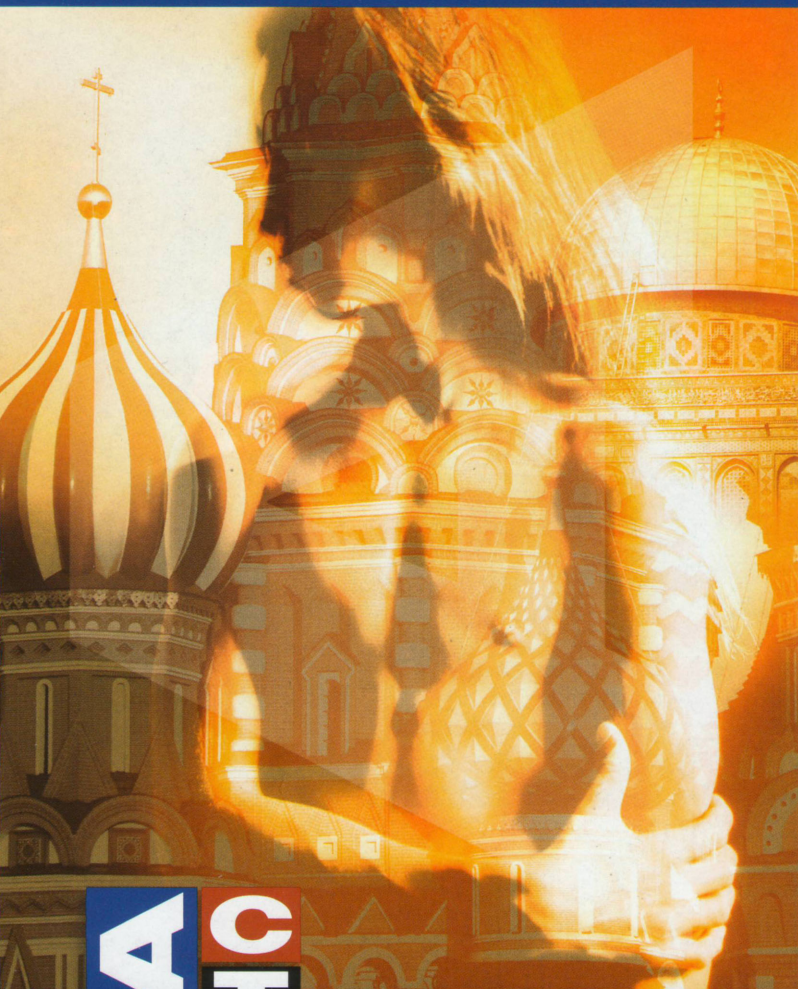


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THE ILKHOM THEATRE FESTIVAL

White White Black Stork by Elkin Tuichiev, Mark Weil
Ecstasy With The Pomegranate by M.Weil, D.Tikhomirov
Directed by Mark Weil

2008 Season

The Ilkhom Theatre Festival

March 14 – April 13

Fathers and Sons

by Michael Bradford
April 25 – May 25

A Marvelous Party: The Noël Coward Celebration

Words and Music by Noël Coward
Devised by David Ira Goldstein,
Carl Danielsen, Mark Anders,
Patricia Wilcox and Anna Lauris
June 13 – July 13

Intimate Exchanges

By Alan Ayckbourn
Aug 15 – Sept 14

Eurydice

By Sarah Ruhl
Sept 5 – Oct 5

Becky's New Car

By Steven Dietz
Oct 17 – Nov 16

Kurt Beattie
Artistic Director

Kevin M. Hughes
Managing Director

ACT Theatre presents

Ильхом

ТЕАТР МАРКА ВАЙЛЯ

Ильхом

THE ILKHOM THEATRE OF MARK WEIL

Beginning March 14, 2008

Opening Night

March 20, 2008

PRODUCTION TEAM

White White Black Stork

by Elkin Tuichiev, Mark Weil
Directed by Mark Weil
March 14-April 6, 2008

Mark Weil	Director
Bakhodir Kamolov	Assistant to Director
Shukhrat Abdumalikov	Set Designer
Aziza Sadykova	Composer
Nodira Uldasheva	Costume Designer
Vyacheslav Khomyakov	Lighting Designer
Maksim Kim	Sound Director
JR Welden*	Stage Manager

Ecstasy With The Pomegranate

by M.Weil, D.Tikhomirov
Directed by Mark Weil
April 9-13, 2008

Mark Weil	Director
David Rousseve	Choreographer
Artyom Kim	Composer
Babur Ismailov	Set Designer
Vasily Urev	Stage Designer
Evgeniy Padalkin	Video Art
Maxim Tumenev	Assistant to Director
Aleksandra Weil,	Translation Services
Tyler Polumsky, and	
Anastasia Leliukh	
JR Welden*	Stage Manager

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

Seasonal support provided by:



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Support for The Ilkhom Theatre Company provided by:

Melinda and Walter Andrews, Paul and Paula Butzi, One Nation, the Peg & Rick Young Foundation, David E. and Catherine E. Skinner, and the University of Washington.

Ecstasy With The Pomegranate was made possible by The Doris Duke Fund for Dance of the National Dance Project, a program administered by the New England Foundation for the Arts with funding from the National Endowment for the Arts, the Doris Duke Charitable Foundation, and the Ford Foundation.

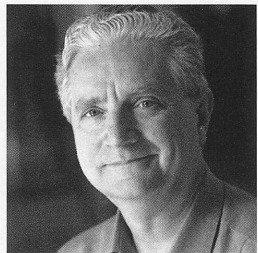


The Trust for Mutual Understanding is providing funding for travel costs associated with Ilkhom Theatre's U.S. tour.

A large print version of the Program is available from the house staff.

ACT is a member of the League of Resident Theatres (LORT), the American Arts Alliance and Theatre Puget Sound, and is a constituent of Theatre Communications Group. ACT is also a member of the Downtown Seattle Association, Seattle's Convention and Visitors Bureau and Greater Seattle Chamber of Commerce.

WELCOME TO ACT



We are fortunate beyond reckoning to begin ACT's 2008 season with the remarkable Ilkhom Theatre, one of the foremost theatre companies of Central Asia. I journeyed to Uzbekistan three years ago, and was astonished by this company's work. The mastery of artistic director Mark Weil's conceptions and directing, and the sheer theatricality and versatility of the company itself convinced me immediately that the Ilkhom should come to Seattle. And after a number of years of working to make this a possibility, they are finally here!

The Ilkhom brings American audiences the opportunity to know a Central Asian history at once very old and modern, a complex culture reflecting the values of both Muslim and Western thought. The company brings American audiences the chance to know more about an area of the world that is vitally important for us to understand.

We will be presenting two plays of the Ilkhom's vast repertory, *White White Black Stork* for the first three weeks of the run, and then, as an added bonus, one week of the play *Ecstasy With The Pomegranate*. Both plays deal with identity, with the search of the individual for his or her true self in the context of social conventions that make such a quest difficult. Both take place in the early 20th century, and describe, with wonderful lyricism and dynamic theatricality, this universal human need.

