

Summaries of Plays

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A selection of press clippings from the produced plays is also available upon request.

Produced Plays:

Little Erik

Little Erik was first produced by Aurora Theatre Company, Berkeley, CA, and had its world premiere there on 4 February, 2016.

Cast 3 Women, 2 men, 1 boy

Single multi-functional set

Running time: 80 minutes, no intermission

Joie makes bank in the tech industry. Her husband, Freddie, wants to write a great novel about human responsibility. His sister, Andi, hopes one day to teach Freddie's novel in her high school English class. On a weekend getaway to the new home Joie and Freddie have built in the mountains north of San Francisco, their disabled son, Erik, is lured into the river by the Rat Wife and drowns. Freddie and Andi find out they're not actually brother and sister. Andi's hopeful suitor, Bernie, is as surprised as anybody when everything turns upside down, including San Francisco itself. Freely adapted from Ibsen's *Little Eyolf*, this new play grapples with the unsolvable mysterious forces that bind marriage, family, class, nature, and technology to our deepest hopes and wishes.

Salomania

Salomania was commissioned and produced by Aurora Theatre Company, Berkeley, CA, and had its world premiere there on 21 June, 2012.

Cast 2 Women, 5 Men

Multiple locations in one space

Running time: 2 hours 30 minutes, inclusive of 1 intermission

In 1895, Maud Durrant moved from San Francisco to Berlin, Germany, to study music. Shortly after, her brother killed two girls in the belfry of a church. Their mother told Maud to stay in Europe and change her name, lest the scandal ruin her career. Now going by Maud Allan, she became a major celebrity in Great Britain as a dancer and society personality. In 1918, in the weariest depths of WWI, she was

accused by a British MP, Noel Pemberton-Billing, of being a lesbian, sadist, and German sympathizer as evidenced by her having played the title role in a private production of Oscar Wilde's *Salome*. Against the advice of friends in high places, Maud sued Billing for libel. He then used the case as a platform to promote a conspiracy theory involving a secret German book listing the names of 47,000 traitors to England, all held under the thumb of homosexual German agents. While soldiers continued to fight and die in the mud of France, people back home read the latest on the salacious events of the trial. *Salomania* uses this true story to ask how people deal with anxiety in times of incredible change. How can a society allow itself to be both hysterical and "civilized" at the same time, and expect to function either well, morally, or respectably?

Tough Love

Cast: 5 actors; gender is flexible.

Single location

Running time: 10 minutes, no intermission

Tough Love was commissioned and produced by The Shotgun Players, and had its world premiere at the Shattuck Hotel in Berkeley, CA, on May 5, 2012.

Tough Love is a short play about two bombers whose plans to blow up the statue of a famous figure in a public park are foiled by the arrival of two young lovers. By the end someone dies, puppy love is mistaken for true love, and a statue sings a song.

God's Plot

God's Plot was commissioned and produced by The Shotgun Players, and had its world premiere there on 3 December, 2011, at the Ashby Stage in Berkeley, CA.

Cast 2 Women, 8 men, + musicians

Multiple locations

Running time: 2 hours 20 minutes, inclusive of 1 intermission

God's Plot relays a little known episode in America's history: the 1665 performance of *Ye Bare and Ye Cubbe*, the first known play to be produced in the future USA. After performing their play in a Virginia Colony tavern, the artists were taken to court for blasphemy. The ensuing scandal involved art, politics, religion, land fraud, false identity, entrepreneurialism, and the spirit of independence. Add to this a young Puritan woman, Tryal Pore, whose forward thinking and unholy music complicates matters further. With humor, music, and theatricality, *God's Plot* tells a striking story of the origins of our national character.

Mary Stuart

Mary Stuart was commissioned and produced by The Shotgun Players, and had its world premiere there on 8 October, 2010, at the Ashby Stage in Berkeley, CA.

Cast 2 Women, 6 Men

Multiple locations

Running time: 1 hour 50 minutes, inclusive of 1 intermission

This adaptation of *Mary Stuart* streamlines Schiller's original text, rendering it the taught political thriller it always was but with a contemporary momentum. Schiller's drama of two powerful women caught within the machinations of a largely male political system remains a timely, potent and surprisingly personal warning about the abuses of justice in the face of national anxieties over security, terrorism and the potential for war. What do we do when our system of justice, our sense of morality, and our personal desires don't meet eye to eye?

