

THE AMERICAN CONSERVATORY THEATER PERFORMANCE PROGRAM

The Steppenwolf Theatre Company production of

THE TIME OF YOUR LIFE



by **WILLIAM SAROYAN**
directed by **TINA LANDAU**

Produced in association with Fox Theatricals and Michael Leavitt



 **A.C.T.**
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MAY 2004

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Jon Nakamatsu, Peter Grunberg pianos
Lisa Vroman actress
San Francisco Symphony

Michael Tilson Thomas explores the music of Beethoven and the composers who lived and worked in Vienna during his lifetime — his colleagues and his rivals.

Tickets: \$20

Fri May 14 8pm

Sat May 15 8pm

Eroica

Michael Tilson Thomas conductor
Jon Nakamatsu piano
San Francisco Symphony

Cherubini Overture to be announced
Beethoven Piano Concerto No. 3
Beethoven Symphony No. 3, *Eroica*

Tickets: \$15-\$97

Wed May 19 8pm

Thu May 20 8pm

A Beethoven Journey

Michael Tilson Thomas conductor
Anton Nel piano
San Francisco Symphony and Chorus

This all-Beethoven concert features rare gems, from marches to sonatas, that trace Beethoven's path from young upstart to musical legend.

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Performances of *Fidelio* are made possible by The Bernard and Barbro Osher Staged Production Fund.



This festival is made possible by the leadership support of the Ira and Leonore Gershwin Philanthropic Fund and by generous grants from the National Endowment for the Arts and the Phyllis Wattis Fund for Artistic Creativity.

Fri May 21 8pm

Sat May 22 8pm

Beethoven's Symphony No. 7

Michael Tilson Thomas conductor
Jean-Yves Thibaudet piano
San Francisco Symphony

Reicha Overture in D major
Dussek Piano Concerto in G minor
Beethoven Symphony No. 7

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Thu May 27 8pm

Sat May 29 8pm

Fidelio

Staged Concert Production

Michael Tilson Thomas conductor
Tina Kiberg soprano (Leonora)
Anna Christy soprano (Marzelline)
Robert Gambill tenor (Florestan)
Eric Cutler tenor (Jacquino)
Paul Plishka bass (Rocco)
Daniel Borowski bass (Don Fernando)
Stephen Pickover stage director
San Francisco Symphony and Chorus

Beethoven *Fidelio*

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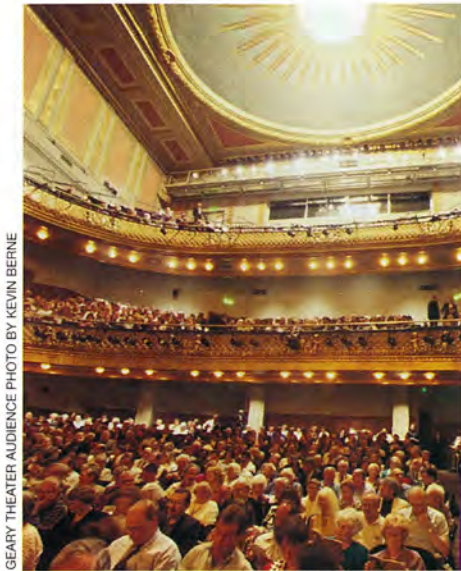
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ABOUT A.C.T.



GEARY THEATER AUDIENCE PHOTO BY KEVIN BERNIE

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 Managing Director Heather Kitchen, A.C.T. embraces its responsibility to conserve, renew, and reinvent its relationship to the rich theatrical traditions and literatures that are our collective legacy, while exploring

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

Founded in 1965 by William Ball, A.C.T. opened its first San Francisco season at the Geary Theater in 1967. In the 1970s, A.C.T. solidified its national and international reputation, winning a Tony Award for outstanding theater performance and training in 1979. During the past three 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 270,000 people in the San Francisco Bay Area. In 1996, A.C.T.'s efforts to develop creative talent for the theater were recognized with the prestigious Jujamcyn Theaters Award. In 2001, to celebrate A.C.T.'s 35th anniversary and Perloff's 10th season, A.C.T. created a new core company of actors, who have become instrumental in every aspect of its work.

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

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

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



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

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american conservatory theater

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Photo: Scott Brooks

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FROM THE ARTISTIC DIRECTOR

PHOTO BY KEVIN BERNE



Dear Friends,

The first question I remember being asked by a subscriber when I arrived at A.C.T. 12 years ago was, "When are you going to do a Saroyan play?" It became clear to me, even upon immediate arrival, that Saroyan was San Francisco's playwright. His vivid and compassionate perspective on the complex cast of characters that made up Depression-era San Francisco still resonates enormously today, as does his exhortation to "try to be alive" as fully as possible, even in difficult and uncertain times. I am thrilled that I can finally answer that subscriber and say, "The time for Saroyan is now!"

This production of *The Time of Your Life* has been long in the making. It is the brainchild of an extraordinary director, Tina Landau, in collaboration with the Steppenwolf Theatre Company, with whom she has worked for many years, and Seattle Repertory Theatre, with whom we have worked for many years. Like A.C.T., Steppenwolf is a company as passionately devoted to training new artists as it is to producing exciting theater, and we have had numerous discussions with them about finding a project to do together. That the project turned out to be *The Time of Your Life* is a wonderful irony, since Tina Landau spent many hours walking the streets of the Embarcadero while preparing to direct the Chicago production of this play. She has infused the work with the potent musical idiom of the period and with a remarkable company of actors drawn from the three cities involved in this project: Chicago, Seattle, and San Francisco. We're thrilled to be in the company of such wonderful colleagues, and to be part of bringing Saroyan's open-hearted and humane world view back to San Francisco. We hope you enjoy your time in Nick's Bar tonight as much as we have enjoyed recreating it for you.

Welcome!

Carey Perloff
Artistic Director

PLEASE JOIN US FOR THESE FREE EVENTS IN THE THEATER:

A.C.T. Prologue

A conversation with director Tina Landau
Tuesday, March 30, 5:30–6 p.m.
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BY TINA LANDAU



IN THE TIME OF
YOUR LIFE, *LIVE*.

—William Saroyan

I had no idea when I decided to direct *The Time of Your Life* how much I would learn from William Saroyan—not just the playwright, but also the essayist and philosopher.

He was larger than life, maddening, passionate, uncensored, wise, a man of his time: his father, an Armenian immigrant, died when he was three, leaving William to make his way through an orphanage, selling newspapers on the street as a child, and the Great Depression. In the 1920s and early '30s, three artistic movements inspired the struggling Saroyan, and today resound in *The Time of Your Life*.

The Time of Your Life is a vaudeville, a mural, and a piece of jazz that our ensemble plays each night. I've asked them to jam, to riff, to be in the moment. Because what I'm learning most from Saroyan is not about form (although his experimentation is certainly inspiring and ahead of his time); it's about the *values* that are implied by the form. What is valued above all is *inclusion*, the embracing of all people and styles in a nonhierarchical vision.

As much beauty as Saroyan saw in people, so too did he see the ugliness in war. Living through both world wars, Saroyan wrestled with questions of conscience and involvement. In these questions I've found a startling personal relevance. Put very crudely: what do you do when the World Trade Center crashes to the ground? Do you search inside yourself for cause, do you retaliate, do you forgive?

With a heightened awareness that war lay just around the corner and that tragedy could strike at any minute (the death of his parent, the crash of the stock market, the genocide of the Armenian people), Saroyan developed a simple imperative: live—fully, deeply, aware. To him there were only two choices: to be alive, or to be alive but dead. “In the time of your life, live.” I have meditated on this directive every day since I began this project. What does it mean? How do I do it? “Try to learn to breathe deeply,” Saroyan wrote, “really to taste food when you eat, and when you sleep really to sleep.... Try to be alive. You will be dead soon enough.”

If Saroyan were here with us right now, I'm sure he'd ask only one thing from us: be present in the theater tonight. And then, when you go home, or out for a drink, be present there. That's one of the many lessons I'm learning from him. He's helping reaffirm my belief in the potential of groups—collectives, communities, ensembles, a stage that broadens for 24, a tavern whose sign reads, “Everyone Welcome.” And he's encouraged me to hold strong to values, to stand unashamed of optimism, to trust size and contradiction. Be messy. Include everything. Work with a wide eye and an open heart. Live fully in this moment, for it will never come again.