The appearance of the company will also celebrate the genius of its founder, Mark Weil, who was tragically murdered last fall. His spirit and insight brought to audiences around the world a sense of compassion, courage, and delight. Against fate and power and violence, his work stands as a testament to all that we—that all rational civilized human beings—must value: imagination and love.

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Kurt Beattie

Kurt Beattie
Artistic Director

ACT 2008: Contemporary on every level.

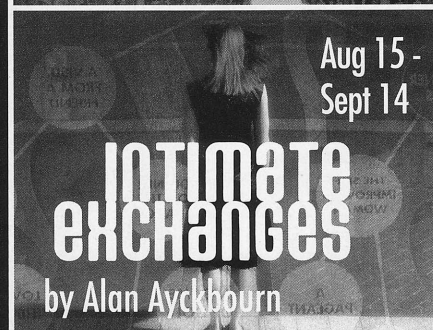
Presented by The Hansberry Project at ACT

FATHERS AND SONS

by Michael Bradford
Directed by Valerie Curtis-Newton

What is it to be a "father", a "son", a "husband", a "man"? Marcus, his father Leon and grandfather Benard confront a history of absence, mistakes, mistrust, and broken promises as they strive to redefine themselves as fathers and sons and learn "Ain't nothing a good love can't heal."

April 25 - May 25



TICKETS | acttheatre.org | (206) 292-7676 | 7th Avenue and Union Street, downtown Seattle

THE COMPANY

WHITE WHITE BLACK STORK CAST

(March 14 - April 6, 2008)

Boris Gafurov	Ahund, Makhzum's father
Said Khudaibergenov	Makhzum
Zebo Yuldasheva	Aisha, Makhzum's mother
Nigora Karimbaeva	Makhichehra
Seydulla Moldakhanov, <i>Honored Artist of Uzbekistan</i>	Said, Makhichehra's father
Adolat Kimsanova	Ulmas-bibi, Makhichehra's mother
Nargis Abdullaeva	Toybeka
Evelina Yusupova	Daughter-in-law
Aziz Rametov	Muhammadkarim
Farukh Khaldjigitov	Seller
Sayfiddin Melliyeu	Kazy
Abror Yuldashev	Ellikbashi
Nikolay Leonov	Judge
Iliya Dudochkin	Secretary

This performance runs 1 hour, 45 minutes. There will be no intermission.

ECSTASY WITH THE POMEGRANATE CAST

(April 9 - 13, 2008)

Boris Gafurov	Valerian Petrovich Byaltsev: The Colonel and Pavel Kibirev
Marina Turpisheva, <i>Honored Actress of Uzbekistan</i>	Wife of Colonel Byaltsev: Elena Vladimirovna Byaltsev
Anton Pakhomov	Aleksandr Vasilevich Nezhdanov, the painter
Nikolay Leonov, Iliya Dudochkin	Sergey Vladimirovich Zvyagintsev, the Colonel's adjutant
Pavel Lukashenko, Gleb Kosikhin	Vasiliy Skoroukhin: Lance corporal, batman to the Colonel
Denis Boyko	Alisher
Jakhongir Shakhobitdinov	Salakhutdin
Said Khudaibergenov	Makhmud
Vladimir Yudin	Karim
Nargis Abdullaeva	Nodira, girl-bocha
Farukh Khaldjigitov	Takhir: a former bocha and owner of the Choi-Khona (Uzbek Tea-house)
Nargis Abdullaeva	A woman from the Old City (Muslim part of town)

This performance runs 2 hours, 45 minutes. There will be one 15 minute intermission.

Audience members are cordially reminded to silence all electronic devices such as cell phones, watch alarms, and pagers prior to the performance.

All forms of photography and the use of recording devices are strictly prohibited.

Please do not walk on the stage before, during or after the show.

ACT operates under agreements
with the following:



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

SYNOPSIS OF PLAYS

White White Black Stork

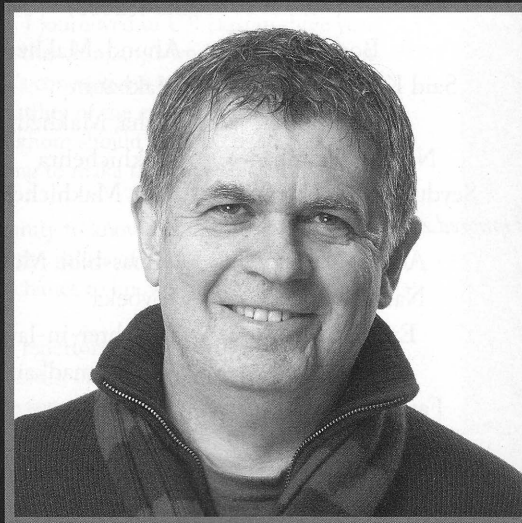
Adapted from stories by Abdulla Kadyri, *White White Black Stork* resembles a modern-day *Romeo and Juliet* and takes place at the beginning of the 20th century. It features a Sufi Muslim boy and girl born in the old city of Tashkent, both dreamers who do not observe the social conventions of their Sufi community. The boy falls in love with another boy, but submits to an arranged marriage to the girl, who also has another love. Their wedding leads to despair, family quarrels and untimely tragedy.

Ecstasy With The Pomegranate

Set in Tashkent during 1916-1917, *Ecstasy With The Pomegranate* is an epic dance theater work focusing on a fantastic and complex retelling of the life of painter Aleksandr Nikolaev. A student of Russian painter Kasimir Malevich, Nikolaev took refuge in Uzbekistan in the months preceding the Russian Revolution of 1917. He fell in love with Uzbeki culture, converted to Islam, and adopted the name Usto Mumin. He became enchanted with Bacha, a traditional Uzbek dance form in which men performed as women, that was abolished after the Revolution and the rise of Stalin. Inspired by his iconographic 1930s "Bacha Boys" paintings, the play explores the relationships between the Sufi or Uzbek culture and the Russian Soviet military stationed in Tashkent.

THE ILKHOM THEATRE

by Founder, Mark Weil



Mark Weil, founder of The Ilkhom Theatre Company

The history of The Ilkhom is an involuntary microcosm of the cultural history of a large country that, since the time of the Russian Empire, was constantly engaged in a spiritual struggle with various political systems, with the excruciating search for truth and the thirst for God. In our country, the role of theatre—and of art and literature in general—has always been extremely, perhaps overly, important in these struggles. Even those who are only passingly familiar

with Russian history and the scope of its influence on the soviet successor states can understand why the first Russian social democrats (Belinsky, Chernyshevsky, and Hertsen, among others) called theater "the highest occasion for answering questions of vital importance" and "a university for the training of minds."