FAUST Pt1

The world premiere of *FAUST Pt1* was produced by The Shotgun Players on 22 May, 2009, at the Ashby Stage in Berkeley, CA. The production was named "Best Theatrical Production" of 2009 in the *East Bay Express* annual "Best Of" reader's poll.

Cast 2 Women, 4 Men

Multiple locations done on a spare set

Running time: 1 hour 50 minutes, no intermission

This adaptation of Goethe's *Faust, Der Tragödie Erster Teil* focuses the action on the triangle between Faust, Mephistopheles, and Gretchen. In language that makes Jazz between classical and contemporary elements, and drawing on Goethe's own eclectic theatrical sensibility that ranges freely between the classical, modern, post-modern, pop, comic, tragic, absurdist, and surreal, *FAUST Pt1* highlights the original's underlying theme of responsibility. The play evolves from existential comedy to passionate tragedy, ending on the blasted heath of a question that leaves it to the audience to write part two. How deeply are we willing to look into our personal actions and how they impact the world outside of ourselves?

Don Juan

Originally developed during an eight-week workshop co-produced by Art Street Theater and EXIT Theater in March and April 2003. Further developed in a one-week workshop produced by the San Francisco Playwrights Foundation in May 2004. The world premiere of *Don Juan* was produced by the San Francisco State University Theater Arts Department on 6 March, 2008.

Cast 2 Women, 5 Men

Single multi-functional set

Running time: 2 hours, inclusive of 1 intermission

This new adaptation draws on both the Moliere and Pushkin renditions of the Don Juan legend, and was initially developed with a team of actors and designers during a lengthy process involving full costumes, lighting, and scenery, prior to the formal writing of the text. The result is a dark, comedic, and decidedly theatrical perspective of *Don Juan* fitted to our age – an age in which seduction and hypocrisy collaborate to get under our skins, sell us their ideologies, and take from us what they like.

American \$uicide

American \$uicide was commissioned and developed by The Z Space Studio and The Magic Theatre/Z Space Studio New Works Initiative. The world premiere was produced by The Z Space Studio and Encore Theatre Company on 12 February, 2007, at the Thick House in San Francisco, CA.

Cast 4 Women, 4 Men

Multiple locations

Running time: 2 hours 10 minutes, inclusive of 1 intermission

Sam, an unemployed man living in present day big city USA, has always wanted to be either a genius or an actor, but can't seem to make it at either pursuit. When through a series of misunderstandings Sam's wife believes he is contemplating suicide, a variety of entertainment, social, and political groups descend upon him in the hopes that he will take his life in the name of their causes. Sam's opportunistic neighbor, Albert, takes over as Sam's agent and barter for the best deal, turning Sam's suicide into a major, multi-media, money-making event. In the end Sam chooses life over a lucrative death. But his decision comes too late – the national and global consequences of his strange and swift rise to fame have already taken their shocking toll. Freely adapted from *The Suicide*, Nikolai Erdman's 1928 Soviet-era satire, this new adaptation turns a spotlight on contemporary American values and the hypocrisy at work in a modern national character that values celebrity over sense, spectacle over substance, and money before compassion.

The Forest War

The Forest War was given a development workshop and staged reading in January 2004 by the American Conservatory Theater, San Francisco, CA. The world premiere was presented by The Shotgun Players on 2 December, 2006, at the Ashby Stage in Berkeley, CA.

Cast 5 Women, 8 Men, 1 boy, 1-2 Musicians

Single multi-functional set

Running time: 2 hours 40 minutes, inclusive of 2 intermissions

Set in an invented ancient kingdom, *The Forest War* tells the tale of a society catching its breath in the wake of a ten-year war. Hoping for a new perspective of leadership, the aging Grand Lord Karug passes his throne on to a socially progressive nobleman rather than his own son and heir, Lord Kain. Enraged, Lord Kain plots to regain his blood-right so that he can send the country back to war, securing once and for all the great resource of a vast neighboring forestland. Taking its stylistic cue from Brecht and Shakespeare both, as well as *Star Wars* and classic international theater forms, *The Forest War* is high theatrical tragedy, very musical, with lovers torn apart, nasty villains, political intrigue, and a sense of melodramatic showmanship to keep pace with the drama.