Thank you, William Saroyan, for the inspiration you are giving us in the year 2004. ■

ABOVE: CITY ACTIVITIES NO. 2, A MURAL BY THOMAS HART BENTON (COMMISSIONED BY THE NEW SCHOOL FOR SOCIAL RESEARCH, NEW YORK, 1930-31)



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

In association with Seattle Repertory Theatre

Sharon Ott, *Artistic Director* • Benjamin Moore, *Managing Director*

presents

The Steppenwolf Theatre Company production of

THE TIME OF YOUR LIFE

by William Saroyan
(1939)

Directed by Tina Landau

Produced in association with Fox Theatricals and Michael Leavitt

<i>Scenery by</i>	G. W. Mercier
<i>Costumes by</i>	James Schuette
<i>Lighting by</i>	Scott Zielinski
<i>Original Music and Sound by</i>	Rob Milburn and Michael Bodeen
<i>Original Production Dramaturg</i>	Heidi Coleman
<i>Assistant Director</i>	Francesca Mantani-Arkus
<i>Casting by</i>	Meryl Lind Shaw and Jerry Manning

THE CAST

(in order of speaking)

<i>Newsboy</i>	Darren Barrere/Gabriel Kenney (alternating)
<i>Joe</i>	Jeff Perry
<i>The Armenian</i>	Robert Ernst
<i>The Drunk</i>	Rod Gnapp
<i>Nick</i>	Yasen Peyankov
<i>Willie</i>	Ramiz Monsef
<i>Tom</i>	Patrick New
<i>Kitty Duval</i>	Mariann Mayberry
<i>Harry</i>	Guy Adkins
<i>Dudley</i>	Darragh Kennan
<i>Wesley</i>	Don Shell
<i>Lorene</i>	Cathleen Riddley
<i>Blick</i>	Lawrence MacGowan
<i>Mary L.</i>	Joan Harris-Gelb
<i>Krupp</i>	Guy Van Swearingen
<i>McCarthy</i>	Andy Murray
<i>Society Lady</i>	Margaret Schenck
<i>Kit Carson</i>	Howard Witt
<i>Elsie</i>	Kyra Himmelbaum
<i>Society Man</i>	Tom Blair
<i>Ensemble</i>	Kira Blaskovich, Jenn Wagner, T. Edward Webster, Jud Williford
<i>Swings</i>	Jeri Lynn Cohen, Howard Swain

STAGE MANAGEMENT STAFF

Bret Torbeck, *Stage Manager* Julie Haber, *Assistant Stage Manager* Vinny Eng, *Intern*

TIME AND PLACE

Nick's Pacific Street Saloon, Restaurant, and Entertainment Palace at the foot of Embarcadero, San Francisco. A single day in October 1939.

There will be one 15-minute intermission.

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THE TIME OF HIS LIFE

Even though William Saroyan was a maverick—beholden to no one and contemptuous of those who disagreed with his highly personal vision of the world and the theater—he was the first writer to win simultaneously both the New York Drama Critics' Circle Award and the Pulitzer Prize in playwriting for *The Time of Your Life* (in 1940). The story of how Saroyan became the darling of the New York theater scene—and his rapid fall from grace soon thereafter—is bound inextricably to the circumstances in which he grew up.

Saroyan was profoundly influenced by his Armenian heritage. Keenly aware of what it was like to be a “foreigner” in America, he grew up knowing the sting of ethnic intolerance and became a rebel with a cause. He took upon himself the mission of bringing love and hope to the outcasts and working people of the United States at a time when the country was emerging from the Great Depression. He championed the poor and the downtrodden, including other ethnic and racial minorities, yet he could not find peace within his own troubled life. He was never able to merge his personal philosophy of the need for love among all people with his own struggle for growth and development. An avowed humanist, he was not always a compassionate human being. His writing evinces this ongoing tug-of-war between inner strife and the drive to champion working-class men and women while infusing their stories with hope and mutual love and respect.

The world in which Saroyan lived was shadowed by doubt and fear of the future. He experienced World War I in his childhood, lived through the Great Depression during his young adulthood, and wrote his major works, including *The Time of Your Life*, on the eve of and during World War II. The country was restless, its citizens unsure of what each day would bring. Newspapers were saturated with images and accounts of death and poverty, both at home and abroad. Yet, in spite of the upheaval surrounding him, Saroyan wrote humanely and powerfully, with endless enthusiasm. His writings, largely autobiographical, are a call for hope and honesty, a clarion call for kindness, brotherly love, and faith in a brighter tomorrow.

THE DARING YOUNG MAN

The son of Armenian immigrants, William Saroyan was born in Fresno, California, on August 31, 1908. When he was two, the family moved to the San Francisco Bay Area. His father, a Presbyterian minister, teacher, and spare-time poet, died of peritonitis a few years after Saroyan's birth. For the next five years, Saroyan, with his younger brother and two older sisters, lived at an orphanage in Oakland, until their mother had saved enough money working as a maid in San Francisco to provide for them again. This wrenching of family ties affected Saroyan deeply. His son, Aram, later wrote, “I believe he put himself emotionally on ice. The lake went hard.”

In 1915, Saroyan's mother moved the family back to Fresno, where Saroyan attended public school, which he loathed, and became a prolific writer—even in elementary school, where one teacher chided him for writing a 500-word essay on what was wrong with the people of Fresno, when all she had asked for was 50 words on how he had spent his summer vacation. Saroyan was largely self-educated and decided at an early age, after dropping out of high school, to dedicate himself to a career as a writer. He later boasted that his real education came from his work as a newspaper boy selling papers on the streets of Fresno beginning at the age of seven. There he encountered the colorful characters who would later appear in his plays and fiction. “To be a writer is to be in the streets,” said Saroyan.

In 1926 he moved to San Francisco, and two years later he published his first short story in *Overland Monthly*. In 1933, under the pseudonym “Sirak Goryan,” he published “The Broken Wheel,” which was reprinted in *Best Stories of 1934*. *Story* magazine published “The Daring Young Man on the Flying Trapeze” the next year, and Saroyan's career moved into high gear. His first book, *The Daring Young Man on the Flying Trapeze and Other Stories*, was published in the fall of 1934. Although critics were confused by the lack of form and structure in Saroyan's writing, the book was a popular success; its author had found his way into the hearts of the American public.



SAN FRANCISCO ITSELF IS ART. ABOVE ALL
LITERARY ART. EVERY BLOCK IS A SHORT
STORY, EVERY HILL A NOVEL. EVERY HOME A
POEM, EVERY DWELLER WITHIN IMMORTAL.
THAT IS THE WHOLE TRUTH.

—William Saroyan

ABOVE: WILLIAM SAROYAN, 1939

LOVE FOR THE THEATER

Saroyan had been interested in drama from the time he was a young child in Fresno, where his rabid attendance at vaudeville performances and movies is legendary. Vaudeville was Saroyan's favorite form of entertainment; he loved the song-and-dance style and the comedians. He also went to the circus every time it came to town

In 1919 he saw his Uncle Aram act in Ibsen's *Pillars of Society* at Fresno High School; several years later he read *A Doll's House* and *The Lady of the Sea* (and deemed Ibsen a dull playwright). Saroyan also saw *Othello* in Armenian. He went to San Francisco to see traveling Broadway productions, and in 1935 he journeyed to New York, where he saw *Ceiling Zero*. Saroyan—in a trademark boast—commented to Bennett Cerf, his host, that he could certainly write a better play in two days.

Intending to “revolutionize” the American theater, Saroyan finally decided to try his hand at writing plays in 1939, when Harold Clurman—determined to introduce Saroyan to the New York theater audience—asked him to create a play for the Group Theatre. A year later Saroyan sent *My Heart's in the Highlands* to Clurman, who hailed it as fresh and experimental. Saroyan was triumphant, but, believing he had written a work of realism, he was unhappy with the production's treatment of the play as a delicately stylized fable. This was the beginning of a never-ending battle between Saroyan and nearly everyone in the theater who tried to direct, act in, produce, or review his plays. He was tenaciously possessive about his dramatic writing, even though he had no formal theater training.