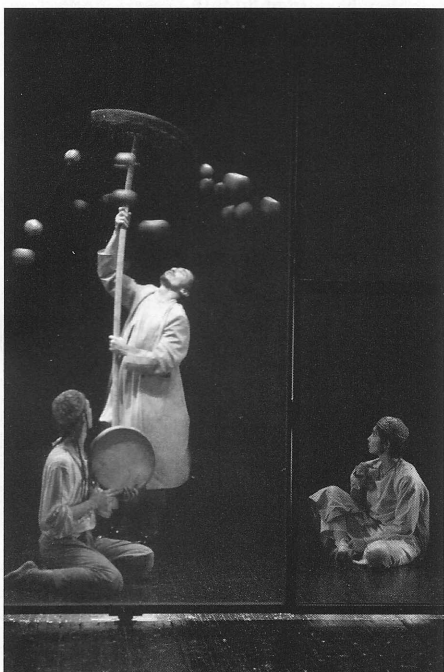
Theatre was really something special in the life of the Soviet intelligentsia. The theatres we considered to be the best (and there were not many of them), contained a spirit of opposition to the system. However, "the system" was watchful and guarded the interests of the party bureaucracy, declaring real war on those unwilling to follow suit.

In the mid-70s, the crisis of the stagnating system coincided with the climax of various, sometimes painful, quests in the intellectual and spiritual life of the society. It was during this period that The Ilkhom was created. A time when nobody believed in anything, when 10 years prior to the Gorbachev era it was impossible to foresee how history would unfold. The Ilkhom was born when the apologists of the system were up to their ears in lies, and the new generation would not put up with it any longer.

The history of Ilkhom is also my personal history, the story of a young man who, just because of his youth and the independent views inherent in it, did not end up in any of the governmental institutions. Going against all good sense (for no one was able to win his independence in the Soviet system), this young man created his own theatre, his own business that would become, as it turned out later, the first independent, non-governmental professional theatre company in the USSR.

Now, when I look back, I can analyze and assess what was going on, though I have to say that at the time, none of us thought we would go down in history. And by no means did we think that our theatre would be able to survive in the backwaters of a totalitarian country. But as it turns out, something even bigger happened; The Ilkhom survived the disintegration of the USSR, made it through the post-Soviet crisis, and resumed its prominent place in a new country, the Republic of Uzbekistan.

—Mark Weil



REFLECTIONS ON THE ILKHOM THEATRE

Some three years ago, Sarah Nash Gates [University of Washington] convinced me and helped me to go to Tashkent with her and see the work of the Ilkhom. I was astonished at the excellence of both the conceptions of the company, and the company itself. It reminded me of the glory days of The Empty Space, The Empty Space of the 70s and early 80s; except that this company was so much more physically and technically adept, so much more wide ranging in age and ethnicity; and dazzling in terms of the breadth of its repertoire. This was a company I had long dreamed of, and suddenly, half way around the world, in the basement of that building in Tashkent, there it was, doing the most remarkable work. Mark's remarkable presence and intellect as a director were an inspiration to me. And the fact that the theatre was always full, or near full, was also not lost on me. It was clear there was a hunger for the Ilkhom in Tashkent. A sure sign of its vitality and transcendence after decades of struggle and existence.

- Kurt Beattie, *ACT Theatre*



The subtle political messages of their work, delivered with humor and a pinch of pepper, reveal an overwhelming passion for the theatre, for the soul and for everything that will help people transcend the meanness and masquerade of everyday life."

-Alain Deletraz, *International Herald Tribune*



Mark Weil founded an acting school in the 80s as part of Ilkhom in order to feed new actors into the company. His current (sixth) class of about 18 young adults is as ethnically diverse as is the population of Tashkent. Uzbek, Kazak, Russian, and three Americans (one Vietnamese born) from the University of Washington are among the class in the current three year program.

Actors from the company and some outside specialists make up the faculty.

His actors are a force of nature. They can be highly sensitive and perceptive at one moment and ferocious and unpredictable the next. The performances are notable for weaving together disciplined structure and what sometimes feels like near anarchy. How he was able to create surprise that is logical is another aspect of Mark Weil's singular talent. His productions make theatre *important*.

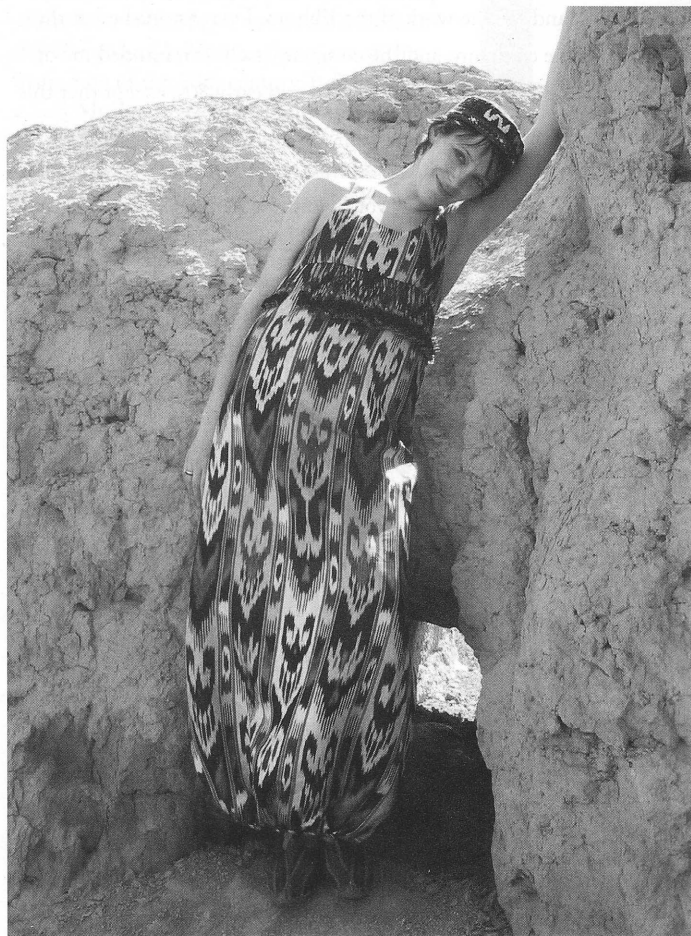
To those who knew Mark Weil and experienced Ilkhom's singular and powerful productions, there is no choice but to carry on with the work and ideals he passed on to so many fellow human beings.

- Mark Jenkins, *University of Washington*

Top: The Ilkhom Theatre Company, *White White Black Stork*; Middle: The Ilkhom Theatre Company, *Ecstasy With The Pomegranate*, Bottom: The Ilkhom Theatre Company, *White White Black Stork*

Local Connections, Global Perspectives:

A Student's Experience with The Ilkhom Theatre



Katherine Robbins among the ruined walls of the old city of Tashkent, which stand on an as yet unexcavated archaeological site dating from the Iron Age/Bronze Age.