The Death of Meyerhold

Premiered 11 December, 2003, in a production by Shotgun Players at the Live Oak Theater, Berkeley. Winner of four Bay Area Theatre Critics Circle Awards, including “Outstanding Original Script,” and four Dean Goodman Awards, also including “Outstanding Original Script.” Subsequently produced by The Studio Theater, Washington, DC, in January 2005.

Cast 2 Women, 9 Men, 1 Girl

Single multi-functional set

Running time: 3 hours, inclusive of 2 intermissions

With humor, tragedy, and grotesque theatricality, *The Death of Meyerhold* depicts the contradictory life, art, and era of famed Russian theater director Vsevolod Meyerhold. Through the filter of Meyerhold’s life between 1898 and 1940, the play examines the death of freethinking in politically ambiguous times.

Beginning at a rehearsal for *The Seagull* at the Moscow Art Theatre in 1898, where Meyerhold finds himself at odds with his teacher and mentor, Stanislavski, the play moves on through the turmoil of 1905 to the 1917 Soviet Revolution. By the 1920s Meyerhold is a prominent and controversial figure of Russian theater and his artistic revolution has taken its stride alongside the Soviet Revolution. He falls in love with and marries the actress Zinaida Raikh, to whom he stubbornly gives the best roles over Maria Babanova, the talented young actress audiences adore. With mixed feelings, Babanova finally resolves to leave Meyerhold’s theater, and what’s left of Meyerhold’s luck seems to go with her.

The shocking suicide of Meyerhold’s friend, the revolutionary poet, Mayakovsky, sets a foreboding tone for the next decade. As the 1930s tick past, Meyerhold comes under increasing pressure to reign in his bold art and personality behind Party lines. Meyerhold’s theater falls under increasing disfavor, with “Meyerholditis” becoming the deadly tag for any artist who dares stray from the narrow, zigzagging Soviet path – including composer Dimitri Shostakovich who nearly crumbles when the label is slapped over his music. When Meyerhold is finally stripped of his theater it is Stanislavski who comes to his aid, once again offering him work at the MAT. But when Stanislavski dies, there is no other name of such influence to protect Meyerhold. He is arrested, imprisoned, and tortured into confessing an absurd list of anti-Soviet plots. Unbeknownst to him, his beloved wife is brutally

murdered in their home. In the final moments of his sixty-six years of life, Meyerhold summons the courage to renounce his false confessions and reaffirm his faith in the utopian Soviet dream – the stark reality of which he and many others remain disastrously ignorant. He is promptly executed, his name erased from the pages of Soviet history, and Russia continues along its tragic path.

I Am Hamlet

Premiered 8 March, 2002, in a production by Art Street Theatre at EXIT Stage Left, San Francisco. Winner of the 2002 Bay Area Theater Critics Circle Award for “Outstanding Original Script.”

Cast 1 Woman, 1 Man

Single set

Running time: 1 hour 40 minutes, no intermission

Hamlet, fed up after centuries of watching his life interpreted by various actors, directors, and philosophers, finally hops up on stage to perform his play himself. *I Am Hamlet* is the rant of a young man who has been waiting in the wings four hundred years to act. His act is his own play. In embodying the entire play himself, Hamlet begins to understand characters that he thought he'd pegged long ago, and something more of his own villainy as well. In the end, it is his unresolved relationship with Ophelia that finally pulls him off the stage and out of his four-century theatrical purgatory. *I Am Hamlet* is biting satire and pointed commentary, filtered through a highly physical performance of Shakespeare's classic *Hamlet*.

Io Princess of Argos!

Music Marci Karr

Book Mark Jackson

Lyrics Mark Jackson and Marci Karr

Premiered 9 March, 2001, in a production by Art Street Theatre at EXIT Stage Left, San Francisco. Nominated for five Bay Area Theater Critics Circle Awards, winning “Best Original Score.” This production was subsequently presented in May 2002 by Encore Theater Company at The Thick House, San Francisco.

Cast 2 Women, 2 Men, 2-3 Musicians

Single set

Running time: 75 minutes, no intermission

Seduced by Zeus, transformed into a cow by Hera, with a stinging fly locked in her head, and wandering mad across the desert, Io, Princess of Argos, stumbles into a hallucinated cabaret in her own head, where she sings her life story backed up by her own singing and dancing Greek chorus. *Io – Princess of Argos* blends the classic American musical with ancient Greek tragedy and several shots of bourbon. Far from parody, this chamber musical is grotesque human tragedy with its sense of humor

firmly in tact. The ancient tale of Io remains a timely story of a young everywoman's personal and political awakening, and her struggle with the eternal question, "Why?"