At the same time that *My Heart's in the Highlands* was produced on Broadway, Saroyan wrote his second full-length—and most celebrated—play, *The Time of Your Life*, set in Izzy's, a San Francisco waterfront dive (across from the firehouse at First and Pacific) frequented by Saroyan and known for its owner's open-handed distribution of steaks and home brew to down-and-out patrons. Saroyan knocked out the script in six days, one for each day of the average worker's week. (“Writers are workers,” asserted Saroyan in his preface to the play.) After completing the script he took it to Clurman, who rejected it. Clurman later admitted he had made a serious error, but by the time he tried to retrieve the rights, Saroyan had sold them to actor/producer/director Eddie Dowling. The play



RIGHT: OPENING DAY OF THE GOLDEN GATE BRIDGE, MAY 27, 1937

was produced in October 1939 under the auspices of the Theatre Guild, with Dowling in the role of Joe. It ran just 22 weeks on Broadway and closed without earning back its production costs. Yet the play was strong enough to win two of the theater's most prestigious awards. In a surprising move, Saroyan declined the Pulitzer and the accompanying \$1,000 payment, saying, "I do not believe in prizes or awards in the realm of art . . . which, I believe, vitiates and embarrasses art at its source."

The touring production of *The Time of Your Life* premiered at the Curran Theatre on Geary Street, next door to the Geary Theater. Thunderous ovations greeted the cast and crew, but Saroyan was a no-show at the curtain call.

Of his play, Saroyan said: "There's simplicity, innocence, goodness, and greatness in the American people, particularly the lowest of them. Their worst trouble is defense against the world. If they are left alone and have a chance, they're good people. There's good in all people."

Some critics tried to tag Saroyan as a Marxist because of his concern for the common man and his liberal orientation. But he was not interested in social revolution; he wanted individual enlightenment. He believed that the playwright had to find concrete symbols with which to communicate his feelings and ideas; he saw the theater as a microcosm that reflects the essential reality of the macrocosmic world—a world he believed people could not see clearly because they were too close to it.

Saroyan firmly believed that the theater should be uplifting. His plays evoke laughter, but with either a hard edge or below-the-surface melancholy: the threat of starvation, death, sickness, loss of livelihood, and loneliness lurk just beneath the surface. As John Gassner said, "Compassion and perception, and laughter and pity, are fused in Saroyan's plays into one of the richest experiences provided by the American theater." Saroyan did not attempt to overlook the wretched reality of the Depression years, but he helped audiences gain the courage to laugh and enjoy life again.

LATER LIFE

In late 1941 Saroyan agreed to work in Hollywood for Louis B. Mayer. The arrangement resulted in the Academy Award-winning MGM film *The Human Comedy* (1943), as well as the popular novelized version of the original screenplay published by Harcourt Brace simultaneously with the movie's opening. The novel and movie were both overwhelming successes. Yet Saroyan found his entire Hollywood escapade so distasteful that, in 1943, he wrote his bitterest play, *Get Away, Old Man*, the central character of which

is a movie mogul whose vicious egotism destroys the happiness of many people.

Drafted into the army in 1942, Saroyan was stationed in New York before being sent to Europe in 1944. While in New York, he married debutante Carol Marcus over the protest of her father, a Bendix Corporation executive. She was two months pregnant at the time. They had two children: Aram, a writer, and Lucy, an actress. The couple divorced in November 1949, remarried in the spring of 1951, and divorced again the following year. Their stormy relationship was "a kind of sustained agony," observed a son resentful of his father's intimidation and constant verbal harassment.

While stationed in England, where he served as a wartime information services writer, Saroyan wrote the controversial antiwar book *The Adventures of Wesley Jackson* and a companion piece, *The Adventures of William Saroyan*. Both books detail his disgust with army life.

During the 1940s the literary world lauded Saroyan, often comparing him to Steinbeck and Hemingway. By the 1950s,

**YOU LOOK BACK AND SEE HOW HARD YOU
WORKED AND HOW POOR YOU WERE,
AND HOW DESPERATELY ANXIOUS YOU
WERE TO SUCCEED. AND ALL YOU CAN
REMEMBER IS HOW HAPPY YOU WERE.**

—Jack London,
recalling his San Francisco youth

however, his reputation had declined; critics claimed that his light, optimistic fiction may have been appropriate for Depression-era audiences in need of romantic stories but was less relevant to more sophisticated post-World War II readers. Through the 1950s he continued to produce plays, short stories, and novels, and in the '60s turned to personal memoirs, producing in succession *The Bicycle Rider in Beverly Hills* (1952), *Here Comes, There Goes, You Know Who* (1961),

Not Dying (1963), and *Obituaries* (1980), which was nominated for the American Book Award. These autobiographical works reflect his aversion to authority and his belief in individual freedom, and they influenced such writers as Jack Kerouac and J. D. Salinger. A final volume of reminiscence, *Births* (1983), was published posthumously.

Saroyan became something of a recluse during his final years in Fresno, where he could be seen riding his bicycle through the streets. He never, however, lost his fascination with the simple fact of human existence. "He marveled that some people die and kill themselves, that so many writers give up," wrote San Francisco author Herbert Gold, who interviewed Saroyan in 1979. "He was mystified and pained by the suicide of Hemingway and of so many poets. 'I'm growing old,' he shouted, 'I'm falling apart! And IT'S VERY INTERESTING!'"

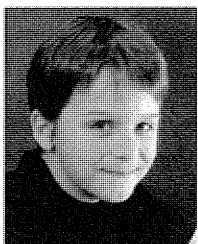
On May 18, 1981, Saroyan died of cancer in his hometown, at the age of 72. Half of his ashes were interred in Fresno and the other half in Armenia. ■

WHO'S WHO



GUY ADKINS* (*Harry*) appeared in the Steppenwolf Theatre Company and Seattle Repertory Theatre productions of *The Time of Your Life*.

Other Chicago credits include *Julius Caesar* and *The Taming of the Shrew* at Chicago Shakespeare Theater; *The Visit*, *Floyd Collins*, *Arcadia*, *The House of Martin Guerre*, *Design for Living*, *Straight as a Line*, and *A Christmas Carol* at the Goodman Theatre; *Misalliance* at Writers' Theatre; and *The Invention of Love*, *The Learned Ladies*, *Twelfth Night*, *Cymbeline*, and the title roles in *Pericles* and *Hamlet* at the Court Theatre. He has also appeared at the Royal George Theatre, Northlight Theatre, Apple Tree Theatre, Marriott Lincolnshire, Drury Lane, San Diego's Globe Theatre, Philadelphia's Prince Music Theatre, and Atlanta's Alliance Theatre Company.



DARREN BARRERE (*Newsboy*) is 13 years old and an eighth grader at Stanley Middle School in Lafayette.

His favorite roles include Edgar in *Ragtime* (TheatreWorks

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

and *Diablo Light Opera*), Pud in *On Borrowed Time* (OnStage Theater Company), Dill in *To Kill a Mockingbird* (Willows Theatre Company), Winthrop in *The Music Man*, Gavroche in *Les Miserables* (Campolindo High School), and the title role of *The Little Prince* (Moraga Playhouse), as well as roles at Center REPerTory Company and Artz-4-Kidz. He is making his A.C.T. debut in *The Time of Your Life*, his 29th play.



TOM BLAIR* (*Society Man*) has worked extensively in Bay Area theater, including A.C.T. productions of *A Christmas Carol*, *The*

Constant Wife, *Blithe Spirit*, *Enrico IV*, *The Threepenny Opera*, *Tartuffe*, *Indian Ink*, *The Guardsman*, *The Royal Family*, and *Othello*; *Holiday* and *Caine Mutiny Court Martial* at San Jose Repertory Theatre; *Wilden/Wilder/Wilder* and *Molly Sweeney* at Marin Theatre Company; *Revenger's Tragedy* and *The Tale of Lear* at Berkeley Repertory Theatre; and *Mr. Rickey Calls a Meeting* at Sacramento Theatre Company. Other regional theater credits include productions at the Kennedy Center, Cleveland Play House, Blackstone Theatre in Chicago, and 15 years at Milwaukee Repertory Theater. Blair has also directed plays at many regional theaters and in Japan and has appeared in feature films and on

UNDERSTUDIES

Joe—Lawrence MacGowan

The Armenian, *The Drunk*, *Society Man*, *Ensemble*—Howard Swain

Nick—Andy Murray; *Willie*, *Harry*, *Krupp*—T. Edward Webster

Tom, *Dudley*, *McCarthy*—Jud Williford; *Kitty Duval*—Kira Blaskovich

Lorene—Margaret Schenck; *Blick*, *Kit Carson*—Tom Blair

Mary L., *Society Lady*, *Ensemble*—Jeri Lynn Cohen; *Elsie*, *Ensemble*—Jenn Wagner

SPECIAL THANKS TO

The actors who performed in *The Time of Your Life* in Chicago and Seattle;

Leslie Martinson; Annie Stuart; Billy Philadelphia; Barry Koron;

Sascha Connor and Alden Vasquez at Steppenwolf Theatre Company;

Wendy Walker, Claire Zawa, and Geoff Alm at Seattle Repertory Theatre; Roadshow Services.