I went to Tashkent because I wanted to have an adventure that would take me to a place I could have never imagined on my own. I went to Tashkent because I wanted to learn from artists who were not from the West. I wanted my body to stretch, change and learn how to feel and to think. I wanted my entire being to grow and to learn how to see as an artist. As challenging and at times painful as my years at Ilkhom were, the opportunity to learn from the late Yivgeni Dimitriev and Mark Weil and my other master teachers, as well as my willingness to work, made this experience worth it. My training at the Ilkhom Theatre School of Drama was sweaty, painful, magical, and exhilarating. My experiences at Ilkhom restructured my mind: how I think, how I feel, what I value, how I love. I admire the artists of Ilkhom, and am very proud to have graduated from Mark Weil's 5th and final Studio, as an actress of Ilkhom Theatre.

Life is valued in different ways by different people, and in Tashkent I had the extraordinary experience of living and learning to see my own life through different eyes. While I went to Tashkent with eyes open, adaptation was required—I spent the first six months trying to understand and listen. After three years I feel that Uzbekistan is one of

my homes. But as a Western woman, there were aspects of adaptation that were irreconcilable. When I first met my 5th Studio class I understood that I was entering the program at an age that was most unusual for them. The realization that if I were from Tashkent I would be expected to be married with at least two children was overwhelming in contrast to my expectations as a young Western woman. I grew up hoping that I would find someone whom I would love and who would cherish me, but I also accepted that my purpose was to pursue art, learning and some adventure first. I have the greatest respect for the female artists of Tashkent, as they have to endure the greatest criticism from their society and receive the least recognition for their artistic achievements and hard work.

I realize that I sacrificed a lot to study at Ilkhom Theatre and to live in Tashkent for three years, but I have never regretted that decision. I only wish that my readjustment back to the West had not been so difficult. Living in Uzbekistan as a Westerner I felt an isolation from the West, and a greater connection to Central Asia and Russia. What I could not prepare for was the sense of isolation I would feel upon returning to my native country, which in these past years has isolated itself internationally. As an artist I look to the world, to artists in the world, my community and myself for a sense of purpose in my life, and I give thanks to the Washington State Fircrest School in Shoreline, for the opportunity to work with such unique and intelligent individuals. They have given me strength, humor and the confidence to know that wherever I am, I will be able to understand and accept complete confusion, and not take it personally.

The artists of Ilkhom Theatre—musicians, painters, technicians, philosophers, critics, students, as well as the people of Tashkent—value the company as an intellectual heart for social assembly, reflection and creativity in Central Asia. I am truly concerned for the well-being of the artists of Ilkhom and loved ones in Tashkent, and I think of them everyday that I am not there. The leaders and people of Uzbekistan live with and must negotiate social and political boundaries that we in the United States cannot understand without the willingness and the wish to open our eyes, and keep them open. The artists will help us.

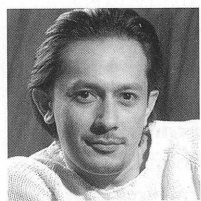
The theatre created by Ilkhom is theatre born from the principle that it is necessary; that Ilkhom has something to say to the world, and questions to ask.

I am very happy and thankful that ACT has replied. I hope that Seattle and its community of artists will create a social and spiritual lifeline to Ilkhom Theatre, because I believe we need them, and I am very grateful to the leaders of Uzbekistan that they have given Seattle the opportunity to experience one of their country's greatest treasures: the actresses and actors of the Ilkhom Theatre of Mark Weil.

—Katherine Robbins

Born and raised in Seattle, Katherine Robbins received a BA in Drama from the University of Washington and an MFA in Acting from the Ilkhom Theatre School of Drama in Tashkent, Uzbekistan. She currently works at the Washington State Fircrest School in Shoreline.

White White Black Stork



BORIS GAFUROV
(actor, *Ahund*,
Makhzum's father, deputy
artistic director)

graduated from the
Tashkent Theatre
Institute. His works
include: *Caligula* in

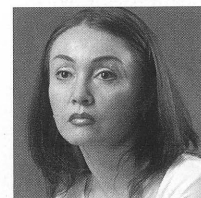
Caligula by Albert Camus, *Ahund* in *White White Black Stork* and Danny in the musical production *Tortilla Flat* by Steinbeck. Most recent work includes: the roles of Byaltsev in *Ecstasy With The Pomegranate* and Agamemnon in *Oresteia* by Aeschylus. He has acted in 15 motion pictures. Gafurov also teaches acting at The Ilkhom Theatre School of Drama. In December 2005, he debuted as a director of the production *OBLOM-off* by Mikhail Ugarov. In 2007, Gafurov was awarded the Ilkhom Award for "Best Actor".



**SAID
KHUDAIBERGENOV**

(actor, *Makhzum*)
graduated from The
Ilkhom Theatre School
of Drama in 2005
(Studio V). His
repertoire includes:

charming, light Cherubino in *Solo for 12*; hooligan Kalandar in *Flights of Mashrab*; boy-poet Makhzum in *White White Black Stork* by Abdullah Kadyri; touching Doctor Arkady in *OBLOM-off* by Mikhail Ugarov; Makhmud in *Ecstasy With The Pomegranate*; and Orestes in *Oresteia* by Aeschylus. He is the winner of the 2006 Ilkhom Award for "Best Debut".

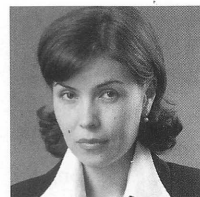


**ZEBO
YULDASHEVA**

(actress, *Aisha*,
Makhzum's mother)
graduated from the
Tashkent Theatre
Institute; since 1986 she
has worked on

professional stages of different theatres and acted in more than 20 motion pictures. Among her theatre works: Ophelia in *Hamlet* by Shakespeare; Zerbinetta in *Tricks of Scapain*; Lucille in *Flying Doctor* by Molière;

Queen Angel in *King Deer* by Carlo Gozzi; and others. Participated in different International Festivals in Egypt, Russia, and Germany. In 2004, Yuldasheva shot a motion picture based on her own scenario – "A Story of A Woman".



**NIGORA
KARIMBAEVA**
(actress, *Makhichebra*)

graduated from the
Tashkent Theatre
Institute. While
studying during the
second course of the

institute, she was invited to perform in The Ilkhom Theatre's production *White White Black Stork*. Now, she plays Dzemruda in The Ilkhom Theatre's production *Happy Beggars* by Carlo Gozzi and Tatyana in *Romance Unleashed* by Pushkin. She has also performed at the National Theatre of Uzbekistan and on TV, but is mostly known as a motion picture actress, who has acted in main parts in over 15 motion pictures.



**SEYDULLA
MOLDAKHANOV**

(Honored Artist of
Uzbekistan, *Said*,
Makhichebra's father)
graduated from the
Institute of
Cinematography in

Moscow. The parts he performs in the company: Saed in *Happy Beggars* by Carlo Gozzi; Said in *White White Black Stork* by Abdullah Kadyri; and The Smoker in *Imitations of The Koran* by Alexander Pushkin. He acted more than 40 roles in motion pictures. Moldakhanov teaches Movement and Sense of Rhythm at The Ilkhom Theatre School of Drama.