Messenger #1

Premiered 10 March, 2000, in a production by Art Street Theatre at EXIT Stage Left, San Francisco. Also produced by Hunger & Thirst (NYC 2017) and The Catamounts (Denver 2012).

Cast 3 Women, 3 Men

Single multi-functional set

Running time: 90 minutes, no intermission

Messenger #1 is a love story caught up in the politics of power and revenge. The plot moves from Euripedes' *Iphigenia in Aulis* directly into Aeschylus' *Oresteia* trilogy. Woven over this classic story is that of three messengers. Messenger #1, having just returned from the war in Troy, hopes for a quiet, uneventful life with the girl he left behind ten years ago. Messenger #2, his old pal, yearns for advancement and is eager to shake the royal hands that feed him if it means a step up. Messenger #3 was a slave of princess Electra's who escaped after Agamemnon's departure and now masquerades as a boy to live the comparatively free life of a messenger. She is the young lady with whom Messenger #1 hopes to reunite. Both of them wonder how ten years have changed the other. As the bloody story of the Atreus family unfolds, Messenger #1 hopes to leave Argos behind for good, but Messenger #3 seeks retribution for her childhood of slavery. Her final confrontation with Electra proves fatal when Electra bids Messenger #2 to deliver orders that Messenger #3 be executed. Messenger #1 tries to stop him, finally resorting to murder, but it is too late. Messenger #2 has already delivered the message. Messenger #3 is put to death, and the cycle of blood continues even as the goddess Athena proclaims a new age of Justice and Reason.

Megan and the Magic Compass

Megan and the Magic Compass was commissioned by Il Teatro 450, San Francisco, and had its premiere there on 3 December, 1999.

Cast 3 Women, 3 Men

Multiple locations

Running time: 55 minutes, no intermission

Megan and the Magic Compass is a fairytale play for young audiences, performed by actors and puppets. It tells the story of Megan, a young girl who wakes up to the rumble of an earthquake one morning and discovers that her parents are missing, time has stopped, and a large crack has opened up in the earth, rendering the path from her rural home into town impassable. A strange old woman emerges from the forest and gives Megan and her mischievous friend, Zak, a magic compass with which

to navigate as they search for their parents and for the cause of the mysterious, time-stopping earthquake. Megan and Zak's subsequent adventure takes them to the ocean, the desert, and the mountains, where they encounter a variety of wild creatures in need of help. Eventually Megan and Zak are reunited with their parents, having discovered the confidence within themselves to navigate life's sudden obstacles.

BANG!

Premiered 5 March, 1999, in a production by Art Street Theatre at EXIT Stage Left, San Francisco. Subsequently presented by The Play Café at the 2004 Edinburgh Fringe Festival, Scotland, UK.

Cast 4 Women, 2 Men

Single set

Running time: 70 minutes, no intermission

BANG! is a rapid-fire backstage farce, and a satire on the inappropriately inflated egos that exist even among the most struggling of the struggling artists scrapping their work together on the American fringe. A hotheaded playwright has written an overtly political play that nobody likes. The cast wants to quit. The director lacks his own direction. And when a post-performance meeting is interrupted by the one woman who comprised that night's audience, and who claims the play has changed her life, a heated debate erupts about theater, ethics, and commitment. Eventually fists fly, a gun is drawn, and an epiphany is had.

Brave

Premiered 7 May, 1998, in a production by Art Street Theatre at EXIT Stage Left, San Francisco, USA. Subsequently included in the new works festival "Interplay: The Stage Between," in January 2003 at PCPA in Santa Maria, USA.

Cast 3 Women, 3 Men

Single multi-functional set

Running time: 90 minutes, no intermission

Brave is social-political comedy delivered with humanity and theatricality. The play weaves three disparate stories together in a tapestry of the pre-millennial American mindset. Andre, who has made it his mission to get strangers to talk to one another on the bus, meets up with Annie, a lonely young traveler fresh off the plane from Scotland where she went hoping to find her ancestral roots. When Annie misplaces her money, she goes to her new friend Andre for help. Ana, a young single mother, finds Annie's lost money and decides to abandon her life and her ten-year-old child, Andy, the product of an unspeakable sexual encounter. Meanwhile, two political yahoos – Andrew, a right wing conservative, and Anne, a left wing activist – fight to keep both feet on their respective soapboxes as they wrestle over America's schizoid national politics.