With gratitude to Robert Strakian, President, William Saroyan Foundation.

ADDITIONAL CREDITS

Miesha Brodsky—*Performance Monitor*; Rod Gnapp—*Fight Captain*

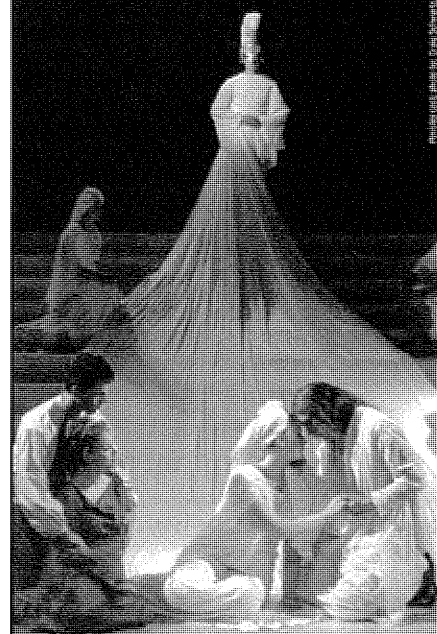


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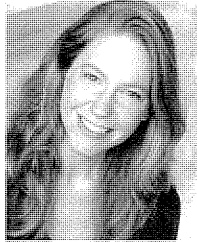
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WHO'S WHO

television. He also appeared in *The Two Gentlemen of Verona* at San Jose Repertory Theatre, as Mr. Meyers in *Spinning into Butter* at TheatreWorks, and as Col. Pickering in *My Fair Lady* at the Berkshire Theatre Festival.



KIRA BLASKOVICH

(*Ensemble*) is a member of the A.C.T. Master of Fine Arts Program class of 2004 and was seen at A.C.T.

earlier this season in *A Christmas Carol*. She has also performed in M.F.A. Program productions as Hella in *The Master and Margarita*, Klytemnestra in Ezra Pound's translation of *Elektra*, Ariel in *The Tempest*, and Lady Capulet in *Romeo and Juliet*. She also recently had the opportunity to play the Devil in an independent movement-based production, *The Daughter of the Floods*, directed by fellow classmate Marilee Talkington. She is a graduate of UC Berkeley.



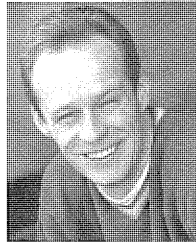
ROBERT ERNST*

(*The Armenian*) appeared in *The Time of Your Life* at Seattle Repertory Theatre. He last performed at A.C.T. in *A Christmas*

Carol and *Juno and the Paycock*. He is a cofounder of the Iowa Theatre Lab and the Blake St. Hawkeyes. His most recent stage credits include *The John, A Moon for the Misbegotten, The Late Henry Moss* (replacement for Nick Nolte), *Eyes for Consuela, Speed of Darkness, Kingfish*, and *The Joy of Going Somewhere Definite*. His film and television credits include *Surefire, Jumpin' Jack Flash, Burglar, Metro, Escape from Alcatraz*, "Nash Bridges," and "Hill

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

Street Blues." In 1987 Ernst broke the *Guinness Book* world record for the longest continuous performance—by performing both set material and improvisation for twenty-four hours and one minute.



ROD GNAPP*

(*The Drunk*) appeared in *The Time of Your Life* at Seattle Repertory Theatre. He has been acting in theaters around the Bay Area for

the last 16 years. He has been seen at A.C.T. in *Glengarry Glen Ross, Juno and the Paycock, The Royal Family*, and *Dark Rapture* and in numerous productions at Berkeley Repertory Theatre. He was last seen locally as Neil Cassidy in Marin Theatre Company's production of *Visions of Kerouac*, where he also played John Proctor in *The Crucible*. He also appeared in the world premiere of Sam Shepard's *The Late Henry Moss*.



JOAN HARRIS-GELB*

(*Mary L.*) has performed recently at A.C.T. in *A Doll's House, Blithe Spirit*, and *A Christmas Carol*.

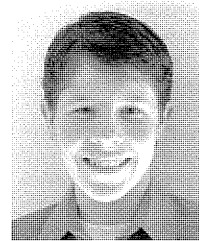
Stage credits also include Miranda in the world premiere of David Hirson's *Wrong Mountain* at A.C.T. and on Broadway, Eleanor Widener in the original Broadway company of *Titanic*, and Mrs. Walker and others in the original Broadway company of *The Who's Tommy*. She also performed in *Big River* on Broadway. Gelb has performed her solo show, *Mother, Where Were You When I Woke Up Screaming and My Bed Was on Fire in the Middle of the Night?* all over New York City. Her television credits include *The Last Day in the Life of Brian Darling* for HBO, *Women Aloud*, and "Law & Order."



KYRA HIMMELBAUM*

(*Elsie*) appeared in *The Time of Your Life* at Seattle Repertory Theatre. Born and raised in New York City, she is a

2003 M.F.A. graduate of the PATP at the University of Washington. Favorite roles at UW include Nina in *The Seagull*, Helen Jones in *Machinal*, Lucy Lockit in *The Beggars Opera*, and Electra in *Orestes 2.0*. Regionally, she has played Bebe Benzenheimer in *A Chorus Line* (5th Avenue Theatre), Mabel in *The Pirates of Penzance* (Utah Shakespearean Festival), and, most recently, Justine in *The House of Plunder* at Southern Rep in New Orleans, where she was made an honorary citizen.



GABRIEL KENNEY

(*Newsboy*), the youngest of four brothers, is 13 years old and a seventh-grade student at St. Gabriel School

in San Francisco. He has been involved in performance for much of his life and began with musical theater and dance at the Westlake School for the Performing Arts. For the last four years, he has studied and performed with the A.C.T. Young Conservatory (YC). In 2002 he played Ned Cratchit in A.C.T.'s *A Christmas Carol*. In 2003, he performed the role of Uncle Erraticus in the YC summer production of *This Is Where We Came In*.

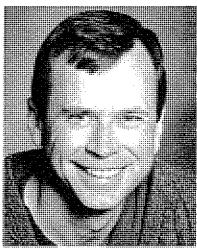


DARRAGH KENNAN*

(*Dudley*) appeared in *The Time of Your Life* at Seattle Repertory Theatre. His other Seattle theater credits include Sharon

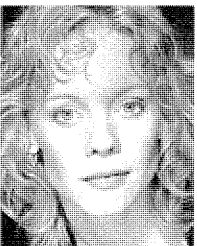
WHO'S WHO

Ott's production of *Romeo and Juliet* at Seattle Rep, *Hay Fever* at Tacoma Actors Guild, and *The Wrestling Season* and *Holes* at Seattle Children's Theatre. Before relocating to Seattle, he worked extensively in the Midwest at such theaters as the Guthrie Theater, Madison Repertory Theatre, American Players Theatre (four seasons), First Stage Milwaukee, and Montana Shakespeare in the Parks. He also teaches acting for the Drama School at Seattle Children's Theatre.



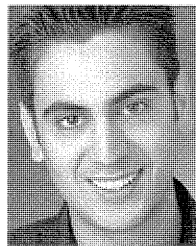
LAWRENCE MacGOWAN* (*Blick*) appeared in the Steppenwolf Theatre Company and Seattle Repertory Theatre productions of

The Time of Your Life. He was also seen recently as Martin in Edward Albee's *The Goat, or Who Is Sylvia?* at the Phoenix Theatre in Indianapolis. Chicago credits include *bee-luther-hatchie* at Northlight Theatre, *The Mai* at Irish Repertory of Chicago, the title role of *Edward II* for Red Hen Productions, *Rain, River, Ice, Steam* at Victory Gardens Theater, and *Design for Living* at the Goodman Theatre. Film and television credits include *New Port South* (Touchstone/dir. John Hughes), *Road to Perdition* (Dreamworks/dir. Sam Mendes), the independent short *Harmless* (dir. Dmitry Burdein), and "Walker, Texas Ranger" on CBS. He recently studied with Amy Werba at the Bilingual Acting Workshop in Paris and will direct *The Well of the Saints* at Irish Repertory of Chicago in September.