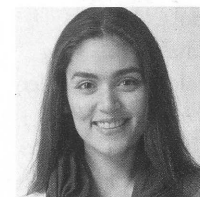


**ADOLAT
KIMSANOVA**

(actress, *Ulmas-bibi*,
Makhichebra's mother)
graduated from the
Tashkent Theatre
Institute. Since 1977,
she has worked on

professional stages across different theatres, acted in more than 42 motion pictures, and in six television series. Among her theatre works

are Maria Antonovna in *The Government Inspector* by Nikolay Gogol; Donna Anna in *The Stone Guest* by Alexander Pushkin; Nerine in *Monsieur Poursenjak* by Molière; Maria in *Twelfth Night* by Shakespeare; Ulmas-bibi in *White White Black Stork* by Abdullah Kadyri; and many others. She has worked as an assistant-teacher at the Tashkent Theatre Institute, Department of Acting.



**NARGIS
ABDULLAEVA**

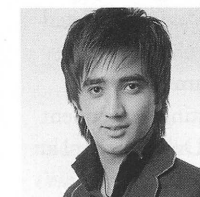
(actress, *Toybeka*)
graduated The Ilkhom
Theatre School of
Drama in 2002 (Studio
IV). Her range is quite
wide – from sharp-

character to tragic parts. Among the roles she performs are *Toybeka* in *White White Black Stork* by Abdullah Kadyri; Servant in *Blood Wedding* by Lorca (director Ovliakulu Khodjakuli, Uzbekistan); Uzbek granny, Angel in *Made in Studio IV* show; Smeraldine in *Happy Beggars* by Carlo Gozzi; Nodira in *Ecstasy With The Pomegranate* by Mark Weil and Dmitry Tikhomirov; and Cassandra in *Oresteia* by Aeschylus.



**EVELINA
YUSUPOVA** (actress,
Daughter-in-law)
graduated The Ilkhom
Theatre School of
Drama in 2005 as part
of the 5th Studio. Her
stage credits include:

"C" in the performance *The Zoo Story/Three Tall Women* by Edward Albee; Domna Belotelova from *Marriage of Balsaminov* by Ostrovsky in the composition *Hamlet and Others*; Marceline in *Solo for 12*; Daughter-in-law in *White White Black Stork* by Abdullah Kadyri; and Helen of Troy in *Oresteia* by Aeschylus.

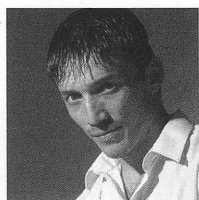


AZIZ RAMETOV
(Actor, *Muhammadkarim*)

graduated from the
Tashkent Circus
College. Played in more
than 15 motion
pictures: Aziz in *Yul
Bulsin*; Sergeant

Rakhimdjon in *God Border*; and Sherzod in

Kaidasan Mukhabbat. In the present moment, he works in cinematography and performs on stage as a popular singer. The role of *Muhammadkarim* in *White White Black Stork* was his debut role in theatre.



FARUKH KHALDJIGITOV (*actor, Seller*) graduated The Ilkhom Theatre School of Drama (Studio IV). Among his roles: Fabrics' seller in *White White Black*

Stork by Abdullah Kadyri; Voice in *Imitations of The Koran* by Alexander Puchkin; Mudzafer in *Happy Beggars* by Carlo Gozzi; Black man in *Made in Studio IV* show; Leonardo in *Blood Wedding* by Lorca; Herin in *Chekhov LAB* by A. Chekhov; Jesus Maria in *Tortilla Flat* by J. Steinbeck; Takhir in *Ecstasy With The Pomegranate* by Mark Weil and Dmitry Tikhomirov; and Aegisthus in *Oresteia* by Aeschylus.



SAYFIDDIN MELLIYEV (*actor, Kazy*) graduated from the Tashkent Theatre Institute, Department of Directing and Post Graduate Course in Directing in 2003 and

works at the Uzbek Theatre for Young Spectator. He was invited to The Ilkhom Theatre to play the role of Kazy in *White White Black Stork* by Abdullah Kadyri, after he was offered to perform the role of Mudzafer in *Happy Beggars* by Carlo Gozzi. He also performs as Mashrab in the production *Flights of Mashrab*. He works as an actor and theatre director in different theatre companies in Tashkent.



ABROR YULDASHEV (*actor, Ellikbashi*) graduated from the Tashkent Theatre Institute, directing department and Drama School at Tashkent Youth

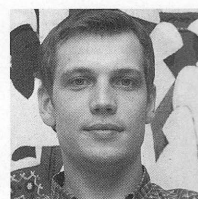
Theatre. Among many parts, he has performed the following: Altaum, Chinese prince in *Turandot* by Carlo Gozzi; Malik-

Shakh in *Constellation of Omar Khayam* by Timur Zulfikarov; General in *Kholstomer* by Lev Tolstoy; Mordekhai in *Fiddler on the Roof* by Shalom Aleyhem; and The King in *Cinderella* by Eugene Schwartz. He has also acted in four motion pictures.



NIKOLAY LEONOV (*actor, Judge*) graduated from The Ilkhom Theatre School of Drama in 1997 (Studio II). Among his roles: Onegin in *Romance Unleashed* by

Pushkin; Elderly Man in *Imitations of The Koran* by Pushkin; Ivan Nyukhin in *Chekhov LAB* by Anton Chekhov; Menelaus in the production *Oresteia* (director Mark Weil). During his study, Leonov was interested in modern dance. In 1998, he participated in a workshop from Shapiro & Smith Dance Co. from New York. In 1999 and 2000, he became the author of dance compositions in drama productions of the company. He is the author of video-art for The Ilkhom Theatre productions.



ILIYA DUDOCHKIN (*actor, Secretary*) graduated from the Tashkent Theatre Institute in 2002. The actor performs such roles as Secretary in

White White Black Stork by Abdullah Kadyri; Woodcutter in *Blood Wedding* by Lorca; Grigory Stepanovich Smirnov in *Chekhov LAB* by Anton Chekhov; Sergey Zvyagintsev in *Ecstasy With The Pomegranate* by Mark Weil and Dmitry Tikhomirov; and Agamemnon in *Oresteia* by Aeschylus. He has worked as a model and acted in seven motion pictures.



MARK WEIL (1952-2007) (*Director, artistic director of the theatre*, is the founder (1976) and the Artistic Director of The Ilkhom Theatre (Tashkent, Uzbekistan).

Ilkhom Theatre was the first historical

independent theatrical company in USSR without state censorship and government subsidy.

1993: Artistic Director of the Tashkent International Theatre Festivals "Theatre: East-West".