R&J

Premiered 5 September, 1996, in a production by Art Street Theater at the San Francisco Fringe Festival. *R&J* was subsequently given a full-length run in September and October, 1997, by Art Street Theatre at the 450 Geary Studio Theater, San Francisco.

Cast 3 Women, 2 Men

Bare stage or single multi-functional set

Running time: 60 minutes, no intermission

In her final tragic moment, Shakespeare's love-torn Juliet careens through the bloody events of her last several days of life. Her story unravels rapidly before her eyes in a hallucinated dreamscape, offering her one last chance to understand why things fell out so unluckily. *R&J* is written as a highly theatrical, physically charged rendition of Shakespeare's classic love story that keeps the heart, soul, and humor of the original text firmly in tact, if not the text itself.

little extremes

Premiered 5 September, 1995, in a production by Art Street Theater at the San Francisco Fringe Festival.

Cast 2 Women, 2 Men

Bare stage with chairs and simple props

Running time: 40 minutes, no intermission

A man and woman find a purse with ten thousand dollars inside and debate whether or not to keep it. A husband and wife argue over who is responsible for the fate of their daughter, whose dead body has been lying on the living room floor for two weeks. A young couple plans their idyllic future on the road after robbing a bank. Two women meet in a park and debate which one of them has the more rational approach to coping with contemporary life. Each scene ends in gunfire. Over the course of seven discrete episodes, each alternately comic and tragic, the lives (or dreams) of a mother, a father, a son, and a daughter are gradually made clear. But with clarity comes more uncertainty. Are these people related? Does one episode actually relate to another? Or are these seven slices of life telling the stories of many people? Whose family is this?

(as of yet) Unproduced Plays:

Jenny Jenny GO GO GO

Jenny Jenny GO GO GO received further development in a reading-workshop produced by Hunger & Thirst Theater, New York.

Cast 4 Women, 3 Men

Multiple locations

Running time: approximately 80 minutes, no intermission

Inspired by sources as diverse as Euripides, John Dryden, Roxane Gay, and Chelsea Fagan, *Jenny Jenny GO GO GO* rattles its bones from the Iphigenia myth. The play follows Jenny on a wild night on the eve of her arranged marriage, itself a ruse by her father, the King, to get her and her mother to Aulis, where Jenny is actually meant to be sacrificed to gain fair winds for a controversial war on Troy. There's a dance club with a scar-faced Fury, a man who lives in the sand on a beach awaiting his drowned mother's transformation into a sea creature, a talking deer with an arrow stuck in its jaw, and an awakening for Jenny after 2500 years of privilege and obedience. And no, she does not die in the end. That's been done. It's a play about class and power privileges at the nexus of our personal and political demands.

Lulu Monster Tragedy

This adaptation of Frank Wedekind's *Lulu* was written with generous support from the Alexander von Humboldt Foundation, providing a three-month residency at English Theatre Berlin, Germany, in the Fall of 2013.

Cast 2 Women, 1 Man

Single set

Running time: 1 hour 40 minutes, no intermission

Lulu has brought home a man named Jack. She's never met him before. But she senses he's not the average customer. He asks only to talk, and that she share with him stories about her life. They are soon joined by Martha, a romantic artist obsessed with Lulu. Together the three of them play a dangerous getting-to-know-you game, enacting scenes from Lulu's life. In the end, their true motives come out, and each must answer: What kind of love do you believe in? What does it cost? Who pays? This adaptation of *Lulu* turns the original inside out, using the famous climactic scene between Lulu and Jack the Ripper as a framework to reimagine for the 21st Century Frank Wedekind's extraordinarily insightful, complex, and theatrical play about gender, capitalism, love, desire and death.

The Rats

This adaptation of Gerhardt Hauptmann's *Die Ratten* was written with generous support from the Alexander von Humboldt Foundation, providing a three-month residency at English Theatre Berlin, Germany, in the Fall of 2013.