MARIANN MAYBERRY* (*Kitty Duval*) appeared in the Seattle Repertory Theatre production of *The Time*

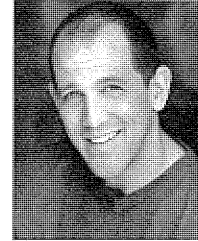
of *Your Life*. Her Broadway credits include *Metamorphoses* and *One Flew Over the Cuckoo's Nest*, and she recently appeared off Broadway in *The Notebooks of Leonardo da Vinci*. Regional credits include *The Odyssey* at the Goodman Theatre, McCarter Theatre Center, and Seattle Rep; *The Notebooks of Leonardo da Vinci* at Berkeley Repertory Theatre, the Goodman Theatre, and Lincoln Center; *Proof* at Virginia Stage Company; *How I Learned to Drive* at Northlight Theatre and Alliance Theatre Company; *Hamlet* and *As You Like It* at Chicago Shakespeare; and *The Master and Margarita* at Lookingglass Theatre Company. She is an ensemble member of Steppenwolf Theatre Company, where her credits include *The Berlin Circle*, *Hysteria*, *The Libertine*, and *Slavs!* Mayberry's film and television credits include *The Company*, *Since You've Been Gone*, "The Pennsylvania Miner's Story" (ABC), and "Law & Order."



RAMIZ MONSEF* (*Willie*) appeared in *The Time of Your Life* at Seattle Repertory Theatre. A 2002 graduate of Cornish College of the Arts, he recently

completed a season with the Oregon Shakespeare Festival, where he appeared in *Romeo and Juliet*, *Richard II*, and *Wild*


Oats. His Seattle credits also include performances at Theater Schmeater, Book-It Repertory and as a hip-hop emcee at various clubs and other venues.



ANDY MURRAY* (*McCarthy*) appeared in *The Time of Your Life* at Seattle Repertory Theatre. His regional theater credits include *Edward II*

at A.C.T.; *Macbeth*, *Fall*, and *Much Ado about Nothing* at Berkeley Repertory Theatre; *Julius Caesar*, *Much Ado about Nothing*, *Measure for Measure*, *The Winter's Tale*, *Macbeth*, *A Midsummer Night's Dream*, *Cymbeline*, *Pericles*, *All's Well That Ends Well*, and *Medea* with the California Shakespeare Theater (where he is an associate artist); *Fall* at Baltimore's Center Stage; *Humpty Dumpty*, *The Two Gentlemen of Verona*, *Twelfth Night*, and *The Matchmaker* at San Jose Repertory Theatre; *A Child's Christmas in Wales* at the Magic Theatre; *Fire Eater* at Thick Description; *The Hairy Ape* at Marin Theatre Company; *God's Country* at San Jose Stage; and many productions with Shakespeare Santa Cruz and the San Francisco Shakespeare Festival.


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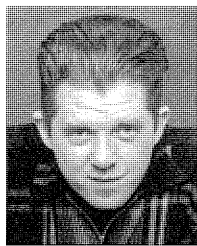
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PATRICK NEW* (Tom) appeared in the Steppenwolf Theatre Company and Seattle Repertory Theatre productions of *The Time of Your Life*.

Regional theater credits also include Hal in *Proof* at Peninsula Players Theatre and Rosencrantz in both *Rosencrantz and Guildenstern Are Dead* and *Hamlet* for the Illinois Shakespeare Festival. In Chicago, his credits include *The Lonesome West* (After Dark Award, ensemble), *A Going Concern*, *Hushabye Mountain*, *Ghetto* (Jeff Award, best production), *Early and Often*, *This Lime Tree Bowet*, and *The Living* (Jeff Award, best production), among others, with Famous Door Theatre, where he is a company member; every male role but Hamlet in *Lookingglass Hamlet* at Lookingglass Theatre Company; Young Scrooge in *A Christmas Carol* at the Goodman Theatre; Fred Gayley in *Miracle on 34th Street* at the Chicago Center for Performing Arts; and Mercutio in *Romeo and Juliet* at Folio Theatre Company, among others. Film credits include *Tenfold* and *Ali*.



JEFF PERRY* (Joe) appeared in the Steppenwolf Theatre Company and Seattle Repertory Theatre productions of *The Time of Your Life*. He is a

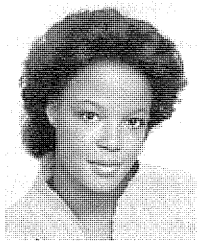
cofounder of the Steppenwolf Theatre Company, the School at Steppenwolf, and Steppenwolf Films. As an actor and occasional director, he has been involved in more than 30 Steppenwolf productions. Some favorites include *The Caretaker*, *Philadelphia Here I Come*, *True West*, *Picasso at the Lapin Agile*, *Balm in*

Gilead, *The Grapes of Wrath*, *Uncle Vanya*, and now *The Time of Your Life*. Film and television credits include "Nash Bridges," *Wild Things*, "My So-Called Life," "The West Wing," and "The Practice."



YASEN PEYANKOV* (Nick) appeared in the Steppenwolf Theatre Company and Seattle Repertory Theatre productions of

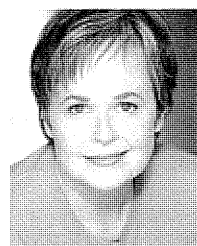
The Time of Your Life. He is a native of Bulgaria and the newest member of the Steppenwolf ensemble. At Steppenwolf he has also appeared in *Hysteria*, *The Royal Family*, *Morning Star* (Jeff Award, best supporting actor), *The Berlin Circle*, and *Time to Burn*. He is also a cofounder of the Chicago-based European Repertory Company, where he has acted and directed for the last 12 years. His Chicago theater credits also include productions at the Goodman Theatre, Next Theatre Company, Court Theatre, and American Theater Company. Television and film credits include Robert Altman's *The Company*, *Payback*, *Novocaine*, *U.S. Marshals*, "The Practice," "Karen Sisco," "Alias," "Early Edition," "Turks," and "Walker: Texas Ranger." Peyankov is a recipient of a Fox Fellowship.



CATHLEEN RIDDLEY* (Lorene) has been seen at A.C.T. in two seasons of *A Christmas Carol* and in *The Threepenny Opera*. Theater

credits also include *Man of La Mancha* at Willows Theatre Company, *Brave Brood* at Transparent Theater, *Proposals* at Center REpertory Company (Dean Goodman Choice Award), *Stop Kiss* at Brava!, *Cat's Paw* at the Exit Theatre,

and *The Heart Is a Lonely Hunter* with the National Theatre of the Deaf (also performed in South Africa and Venezuela). She performed her original cabaret show at the Duplex in New York City. Television credits include Ophelia in *Hamlet* with Will & Company for PBS and "A Different World." When Riddley is not busy working as a freelance sign-language interpreter, she can be found performing with a popular Bay Area band. She is an alumna of the Juilliard School Drama Division and holds a master's degree in sociology from the University of Pennsylvania.



MARGARET SCHENCK* (*Society Lady*) has been seen at A.C.T. in *Junio* and *the Paycock* and in four productions of *A Christmas Carol*. Her recent

regional theater credits also include *Present Laughter* and *Hedda Gabler* at the Oregon Shakespeare Festival, as well as productions of *The Merry Wives of Windsor*, *The Seagull*, and *She Stoops to Conquer* at Shakespeare Santa Cruz; *The House of Blue Leaves* and *Rhinoceros* at Berkeley Repertory Theatre; *Kissing the Witch* at the Magic Theatre; *Spinning into Butter* at TheatreWorks; *The Importance of Being Earnest* at California Theatre Center; and *Hay Fever*, *Relative Values*, *Eleemosynary*, and *The Golden Age* with the Chamber Theater.



DON SHELL* (Wesley) appeared in the Steppenwolf Theatre Company and Seattle Repertory Theatre productions of *The Time of Your Life*.