1996 to 2007: one of the Artistic Directors of the Annual International Festival of Modern Music and Theatre - "Ilkhom XX."

1976-2007: directed performances in Tashkent (Uzbekistan), Moscow (Russia), Bulgaria, Germany, Yugoslavia, USA.

1994: Weil established his own Drama School under The Ilkhom Theatre. A number of Weil's performances, such as *Petty Bourgeois Wedding* by B. Brecht, *Clomadeus* by Weil, *Happy Beggars* by Gozzi, *Babel Inn* by Weil and Daniel Shapiro, *Ubu Rex* by Jarry, *Love Labour's Lost* by Shakespeare, and *Imitations of The Koran* by A. Pushkin have been presented in more than 22 international festivals in 18 countries, including Austria, Czech Republic, Denmark, Ireland, Italy, Russia, France, Holland, Norway, Germany, Japan, and the USA. The latest productions by Weil in Tashkent (Uzbekistan) and Moscow (Russia) include: *Zoo Stories Diptych* based on Edward Albee's plays; *Three Tall Women* and *The Zoo Story*; *Hamlet* and others based on the classical plays by Shakespeare, N. Erdman, A. Arbuzov and others (2005); *Chekhov LAB* based on short comedies by Anton Chekhov (2004); *ART* by Yasmina Resa (2003); *Flights of Mashrab* (2006); *Ecstasy With The Pomegranate* (2007); *Oresteia* by Aeschylus (2007); *Don Giovanni* by Molière - producing agency "Art Partner" (2004); and *Bataille des Dames* by Eugene Scribe at Mossovet Theatre (2003).

YOLKIN TUICHIEV (*Playwright*) graduated the Tashkent Theatre Institute, department of TV directors. Being the student of the institute, he became a co-author of a stage adaptation of diaries and pieces of the Uzbek classical writer Abdullah Kadyri, which gave birth to the production *White White Black Stork*. He was the first performer to play Muhammadkarim in the production. Later, he studied for two years in High master classes for the Director and Scenario writers in the Moscow Institute of Cinematography (VGIK). He has shot three full length motion pictures. In 2003, he was awarded the best film director of Uzbekistan.

WHO'S WHO

SHUKHRAT ABDUMALIKOV (*Set Designer*) graduated from the Tashkent Theatre Arts Institute as a theatre designer. During his professional career, he has designed for more than 60 productions. As an artist, he has designed for musical concerts and film festivals. Since 1995, he has taught at the Tashkent Theatre Arts Institute, department of design art in theatre, senior lecturer.

AZIZA SADYKOVA (*Composer*) studied at the Tashkent State Conservatory in the class of composition of Dmitry Yanov-Yanovsky during creative work on *White White Black Stork*. After that, she was enrolled into Birmingham Conservatory, class of composition of Jerald McBurney. She is the author of a number of chamber pieces.

JR WELDEN (*Stage Manager*) has stage managed *Souvenir*, *The Mojo and the Sayso*, *The Underpants*, *Mitzi's Abortion*, *Miss Witherspoon*, and *A Christmas Carol* at ACT. For 10 seasons, he staged managed at Intiman on many productions, including *The Grapes of Wrath*, *The Mystery of Irma Vep*, *The Dying Gaul*, *The Servant of Two Masters*, *A Raisin in the Sun*, *Nickel and Dime* (also Mark Taper Forum, LA), *The Chairs*, *Crumbs from the Table of Joy*, *The Last Night of Ballyhoo*, *Full Gallop*, and *The Mandrake Root* with Lynn Redgrave. At Seattle Rep, his credits include *Blue Door*, *The Chosen*, *Stop Kiss*, *Things Being What They Are*, *The Beard of Avon*, *Game of Love and Chance*, *Golden Child*, *Design for Living*, and *Pygmalion*.

Ecstasy With The Pomegranate

BORIS GAFUROV (*actor, Valerian Petrovich Byaltsev: The Colonel and Pavel Kibirev, Deputy Artistic Director*) See bio under *White White Black Stork*.



MARINA TURPISHEVA (*Honored Actress of Uzbekistan, Wife of Colonel Byaltsev: Elena Vladimirovna Byaltsev*) joined The Ilkhom

Theatre in 1982. Her talented playing abilities have graced the stage over the years, playing over 40 various roles in The Ilkhom Theatre and other theatre companies. Critics have hailed her with epithets of amazement, especially noting her multi-faceted talent, and ability to create exact psychological images of her characters in various genres, from *Mother Ubu* to *Medea*. Turpisheva is also a teacher of acting at The Ilkhom Theatre School of Drama.

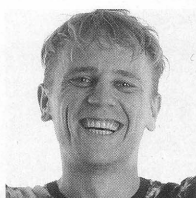


ANTON PAKHOMOV (*actor, Aleksandr Vasilevich Nezhdanov, the painter*) began to grace the stage during his second year of study in the 3rd Studio of The Ilkhom

Theatre School of Drama in 1997. His first roles were Prince Bogrellas in *Ubu Rex* by Alfred Jarry and the Groom in *Petty Bourgeois Wedding* by B. Brecht. Today, the actor has played over 12 roles: Shakespeare's Berowne in *Love's Labours Lost*; Pushkin's Onegin in *Romance Unleashed*; the Poet in *Imitations of the Koran*; Pilon in *Tortilla Flat* by J. Steinbeck; Herin in *Chekhov LAB* by A. Chekhov; Painter in *Ecstasy With The Pomegranate*; and Apollo in *Oresteia* by Aeschylus.

NIKOLAY LEONOV (*actor, Sergey Vladimirovich Zvyagintsev, the Colonel's adjutant*) See bio under *White White Black Stork*.

ILIYA DUDUCHKIN (*actor, Sergey Vladimirovich Zvyagintsev, the Colonel's adjutant*) See bio under *White White Black Stork*.



PAVEL LUKASHENKO (*actor, Vasily Skoroukhin: Lance corporal, batman to the Colonel*) graduated The Ilkhom Theatre School of Drama in

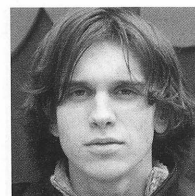
2005 as part of the 4th Studio. His debut on the stage of The Ilkhom Theatre was in 2002 during his second year of study in the role of Truffaldino in *Happy Beggars* by Carlo Gozzi.

His stage credits as of today include: The Groom in *Blood Wedding* by F.G. Lorca (directed by O. Khojakuli); Khoma Broot from Gogol; the Prompter Nikita Ivanovich in *Chekhov LAB*; Vasily Skoroukhin in *Ecstasy With The Pomegranate* by Mark Weil and Dmitry Tikhomirov; and Paris in *Oresteia* by Aeschylus.