Cast 5 Women, 5 Men

Two locations on a single set

Running time: 1 hour 40 minutes, no intermission

In the attic of an old apartment building, in a lesser neighborhood of a large American city, Mrs. John makes a fateful deal with the unlucky Paulina Piperkarcka. For a small sum of money, Paulina's baby will be Mrs. John's, whose husband has always wanted a child. Meanwhile, another plot is thickening between the former theatrical director, Harold Hassenreuther, and the young idealist, Erik Spitta, who now wishes to be an actor. As they debate what sort of person deserves to appear in tragedies on stage, the tragedy of Mrs. John, her husband, her brutish brother with the perpetual nosebleed, and the wayward Paulina, continues to play itself out in the rooms and stairwells of the crumbling old building. This adaptation of Gerhardt Hauptmann's 1911 "city tragicomedy," about the pressure of bad economic conditions on people's good sense, is only the second version of the play in English.

Who Is Heiner Müller Or the End of History

Written with generous support from the Alexander von Humboldt Foundation, providing a three-month residency at English Theatre Berlin, Germany, in the Fall of 2013. *Who is Heiner Müller Or the End of History* received further development in Cutting Ball Theatre's 2015 Risk Is This... Festival.

Cast 2 Men, 2 Boys, 1 Girl

Single set

Running time: 75 minutes, no intermission

An Author is interrogated by a childhood friend, whose work and name the Author ran off with in the post-WW2 chaos of Germany. After fifty years of living in the margins, the old friend finally kidnaps the now famous Author to exact his revenge by particularly theatrical means. What begins as a puzzling interrogation with questions of death and childhood quickly evolves into a debate between conflicting values of political awareness and personal desire, before then turning a sharp corner when the interrogator unleashes a play performed by three children dramatizing the Author's "true" origins. Neither a biography of Heiner Müller nor an attempt to represent his work, *Who Is Heiner Müller Or the End of History* (ab)uses the famous East German writer with a psycho-mystery-thriller-comedy about death, identity, amnesia, cynicism, world politics, and revenge.

Liliom

An adaptation of Ferenc Molnar's 1909 play.

Cast 4 Women, 4 Men

Multiple locations on a spare, expressive set

Running time: 1 hour 40 minutes, no intermission

Ferenc Molnar's prescient 1909 expressionist comedy/drama follows the troubled relationship between the carnival barker, Liliom, a charmer and a lout who buries his latent good side beneath habitual gristle, and Julie, a strong young woman for whom personal truth and honesty weigh more than conventional values of "virtue,"

marriage, religion, and money. *Liliom* is about people struggling and failing to change in a time of economic and social flux, and the conflict between conventional class-based values and the more complicated and difficult values of the heart. With humor, compassion, and theatrical wit, the play grapples with button-pushing issues of economic class, changing gender roles, domestic abuse, racism, and the convention-thwarting moral pull of the chaotic human heart.

Megan's Baby

Megan's Baby was given a development workshop and staged reading in December 2005 as a part of the New Voices West program at the Magic Theatre, San Francisco, CA. *Megan's Baby* was further developed in a workshop and staged reading in June 2008 at Capital Stage, Sacramento, CA.

Cast 2 Women, 2 Men

Multiple locations

Running time: 70 minutes, no intermission

Megan's Baby is a contemporary comedy about grief and our desire to believe in something greater in life than ourselves. At an upscale private hospital frequented by the rich and famous, Megan tells a prominent doctor, Karl, that she is pregnant with God's baby. When he hesitates to help her, Megan blackmails him with her knowledge that he is having an affair. Karl is up for a major promotion, and his wife's father sits on the hospital's board, so this news will surely have repercussions. The woman Karl is having an affair with is Karen, Megan's high strung best friend, whose own marriage to a quiet fellow named Tom is unraveling. The lies thicken as events unfold, and all four characters stumble more and more as they search for something to make their small lives meaningful.

The Inspector

An adaptation of Gogol's *Revizor*.

Cast 4 Women, 13 Men – cast size may be reduced with doubling and reversed-gender casting.

Multiple locations, or a single multi-functional set

Running time: 2 hours 45 minutes, inclusive of 1 or 2 intermissions

When the officials of a provincial Russian town mistake a lowly con man for a government official, their fears and desires are painfully revealed, and the con man gets away with not just their money but something of their souls as well. Drawing on elements of Vsevolod Meyerhold's famous 1926 production, this adaptation of Gogol's classic satire brings out the darkness Gogol always complained was missing in productions of the play. *The Inspector* remains an unfortunately timely critique of a corrupt society's narcissism, greed, and spiritual bankruptcy.