His most recent credits include Madison Repertory Theatre's Midwest premiere of *Sans-Culottes in the Promised Land*

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WHO'S WHO

(playing a father raising his daughter in a suburban, upper-class neighborhood while trying to retain her African-American identity) and *Tumpie's Dance* (playing Josephine Baker's husband, Eddie, with Tony Award winner Liliias White). He opened for Cher in Phoenix in February 2003 and has been the national anthem soloist for the Chicago Cubs and White Sox, as well as his hometown Philadelphia Phillies. He is lead singer of the reggae/calypso band Jamaican Breeze.



GUYVAN SWEARINGEN* (*Krupp*) appeared in the Steppenwolf Theatre Company and Seattle Repertory Theatre productions of *The*

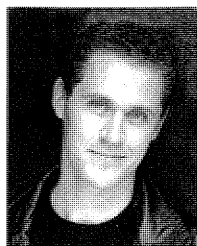
Time of Your Life. He was also seen as Benny in the world premiere of *Taking Care* at the Steppenwolf Garage. He has worked with many other Chicago theaters, including Famous Door Theatre Company, Defiant Theatre, Plasticene Physical Theatre, Mary-Archie Theater Co., and A Red Orchid Theatre, where he is a founding member and artistic director. His film credits include *Ali*, *The Negotiator*, *Mad Dog and Glory*, and several independent films. On television, he has appeared in "Early Edition," "Turks," and "What about Joan." Look for him in a scene opposite Nicolas Cage in the upcoming feature *The Weatherman*.



JENN WAGNER* (*Ensemble*) makes her A.C.T. debut in *The Time of Your Life*. She has performed locally and regionally for the past nine years, most notably

with the San Francisco Shakespeare Festival, Lake Tahoe Shakespeare Festival, California Shakespeare Theater,

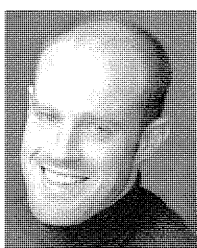
Aurora Theatre Company, San Jose Stage Company, and TheatreWorks. When not acting, she also sings and plays guitar in local clubs.



T. EDWARD WEBSTER*

(*Ensemble*) has been seen at A.C.T. in Tom Stoppard's *Night and Day*, *Edward II*, *A Christmas*

Carol, and the world premiere of Marc Blitzstein's *No for an Answer* (directed by Carey Perloff) at Zeum Theater. Theater credits also include *Suddenly Last Summer* at Berkeley Repertory Theatre; *Man of Destiny* and *Lobby Hero* (Dean Goodman Choice Award) at the Aurora Theatre Company; *Two Gentlemen of Verona* at San Jose Repertory Theatre; *Cymbeline*, *The Skin of Our Teeth*, *Romeo and Juliet*, *Macbeth*, *Julius Caesar*, *Measure for Measure*, and *Much Ado about Nothing* at the California Shakespeare Theater; and *The Taming of the Shrew* at Pioneer Memorial Theatre. He is a graduate of the A.C.T. Master of Fine Arts Program.



JUD WILLIFORD

(*Ensemble*) is a member of the A.C.T. Master of Fine Arts Program class of 2004 and was seen at A.C.T. earlier

this season in *A Christmas Carol*. He has also performed in M.F.A. Program productions as The Master in *The Master and Margarita*, Snug in *A Midsummer Night's Dream*, and Mercutio in *Romeo and Juliet* at Zeum Theater. Other theater credits include Sergius in *Arms and the Man* at Chautauqua Theatre and Rufus Oakwood in *Saturn: The Musical*. He received his B.F.A. in theater from the University of Evansville.



HOWARD WITT*

(*Kit Carson*) appeared in the Steppenwolf Theatre Company and Seattle Repertory Theatre productions of *The Time of Your*

Life. He has appeared at many resident theaters around the United States over the past 30 years. For ten years he was a member of Washington, D.C.'s Arena Stage company, where he played 50 roles, including Gogo in *Waiting for Godot*, Walter Burns in *The Front Page*, and Leopold in *Forever Yours Mary Lou*. He received Tony, Drama Desk, and L.A. Ovation award nominations for his portrayal of Charlie in the Tony Award-winning production of *Death of a Salesman*, a Lucille Lortel Award nomination for *Boy Gets Girl* (off Broadway), and an After Dark Award for his performance in *The Price* at Writers' Theatre Chicago. Witt is an alumnus of the Goodman School of Drama, now the theater school at DePaul University.

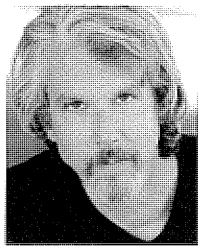


JERI LYNN COHEN*

(*Swing*) recently appeared as Marie in the world premiere of Anne Galjour's *Okra* at the Brava Theatre Center.

She is a charter member of Word for Word Performing Arts Company and has originated roles in more than a dozen of their productions. She has also performed at the Aurora Theatre Company, Berkeley Repertory Theatre, Encore Theatre Company, Eureka Theatre Company, Magic Theatre, Marin Theatre Company, and San Jose Stage Company, and she has toured internationally with the San Francisco Mime Troupe.

WHO'S WHO



HOWARD SWAIN*

(Swing) performed at A.C.T. in *The Doctor's Dilemma*, *The Seagull*, *The Learned Ladies*, *Taking Steps*, *St. Joan*, *A Lie of the Mind*, and

Judevine, among others. Other Bay Area appearances include *The Tooth of Crime*, *Execution of Justice*, *Our Country's Good* (Berkeley Repertory Theatre); *Sideman*, *The Seagull*, *Baby Dance* (San Jose Rep); *Picasso at the Lapin Agile*, *Jeffrey*, *Curse of the Werewolf* (Theatre-on-the-Square); *8 Bob Off*, *The Eviction*, *Say Grace*, *Shakespeare the Sadist* (Magic Theatre); *Pal Joey*, *Morning's at Seven* (Marin Theatre Company); *Lobby Hero*, *Seascape*, *Rocket to the Moon* (Aurora Theatre); *The Tempest*, *As You Like It* (Oregon Shakespeare Festival); *Twelfth Night*, *Much Ado about Nothing*, *King Lear* (California Shakespeare Theater); *Henry V*, *The Forest* (Shakespeare Santa Cruz); and *Rocket Man* (Center Repertory Company). Swain's film and television credits include "Hill St. Blues," "Nash Bridges," "Midnight Caller," *Miracle Mile*, *Cherry 2000*, *Frameup*, *Night of the Scarecrow*, and *Teknolust*.

TINA LANDAU (Director) is a writer and director whose original work includes *Beauty* (La Jolla Playhouse), *Space* (Steppenwolf Theatre Company, New York's Public Theater, Mark Taper Forum), *Stonewall* (En Garde Arts), *1969* (Actors Theatre of Louisville), and the musicals *Floyd Collins*, with composer Adam Guettel (Playwrights Horizons, Prince Music Theater, Globe Theatres, Goodman Theatre), and *Dream True*, with composer Ricky Ian Gordon (Vineyard Theatre). She is an ensemble member at Steppenwolf, where her productions include premieres of *Maria Arndt*, Charles L. Mee's *Time to Burn* and *The Berlin Circle*, and the musical *The*

Ballad of Little Jo. In New York, she has also directed the Broadway revival of *Bells Are Ringing*, Guettel's *Myths and Hymns* (Public Theater), and Mee's *Orestes* and *Trojan Women* (En Garde Arts). She teaches regularly and has written (with Anne Bogart) *The Viewpoints Book*, which will be published this summer.

G. W. MERCIER (Scenic Designer) designed *The Ballad of Little Jo*, directed by Tina Landau at Steppenwolf Theatre Company (Jeff Award nomination). On Broadway, he designed *Juan Darien: A Carnival Mass*, by Julie Taymor and Elliott Goldenthal, for which he received a Tony nomination (scenery) and two Drama Desk nominations (scenery and costumes). Off-Broadway credits include *Dream True*, by Tina Landau, at the Vineyard Theatre and *Ricky Ian Gordon* and *Bed and Sofa*, by Polly Penn and Lawrence Klavan, for which he received two additional Drama Desk nominations. Since 1984, he has been a key figure at the O'Neill Playwrights Conference, helping writers visualize a world for their work.

