THE TIME OF YOUR LIFE

by WILLIAM SAROYAN

directed by TINA LANDAU

Produced in association with Fox Theatricals and Michael Leavitt
ABOUT A.C.T.

American Conservatory Theater nurtures the art of live theater through dynamic productions, intensive actor training in its conservatory, and an ongoing dialogue with its community. Under the leadership of Artistic Director Carey Perloff and Managing Director Heather Kitchen, A.C.T. embraces its responsibility to conserve, renew, and reinvest 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 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 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.

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FROM THE ARTISTIC DIRECTOR

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 Soraya play?” It became clear to me, even upon immediate arrival, that Soraya was San Francisco’s playwright. His vivid and compassionate perspective on the complex cost 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 Soraya 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 idioms 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 Soraya’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!

Cathy Perrelli
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.
Geary Theater

Audience Exchanges
at the Geary Theater, directly following The Time of Your Life
Tuesday, April 6 (after the 7 p.m. performance)
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DRIFTING ELEGANT
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Note, a journalist follows an enamored genius as he re-enters society and becomes involved in carbon detox, racial politics, and a crisis of identity. By the author of 700per 0201 0120.

RELATIVITY
by Cassandra Medley • directed by Edris Cooper-Archer
Power, sex, and professionalism collide. Shovel, a young, African-American germanic researcher, supports her renowned astro-cyber-mother, who promotes a theory that blacks are genetically superior to whites.

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IN THE TIME OF YOUR LIFE, LIFE.
—William Saroyan

With a heightened awareness that war lay just around the corner and that tragedy could strike at any minute (the death of his father, 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.
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, uncontrolled, 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 ideas that are implied by the form. What is valued above all is inclusion, the embracing of all people and styles in a nonhierarchiacal vision.

As much beauty as Saroyan saw in people, so too did he see the ugliness of 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 moment (the death of his partner, 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.”

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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 ascended humanist, he was not always a compassionate human being. His writing evokes 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 humbly 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 part-time poet, died of pneumonia 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 “Strak Goryan,” he published “The Broken Whistle,” which was reprised 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.

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THAT IS THE WHOLE TRUTH.

—William Saroyan

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. Dull’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—a trademark boozier—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 Itzay’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
THE TIME OF HIS LIFE

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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 space-time poet, died of tuberculosis 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 was 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 “Strak Goyan,” he published *The Broken Whistle*, which was reprinted in *Best Stories of 1934*. Story magazine published “The Daring Young Man on the Flying Trampoline” the next year, and Saroyan’s career moved into high gear. His first book, *The Daring Young Man on the Flying Trampoline 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

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 1939 he saw his Uncle Aram act in Ibsen’s *Peer Gynt* 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 productions treatment of the play as a delicately styled fake. 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 Itzy’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
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 theatre'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, vitrifies 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 Theatre. Thundery 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 novel *ward* (1945), based on the original screenplay 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 distressing that, in 1943, he wrote his bitterest play, *Get Away, Old Man*, the central character of which is a movie mogul whose vicious egoism 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, the Benès 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 intermittence 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 dealt his disgust with army life.

During the 1940s the literary world lauded Saroyan, often comparing him to Steinbeck and Hemingway. By the 1950s, 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), *No Dying* (1963), and *Ohniousa* (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* (1985), 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 puzzled by the suicide of Hemingway and of so many poets. I’m growing old, Old Man, 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.
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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 Theatre, The Fire!, Floyd Collins, Arcadia, The House of Martin Guerre, Design for Living, Straight as a Line, and A Christmas Carol at the Goodman Theatre; Missalliance at Writers’ Theatre; and The Invention of Love, The Learned Ladies, Threepenny 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 BARBERE (Neshab) is 13 years old and an eighth grader at Stanly Middle School in Lafayette. His favorite roles include Edgar in Raintime(TheatreWorks and Dahlby Light Opera), Pud in On Borrowed Time (OnStage Theater Company), Dill in To Kill a Mockingbird (Willows Theatre Company), Winethrop in The Music Man, Gavroche in Les Miserables (Campholm High School), and the title role of The Little Prince (Moraga Playhouse), as well as roles at Center REPertory Company and Artrr-4-Kids. He is making his A.C.T. debut in The Time of Your Life, his 2nd play.

TOM BLAIR (Society Man) has worked extensively in Bay Area theater, including A.C.T. productions of A Christmas Carol, The Constant Wife, Billy Bishop, Enrico IV, The Threepenny Opera, Tariff, Indian Joe, The Guardsman, The Royal Family, and Goble: Holiday and Caine Mutiny Court Martial at San Jose Repertory Theatre; Wilder’s Wilder/Wilder/Wilder and Molly Sweeney at Marin Theatre Company; Revenge! Tragedy and The Tale of Liar at Berkeley Repertory Theatre; and Mr. Kirby Calls a Meeting at Sacramento Theatre Company. Other regional theater credits include productions at the Kennedy Center, Clevelend 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 television.

UNDERSTUDIES

Jr.—Lawrence MacGraw
The Armenian, The Drunk, Society Man, Ensemble—Howard Swan
Nick—Andy Murray, Willy, Harry, Kosy—T. Edward Webster
Tom, Dudley, McGary—Jed Willimont, Kitty Donal—Kim Blackovich
Lawrence—Margaret Schenck, Bick, Kir Carson—Tom Blair
Mary L.—Society Lady, Ensemble—Jan Lynn Cohen, Etho, Ensemble—Jenn Wagner

SPECIAL THANKS TO

The actors who performed in The Time of Your Life in Chicago and Seattle; Todd Fishel, Marty Mailey, Anne McArthur, Bille Philadelphia, and Betty Carpenter Perry.