GLEB KOSIKHIN (*actor, Vasily Skoroukhin: Lance corporal, batman to the Colonel*) graduated The Ilkhom Theatre School of Drama in 2005 as part of the 5th Studio. His stage credits

include: Claudius and Rozenkrantz in the composition *Hamlet and Others*; Truffaldino in *Happy Beggars* by Carlo Gozzi; Zahar in *OBLON-off* by M. Ugarov; Vasily Skoroukhin in *Ecstasy With The Pomegranate* by Mark Weil and Dmitry Tikhomirov; Peter in the performance *The Zoo Story/Three Tall Women* by Edward Albee; and Contused soldier *Oresteia* by Aeschylus.



DENIS BOYKO (*actor, Alisher*) is currently in his second year of study in The Ilkhom Theatre School of Drama, the 6th Studio. His debut on the professional stage

was in 2007 in the role of Orestes in *Oresteia* by Aeschylus while he was in his first year of study. From autumn 2007, Boyko has been playing the role of Alisher in the production *Ecstasy With The Pomegranate* by Mark Weil and Dmitry Tikhomirov.

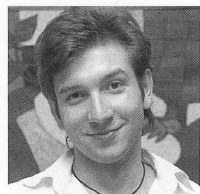


JAKHONGIR SHAKHOBITDINOV (*actor, Salakhutdin*) graduated from the Tashkent Theatre Institute. He works as a television host on the channel *Markaz*. The

role Salakhutdin in *Ecstasy With The Pomegranate* by Mark Weil and Dmitry Tikhomirov is his debut role at The Ilkhom Theatre.

WHO'S WHO

SAID KHUDAIBERGENOV (*actor, Makhmud*) See bio under *White White Black Stork*.



VLADIMIR YUDIN (*actor, Karim*) graduated The Ilkhom Theatre School of Drama in 2005 as part of the 5th Studio. His stage credits include roles such as: Oblomov

in *OBLOM-off* by M. Ugarov; Guildenstern and Laertes in *Hamlet and Others*; Barthello, Royal poet in the musical production *Solo for 12*; King Uzbek in *Happy Beggars* by Carlo Gozzi; Onegin in *Romance Unleashed* by A. Pushkin; Karim in *Ecstasy With The Pomegranate* by Mark Weil and Dmitry Tikhomirov; and Pylades in *Oresteia* by Aeschylus.

NARGIS ABDULLAEVA (*actress, Nodira, girl-bocha; A woman from the Old City (Muslim part of town)*) See bio under *White White Black Stork*.

FARUKH KHALDJIGITOV (*actor, Takhir: a former bocha and owner of the Choi-Khona (Uzbek Tea-house)*) See bio under *White White Black Stork*.

MARK WEIL (*Director, artistic director of the theatre, 1952 – 2007*) See bio under *White White Black Stork*.

DAVID ROUSSEVE (*choreographer*) is a choreographer, writer, director, and performer. In 1989, Rousseve created *REALITY*, a multi-racial-dance-theatre company in New York, which became one of the most important voices in the modern art of American dance. He is working as a professor in the department of World Art and Culture at the University of California in Los Angeles. Rousseve participated in many inter-cultural projects, with his latest works including Houston Ballet, Ballet Hispanico, Cleo Parker Robinson Dance Ensemble, Atlanta Ballet, and more.

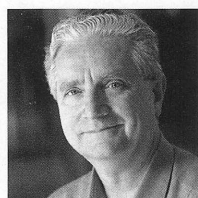
ARTYOM KIM (*composer*) graduated from the Tashkent National Conservatory in 2001. Since 1997, he has participated

in various international music festivals of Contemporary Music. His music has been presented in Germany, Italy, Great Britain, France, Holland, and Russia. He has composed music for 10 international theatre projects. Since the year 2000, he has been Musical Director of The Ilkhom Theatre. In 2004, he created the chamber music ensemble Omnibus, the first ensemble of contemporary music in Central Asia. The Omnibus ensemble presents concerts of contemporary music in Uzbekistan, as well as the music of Uzbek composers abroad.

BABUR ISMAILOV (*set designer*) graduated from Tashkent State Art Institute. Since the year 2000, he has been a member of the International Art Fund. He has presented exhibitions in The Ilkhom Theatre, in La Comedia theatre in Paris, in the Central House of Artists in Moscow. Ismailov has participated in exhibitions in the ARDNEAN Gallery in London, Attitude Gallery in Paris, Xumay Gallery in London, and took part in the International Folklore Festival Silk Road in Washington DC. The performance *Ecstasy With The Pomegranate* is his debut work as a set designer.

VASILY UREV (*stage designer*) In the 1980s, after finishing the Tashkent Dramatic Arts Institute, he apprenticed in the theatres of Moscow and St. Petersburg. The scenography of Urev is stylish and surprising. He has created over 50 theatrical sets. Since 1984, he has participated in projects with various theatres, not only in Tashkent but in St. Petersburg and Moscow as well. He is also a skilled painter. His works have been saved in private collections all over the world. Since 1989, Urev has been the head designer of The Ilkhom Theatre.

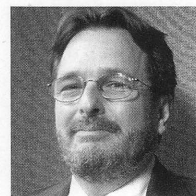
JR WELDEN (*Stage Manager*) See bio under *White White Black Stork*.



KURT BEATTIE (*Artistic Director*) joined ACT in 2001 as Associate Artistic Director and was appointed Artistic Director in April of 2003. In ACT's 2007

season, Beattie directed David Wagoner's

play *First Class* about the life and teachings of the Pulitzer Prize winning poet, Theodore Roethke. His other past productions at ACT include *The Pillowman*, the world premiere of *Mitzi's Abortion* by Elizabeth Heffron, *The Underpants*, *Vincent in Brixton*, *Bach at Leipzig*, *Black Coffee*, *Alki*, *A Moon for the Misbegotten*, *Fuddy Meers*, *Fully Committed*, *Via Dolorosa*, and *A Christmas Carol*. Elsewhere he has directed *Things Being What They Are* and *Art* at Seattle Repertory Theatre, as well as productions at The Empty Space, Intiman Theatre, the Hugo House, and the University of Washington. Nationally he has directed at Milwaukee Repertory Theatre, the Alley Theatre in Houston, and the Ojai Playwrights Festival. As an actor he has appeared in leading and major roles at ACT, Seattle Rep, Intiman and The Empty Space, as well as many regional theatres throughout the country. Beattie was the co-recipient of the 2004 Theatre Puget Sound Gregory A. Falls Sustained Achievement Award. This season he'll direct *Intimate Exchanges* by Alan Ayckbourn, the world premiere of Steven Dietz's play *Becky's New Car*, as well as the Short Stories Live series at TOWN HALL.



KEVIN M. HUGHES (*Managing Director*) has represented businesses, government jurisdictions, grassroots efforts and nonprofit organizations,

including many cultural organizations, at the state, county, city and federal levels for 22 years, working on a variety of issues. Prior to starting his own firm, he was Director of Public Affairs and Major Gifts for Pacific Science Center. He was Executive Director and lobbyist for the Washington State Arts Alliance and also spent many years in the theater, starting his career at ACT in the ticket office and then as Assistant Controller. He was the Managing Director of the Empty Space Theater and an actor at the Hedgerow Theater in Pennsylvania.