JAMES SCHUETTE (Costume Designer) recently designed *La Dispute* (American Repertory Theatre), *Lady in the Dark* (Prince Music Theater), *Mother Courage and Her Children* (Steppenwolf Theatre Company), *Big Love* (Long Wharf Theatre, Berkeley Repertory Theatre, Goodman Theatre), and *Lilith* (New York City Opera). Work with The SITI Company includes *War of the Worlds*, *bobrauschenbergamerica* (sets and costumes), *Cabin Pressure*, *Room*, *Bob*, *Alice's Adventures*, *Private Lives*, and *The Adding Machine*. Other theater credits include *Floyd Collins* (Globe Theatres, Goodman Theatre, Prince Music Theater); *The Berlin Circle*, *Time to Burn*, *Space* (Steppenwolf Theatre Company); *Saturn Returns*, *The Treatment*, *The Chang Fragments*, *Book of the Dead* (New York's Public Theater); *The Seven Deadly Sins* (New York City Opera

[NYCO]); *La Bobème* (Glimmerglass Opera and NYCO); *Carmen* (Santa Fe Opera); Laurie Anderson's *Songs and Stories from Moby Dick* (BAM Next Wave Festival); and work at the Mark Taper Forum, New York Theatre Workshop, and En Garde Arts. He is a graduate of the Yale School of Drama.

SCOTT ZIELINSKI (Lighting Designer)'s New York credits include *Topdog/Underdog* (Broadway) and productions at Lincoln Center, the Public Theater, Theatre for a New Audience, Manhattan Theatre Club, Playwrights Horizons, New York Theatre Workshop, Ontological-Hysteric Theater (with Richard Foreman), Signature Theatre Company, and Classic Stage Company, among others. He has also designed extensively at regional theaters throughout the United States. International credits include productions in London, Edinburgh, Rotterdam, Hamburg, Berlin, Zurich, Vienna, Adelaide, Singapore, and Fukuoka. Dance credits include productions at the Joyce Theater, Kennedy Center, American Dance Festival (with Twyla Tharp), American Ballet Theatre, National Ballet of Canada, and the San Francisco, Boston, and Kansas City Ballets. His designs for opera have been seen at Brooklyn Academy of Music; the New York City, Houston, Minnesota, Pittsburgh, and Berkshire operas; Opera Colorado; and Spoleto USA, among others.

ROB MILBURN (Original Music and Sound Designer) works extensively with Steppenwolf Theatre Company and has been a composer and resident designer at the Goodman Theatre for 15 seasons. His Broadway credits include *One Flew over the Cuckoo's Nest*, *My Thing of Love*, and *The Speed of Darkness* and sound designs for *King Hedley II* (also at Seattle Repertory Theatre), *Buried Child*, *The Song of Jacob Zulu*, *The Rise and Fall of Little Voice*, and *The Grapes of Wrath*. Off Broadway

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

WHO'S WHO

he composed music and sound for *Boy Gets Girl*, *Space*, *Red*, *Sin*, and *Marvin's Room*; designed sound and directed music for Sam Shepard's *Eyes for Consuela*; and designed sound for *Jitney*. He also designed sound for the national tour of *Angels in America*, and his compositions and sound design have traveled to many of America's resident theaters and several international venues. Milburn is the recipient of 31 award nominations and 13 awards for original music or sound design, including the Michael Merritt Award for Design and Collaboration.

MICHAEL BODEEN (*Original Music and Sound Designer*) has composed music and designed sound for Steppenwolf Theatre Company's production of *One Flew over the Cuckoo's Nest* (also Chicago and London) and *Boy Gets Girl* at the Goodman Theatre. New York credits include music and sound for *My Thing of Love* on Broadway, *Space* at the Public Theater (Drama Desk nomination), *Red* at Manhattan Theatre Club, *The Notebooks of Leonardo da Vinci* at Lincoln Center's Serious Fun! Festival, and *From the Mississippi Delta* at Circle in the Square. Regional credits include productions at Berkeley Repertory Theatre, Hartford Stage Company, Huntington Theatre Company, La Jolla Playhouse, Mark Taper Forum, Milwaukee Repertory Theatre, and Seattle Repertory Theatre. He has received four Joseph Jefferson Awards (two for original music and two for sound design) and a Garland Award for sound design. He also creates music and sound for dance, film, and CD-ROM games, as well as civic and museum installations, and teaches sound design at DePaul University.

BRET TORBECK* (*Stage Manager*) is happy to return to San Francisco with this production of *The Time of Your Life*. A former Bay Area resident, he has worked next door at the Curran Theatre on *Proof* and *The Phantom of the Opera* and for the companies Berkeley Repertory

Theatre, San Jose Repertory Theatre, the San Francisco Shakespeare Festival, Marin Theatre Company, and the Magic Theatre. This past fall he stage-managed *Topdog/Underdog* at the Curran. His last work with A.C.T. was as part of the stage-management team for *Angels in America*. Other credits include six seasons at Seattle Repertory Theatre and work at the Long Wharf Theatre, La Jolla Playhouse, Missouri Repertory Theatre, Pittsburgh Public Theater, Alley Theatre, and Seattle's ACT Theatre.

JULIE HABER* (*Assistant Stage Manager*) was the assistant stage manager of *The Time of Your Life* at Seattle Repertory Theatre. She is the administrative stage manager for A.C.T., where she has stage-managed *Les Liaisons Dangereuses*, *The Constant Wife*, *American Buffalo*, *Lackawanna Blues*, *Night and Day* (assistant stage manager), *For the Pleasure of Seeing Her Again*, *Blithe Spirit*, *James Joyce's The Dead* (also at the Huntington Theatre Company), *"Master Harold"...and the boys*, and Richard Nelson's *Goodnight Children Everywhere*. For 20 years Haber was the company stage manager for South Coast Repertory, where she worked on more than 70 productions. Other credits include productions at Berkeley Repertory Theatre, La Jolla Playhouse, Santa Fe Festival Theatre, the Guthrie Theater, and Yale Repertory Theatre. She holds an M.F.A. from the Yale School of Drama and has taught stage management at UC Irvine, California Institute of the Arts, and Yale.

STEPPEWOLF THEATRE COMPANY (*Original Producer*) of Chicago is committed to the principle of ensemble performance through the collaboration of a company of actors, directors, and designers. Steppenwolf's mission is to advance the vitality and diversity of American theater by nurturing artists, encouraging repeatable creative relationships, and contributing

new works to the national canon. The company, formed in 1976 by a collective of actors, is dedicated to perpetuating an ethic of mutual respect and the development of artists through ongoing group work. Steppenwolf has grown into an internationally renowned company of 35 artists whose talents include acting, directing, playwriting, filmmaking, and textual adaptation.

FOX THEATRICALS AND MICHAEL LEAVITT (*Coproducers*) are currently represented on Broadway, a national tour, and in London with *Thoroughly Modern Millie*, winner of six 2002 Tony Awards, including best musical. Previous productions include Steppenwolf Theatre Company's *One Flew over the Cuckoo's Nest* (Tony Award for best revival); the Goodman Theatre's *Death of a Salesman* (four Tony Awards, including best revival); *Jekyll & Hyde*; *You're a Good Man, Charlie Brown* (two Tony Awards and Outer Critics' Circle Award for best musical); Steve Martin's *Picasso at the Lapin Agile* (Outer Critics' Circle Award for best play); and Edward Albee's *Three Tall Women* (Pulitzer Prize).

SEATTLE REPERTORY THEATRE (*Coproducer*) was founded in 1963 and is led by Artistic Director Sharon Ott and Managing Director Ben Moore. One of America's premier nonprofit resident theaters, Seattle Repertory Theatre has achieved international renown for its consistently high production and artistic standards. It was awarded the 1990 Tony Award for Outstanding Regional Theatre. Seattle Rep played a major role in developing *The Sisters Rosensweig*, *The Heidi Chronicles*, *Conversations with My Father*, *The Cider House Rules*, and *King Hedley II*, among others. With an emphasis on entertaining plays of true dramatic and literary worth, Seattle Rep produces a season of eight plays on its two stages, along with educational programs and new play workshops.

