For Your Information**

**Administrative Offices**
A.C.T.'s administrative and consistory offices are located at 30 Grant Avenue, San Francisco, CA 94133, 415.864.3300. On the Web: www.aact.org.

**Ticket Services Information**
A.C.T. Ticket Services
Visit us at 405 Geary Street at Mason, next to the theater, one block west of Union Square. Hours are 12-9 p.m. Monday through Saturday, and 12-8 p.m. Monday and Sunday. During non-performance weeks, business hours are 12-6 p.m. daily. Call 415.749.2400 and use American Express, Visa, or MasterCard. On your phone busy, please call 415.749.2291. Tickets are also available 24 hours a day online at www.aact.org. All sales are final, and there are no refunds. Only current subscribers enjoy performance and subscriber privileges and can return their tickets for credit. Subscriptions available by calling 415.749.2291. A.C.T. gift certificates can be purchased in any amount online, by phone, or in person.

**Discounts**
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**Refreshments**
Full bar service, sippers, and a large variety of food items are available at the main lobby, on the lower lobby level, and in the Sky Bar on the third level. There are also sippers in the main lobby. You can order food and beverages in the lower- and third-floor bars. Food and drinks are not permitted in the auditorium.

**Beepers**
If you carry a pager, beeper, cellular phone, or watch with an 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**
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**Listening Systems**
Headsets designed to provide clear, amplified sound anywhere in the auditorium are available free of charge in the lobby; however, please return headphones after the performance. A.C.T. is not responsible for any headphones that are lost or stolen.

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**Restrooms**
Restrooms are located in the lobby on the lower lobby level, the Sky Bar level, and the main lobby. Restrooms are located in the lobby on the lower lobby level, the Sky Bar level, and the main lobby. Restrooms are located in the lobby on the lower lobby level, the Sky Bar level, and the main lobby. Restrooms are located in the lobby on the lower lobby level, the Sky Bar level, and the main lobby.

**Wheelchair Seating**
Wheelchair seating is available on all levels of the theater. Please call 415.749.2291 as advance to notify the box office staff of any special needs.

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

**Bill Urban, Principal**

**American Conservatory Theater Exits**

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**6th 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