WHO WE ARE:

Seattle-Tashkent Sister City Association (STSCA) is a nonprofit citizen organization officially recognized by the City of Seattle and Sister Cities International. Tashkent is the capital of the independent Republic of Uzbekistan. In 1973, Seattle and Tashkent formed the first U.S.-USSR sister city link, and for over 35 years have promoted both official and people-to-people exchanges.

In the face of uncertain relations between the U.S. and much of the Muslim world, our long-lived ties provide an increasingly important continuity in communication and citizen diplomacy.

TASHKENT CITY:

For 13 centuries, merchants traveled the Silk Road between Europe and China through Tashkent. Today this 2,200-year old Central Asian city has a population of over 2.2 million and is the capital of Uzbekistan, a country which is a major supplier of cotton, rice, silk, coal, sulfur, copper, and oil. Visitors will find a city rich with culture that includes theaters, museums, textile, and other arts. With an abundance of fountains and parks, the city is a lush oasis in arid Uzbekistan.

Emerging from long isolation from the West, Uzbekistan has struggled with economic development and the development of new educational and social services. Since independence was declared in 1991, the goal of creating a democratic society still needs external encouragement and support.

WHAT WE DO:

Sister City exchanges have included significant official visits by mayors, deputy mayors and city council members.

We have excelled in people-to-people diplomacy and maintaining close ties, even during challenging times. The friendships between individuals, developed through a variety of exchanges, continue to grow and flourish today. In Seattle, we are dedicated to increasing public awareness of the Uzbek culture, history, and economy as we receive visitors and experts from our sister city and reciprocate with visits by Seattle experts and interested citizens.

STSCA cooperates with many Washington State organizations, including the University of Washington's internationally known Uzbek and Central Asian studies program. Those interested in further information may visit: www.seattle-tashkent.org.

"The Ilkhom Theatre Company has long been an extremely significant cultural symbol in Tashkent. It not only is a visible celebration of artistic expression, but also represents a different voice from the people. The tragic death of Mark Weil not only affected the people of Tashkent, but also those from Uzbekistan who live in the Seattle region. We are extremely pleased to be able to work together with ACT to help promote and support Ilkhom Theatre's presence in Seattle."

—Dan Peterson, President,
Seattle-Tashkent Sister City Association

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 Dr. Robert Willkens
 David E. Wyman, Jr.
 Jane H. Yerkes

EMERITUS COUNCIL

Richard C. Clotfelter
 P. Cameron DeVore
 Esther Schoenfeld
 Marvel Stewart

A CONTEMPORARY THEATRE FOUNDATION

Philip M. Condit
Chairman
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Vice President
 Catherine Roach
Secretary
 Lawton Humphrey
Treasurer
 Dr. Ellsworth C. Alvord, Jr.
 Katherine Ann Janeway
 Katherine L. Raff

*In memoriam

ACT STAFF

Kurt Beattie
Artistic Director
 Kevin M. Hughes
Managing Director
 Susan Trapnell
Executive Director of Endowment Planning
 Carlo Scandiuzzi
Executive Director of New Works

ARTISTIC

Margaret Layne
Artistic Associate & Casting Director
 Anita Montgomery
Director of Education and Literary Manager
 Nicole Boyer Cochran
Artistic Manager & Executive Assistant
 Valerie Curtis-Newton
Artistic Associate, The Hansberry Project
 Vivian Phillips
Producing Associate, The Hansberry Project
 Bill Morrison
Education Assistant
 Camille Barrera
Literary Intern

ADMINISTRATION

Adam Moomey
Operations Manager
 Alyssa Byer
Events and Venue Manager
 Ben Derby
Board Liaison and Executive Assistant
 Flint Dominic
Systems Administrator
 Teddy Heard
Facilities Maintenance
 Dave Parmley
Engineer
 Lyam White
Administrative Assistant

FINANCE

Mary D. Brown, CPA
Chief Financial Officer
 Michael Scheinine
Accountant
 Tobi Beauchamp-Loya
Payroll

RELATIONSHIP & RESOURCE DEVELOPMENT

Karen L. Bystrom, ABC
Director of Relationship & Resource Development
 Michael Allen
Digital Communications
 Rebecca Brinson
Grants Manager
 Brad Brubaker
Individual Support Manager
 Suzanne M. Cohen
Associate Director, Institutional Partnerships
 Ana Gabriel
Resource Development Assistant
 George Nunes
Associate Director, Individual Support
 Kait Peters
Special Events Producer
 Ben Rapson
Marketing Coordinator
 Jacquelyn S. Rardin
Communications and PR Manager
 Chris Bennion
Photographic Services
 Nichole Mancini-Gerling
Group Sales

AUDIENCE SERVICES

Harley Rees
Director of Audience Services
 Stephen Jackson
Audience Services Manager
 Ryan Rowell
Tessitura Manager

Robert Hankins
Ticket Manager
 Chris Olson
Assistant Ticket Manager
 Jim Moran
House Manager
 Jeremy Rupperchet
Assistant House Manager
 Katalina Caliendo
 Tiffany Gonzales
 Scott Herman
 Conor Kiley
 Kate Knappert
 Adrienne Littleton
 Eddie Long
 Kelsey Mabbott
 Niki Magill
 Joseph Mangialardi
 Vitality Sherman
 Lars Swenson
 Kyle Thompson
Audience Services
 Christine Jew
Volunteer Usher Coordinator

PRODUCTION

Joan Toggenburger
Producing Director
 Beth Matthiessen
Production Office Manager
 Michael Ledezma
Production Runner

STAGE MANAGEMENT

Jeffrey K. Hanson
Production Stage Manager
 JR Welden
Stage Manager

COSTUME DEPARTMENTS

Carolyn Keim
Costume Director
 Connie Rinchiuso
Costume Shop Foreman

Kim Dancy
First Hand/Lead Dresser
 Sally Mellis
Wardrobe Master
 Joyce Degenfelder
Wig Master

SCENIC DEPARTMENTS

Steve Coulter
Technical Director
 Derek Baylor
Assistant Technical Director
 Austin Smart
Master Scenic Carpenter
 Jeff Manzolli
 Amanda Quinn
 Sean Wilkins
Scenic Carpenters
 Mona Lang
Scenic Charge Artist
 Lisa Bellerio
Assistant Charge Artist
 Marne Cohen Vance
Properties Master
 Ken Ewert
Master Properties Artisan
 Thomas Verdos
Lead Properties Artisan

STAGE OPERATIONS

Nick Farwell
Stage Operations Supervisor
 James Nichols
Master Stage Carpenter
 Pam Mulkern
Master Electrician
 Max Langley
Master Sound Engineer

Scenery, stage and costume work is performed by employees represented by I.A.T.S.E. Local Numbers 15, 488 and 887.