A.C.T. PROFILES



CAREY PERLOFF (*Artistic Director*), who recently celebrated her eleventh season as artistic director of A.C.T., most recently directed acclaimed productions of Ibsen's

A Doll's House, Samuel Beckett's *Waiting for Godot*, Tom Stoppard's *Night and Day*, and Chekhov's *The Three Sisters* with A.C.T.'s core acting company. Known for directing innovative productions of classics and championing new writing for the theater, Perloff has directed for A.C.T. the American premieres of Stoppard's *The Invention of Love* and *Indian Ink* and Harold Pinter's *Celebration* and *The Room*; A.C.T.-commissioned translations of *Hecuba*, *The Misanthrope*, *Enrico IV*, *Mary Stuart*, and *Uncle Vanya*; the world premiere of Leslie Ayzavian's *Singer's Boy*; and acclaimed productions of *The Threepenny Opera*, *Old Times*, *Arcadia*, *The Rose Tattoo*, *Antigone*, *Creditors*, *Home*, and *The Tempest*. Her work at A.C.T. also includes the world premieres of Marc Blitzstein's *No for an Answer*, David Lang/Mac Wellman's *The Difficulty of Crossing a Field*, and the West Coast premiere of her own play *The Colossus of Rhodes* (a finalist for the Susan Smith Blackburn Award). Her new play, *Luminescence Dating*, is being developed under a grant from The Ensemble Studio Theatre/Alfred P. Sloan Foundation Science & Technology Project. This season at A.C.T. she also directs the world premiere of Constance Congdon's *A Mother*.

Before joining A.C.T., Perloff was artistic director of Classic Stage Company in New York, where she directed the world premiere of Ezra Pound's *Elektra*, the American premiere of Pinter's *Mountain Language* and *The Birthday Party*, and many classic works. Under Perloff's leadership, Classic Stage won numerous OBIE Awards for acting, direction, and design, as well as the 1988

OBIE for artistic excellence. In 1993, she directed the world premiere of Steve Reich and Beryl Korot's opera *The Cave* at the Vienna Festival and Brooklyn Academy of Music.

Perloff received a B.A. in classics and comparative literature from Stanford University and was a Fulbright Fellow at Oxford. She was on the faculty of the Tisch School of the Arts at New York University for seven years and teaches and directs in the A.C.T. Master of Fine Arts Program. She is the proud mother of Lexie and Nicholas.



HEATHER M. KITCHEN (*Managing Director*) joined A.C.T. in 1996. Since that time, Kitchen has overseen the company's expansion

and been instrumental in fortifying the organization's infrastructure and increasing support for A.C.T.'s artists and employees. After earning her B.A. in drama and theater arts at the University of Waterloo in 1975, Kitchen began her career in stage management at the prestigious Stratford Festival. Other career highlights include four seasons as production manager of Theatre New Brunswick, a regional touring company located in Eastern Canada, and as general manager of The Citadel Theatre, then Canada's largest regional theater. Following 15 years of stage and production management, Kitchen received her M.B.A. from the internationally renowned Richard Ivey School of Business at The University of Western Ontario. She is an active member of the larger San Francisco community, currently serving on the board of the Commonwealth Club of California, and is a past member of the San Francisco Leadership Board of the American Red Cross and of Big

Brothers/Big Sisters, San Francisco and the Peninsula. Kitchen is serving her third term on the executive committee of the League of Resident Theatres and serves on the board of the National Corporate Theatre Fund. She has also participated on peer review panels for Theatre Communications Group, the Canada Council of the Arts, and *Forbes* magazine's Business and the Arts Awards.

MELISSA SMITH (*Conservatory Director*) oversees the administration of the A.C.T. Conservatory's Master of Fine Arts Program, Young Conservatory, Summer Training Congress, and Studio A.C.T., in addition to serving as the master acting teacher of the M.F.A. Program. Before joining A.C.T., Smith served as director of the program in theater and dance at Princeton University, where she taught acting, scene study, and Shakespeare for six years. Also a professional actor, she has performed in regional theaters and in numerous off-off Broadway plays, including work by Mac Wellman and David Greenspan. Smith holds a B.A. in English and theater from Yale College and an M.F.A. in acting from the Yale School of Drama.

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

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Andy Alabran, *Acting*
Letitia Bartlett, *Dynamic Movement/
Physical Acting/Clowning*
Cynthia Basham, *Voice and Speech*
Kate Brickley, *Acting*
Mike Carroll, *Acting*
Laura Derry, *Improvisation*
Frances Epsen Devlin, *Singing*
John Dixon, *Acting*
Jeffrey Draper, *Voice and Speech/Acting*
Joseph Feinstein, *Voice and Speech/Acting*
Paul Finocchiaro, *Acting*
Dawn Elin Fraser, *Acting*
Marvin Greene, *Acting*
Christopher Herold, *Acting*
Andrew Hurteau, *Acting*
Mark Jackson, *Acting*
Rose Adams Kelly, *Alexander Technique*
Drew Khalouf, *Voice & Speech/Acting*
Francine Landes, *Acting*
Domenique Lozano, *Acting*
Trina Oliver, *Acting*
Regina Saisi, *Improvisation*
Naomi Sanchez, *Singing*
Barbara Scott, *Improvisation*
Lynne Soffer, *Speech, Acting*
Brent St. Clair, *Acting*
Ava Victoria, *Singing*
Bruce Williams, *Audition Techniques, Acting*

Young Conservatory

Kate Brickley, *Acting, Voice & Speech*
Dawn-Elin Fraser, *Voice & Speech, Dialects*
Sarah Fry, *Physical Character*
Jane Hammett, *Musical Theater*
W. D. Keith, *Director*
Lily Oglesby, *Acting*
Domenique Lozano, *Director, Shakespeare*
David Maier, *Acting*
Christine Mattison, *Dance*
Kimberly Mohne Hill,
Voice & Speech, Dialects
Pamela Ricard, *Acting*
Amelia Stewart, *Acting*
Andy Sarouhan, *Improvisation*
Jack Sharrar, *Directing*
Craig Slight, *Director, Acting*
Francine Torres-Kelly, *Improvisation*
Krista Wigle, *Musical Theater*

New Plays Program

Jim Leonard, Jim Grimsley,
Resident Playwrights

Accompanists

Naomi Sanchez
Henry Shin

FOR YOUR INFORMATION

ADMINISTRATIVE OFFICES

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

BOX OFFICE AND TICKET INFORMATION

Geary Theater Box Office

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

Discounts

Half-price tickets are sometimes available on the day of performance at TIX on Union Square. **Half-price student and senior rush tickets** are available at the box office two hours before curtain. **Matinee senior rush tickets** are available at noon on the day of the performance for \$10. All rush tickets are subject to availability, one ticket per valid ID. **Student and senior citizen subscriptions** are also available. A.C.T. offers one **Pay What You Wish** performance during the regular run of each production.

Group Discounts

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

AT THE THEATER

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

A.C.T. Merchandise

A.C.T.-branded souvenirs—clothing, jewelry, videos, travel mugs, and other novelty items—as well as books, scripts and *Words on Plays*, are on sale at the souvenir desk in the main lobby and at the Geary Theater Box Office.

Refreshments

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

Beeper!

If you carry a pager, beeper, cellular phone, or watch with alarm, please make sure that it is set to the "off" position while you are in the theater. Or you may leave it and your seat number with the house manager, so you can be notified if you are called.

Perfumes

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

Emergency Telephone

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

Latecomers

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


Listening Systems

Headsets designed to provide clear, amplified sound anywhere in the auditorium are available free of charge in the lobby before performance. Please turn off your hearing aid when using an

A.C.T. headset, as it will react to the sound system and make a disruptive noise.

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

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

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

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

AFFILIATIONS

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



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

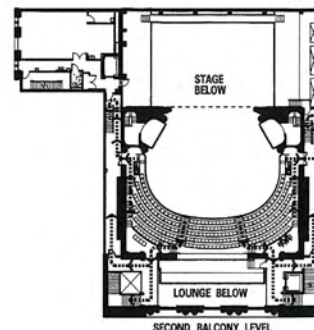
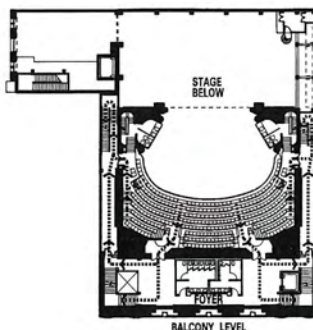
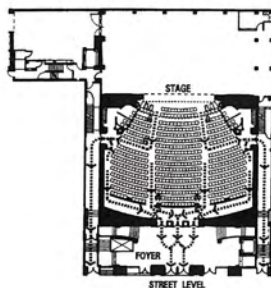


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A.C.T. is supported in part by a grant from the Grants for the Arts/San Francisco Hotel Tax Fund.

GEARY THEATER EXITS





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just talk.”*

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Managing Director,
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