ADDITIONAL CREDITS

Misha Brindley—Performance Monitor; Rod Giap—Fight Captain

The Time of Your Life

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Additional credits

Misha Brindley—Performance Monitor; Rod Giap—Fight Captain
television. He also appeared in The Two Gentlemen of Verona at San Jose Repertory Theatre, as Mr. Meyers in Spinning into Baxter at TheatreWorks, and as C.O. 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, Klytamenestra 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 Marikie Tallking. 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 Jeno and the Phoenix. He is a co-founder of the Iowa Theatre Lab and the Black Sheep, which hosts most recent stage credits include The John, A Moon for the Misbegotten, The Late Henry Moss (replacement for Nick Nolte), Eyes for Connaught, Speed of Darkness, Kingfish, and The Joy of Going Somewhere Definitive. His films and television credits include Surfer, Jumprin, Jaffa Flash, Burghar, Metro. Escape from Alaska, “Nash Bridges,” and “Hill

*Komposer of select Equity Association, the Union of Professional Actors and Stage Managers in the United States

WHO’S WHO

Street Blues.” In 1987, Ernst broke the Guinness Book of 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 A Christmas Carol and Jeno and the Phoenix. He is a co-founder of the Iowa Theatre Lab and the Black Sheep, which hosts most recent stage credits include The John, A Moon for the Misbegotten, The Late Henry Moss (replacement for Nick Nolte), Eyes for Connaught, Speed of Darkness, Kingfish, and The Joy of Going Somewhere Definitive. His films and television credits include Surfer, Jumprin, Jaffa Flash, Burghar, Metro. Escape from Alaska, “Nash Bridges,” and “Hill

*Komposer of select Equity Association, the Union of Professional Actors and Stage Managers in the United States

KIRA HIMMELBAUM* (Eddie) 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 PAFA at the University of Washington. Favorite roles at UW include Nina in The Big Chill, Helen Jones in Machinal, Lucy Locht in The Beggar’s Opera, and Electra in Orestes 2.0. Regionally, she has played Bebe Bannenheimer in A Christmas Carol (5th Avenue Theatre), Mabel in The Pirates of Penzance (Utah Shakespears Festival) and, most recently, Justine in The House of Pleasure at Southern Rep in New Orleans, where she was made an honorary citizen.

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 Hinson’s Wrang 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, Moxon, Where Were You When I Wake Up Screaming and My Red 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 Allowed, and "Law & Order;"

GABRIEL- KENNEY (Neslough), the youngest of four brothers, is 13 years old and a seventh-grade student at St. Galileo School in San Francisco. He has been involved in performance for much of his life and begun 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 Crashit in A.C.T.’s A Christmas Carol. In 2003, he performed the role of Uncle Emunro 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

of Your Life. Her Broadway credits include Metamorphosis 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; 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 Slats! Mayberry’s film and television credits include Company, Since You’ve Been Gone, “The Pennsylvania Miner’s Story” (ABC), and “Law & Order;”

RAMIZ MONSEP* (Willie) appeared in The Time of Your Life at Seattle Repertory Theatre. A 2002 graduate of Cornell 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

ANDY MURRAY* (McGerry) appeared in The Time of Your Life at Seattle Repertory Theatre. His regional theatre credits include Edward II at A.C.T.; Munch, 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 Theatre (where he is an associate artist); Fall at Baltimore’s Center Stage; Humpy Dumpy, 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 Faster than Description; The Haairy 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.

MARIANN MAYBERRY* (Arity-Daoud) appeared in the Steppenwolf Theatre production of The Time of Your Life.
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Theatre, as Mr. Meyers in Spinning into
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Theatre Festival.

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 Jeno and the Pypedoch. He is a cofounder of the Iowa Theatre Lab and the Black Dog, and has been part of the stage credits include The John, A Moon for the Misbegotten, The Late Henry Moss (replacement for Nick Nolte), Eysa for Causa, Speed of Darkness, Kingfish, and The Joy of Going Somewhere Definitive. His film and television credits include Surfers, Jumpin' Jack Flash, Bagur, Metro, Escape from Alcatraz, "Nash Bridges," and "Hill

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Rod Gnapp* (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 15 years. He has been seen at A.C.T. in Glengarry Glen Ross, Jeno and the Pypedoch, 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 Fionas of Kencos, where he also played John Proctor in The Crucible. He also appeared in the world premiere of Sam Shepard's The Late Henry Moss.

Kira Himmelbaum* (Elinor) 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 Locket in The Boggsa Opera, and Elettra in Oreste 2.0. Regionally, she has played Bebe Bannenheimer in A Chorus Line (5th Avenue Theatre), Mabel in The Pirates of Penzance (Utah Shakespeares Festival), and, most recently, Justine in The House of Pleader at Southern Rep in New Orleans, where she was made an honorary citizen.

Joan Harris-Gelp* (Mary L.) has performed recently at A.C.T. in A Doll’s House, Bible Spirit, and A Christmas Carol. Stage credits also include Miranda in the world premiere of David Hisron's Wong 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 Wake Up Screaming and My Best 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 Alone, and "Law & Order."

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Ramiz Monsef* (Wille) appeared in The Time of Your Life at Seattle Repertory Theatre. A 2002 graduate of Cornell 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

Gatz. His Seattle credits also include performances at Theater Schmater, Boots-It Repertory and as a hip-hop emcee at various clubs and other venues.

Andy Murray* (McCready) appeared in The Time of Your Life at Seattle Repertory Theatre. His regional theatre credits include Edward II at A.C.T.; McBeth, Fall, and Much Ado about Nothing at Berkeley Repertory Theatre; Julius Caesar, Much Ado about Nothing, Macbeth for Measure, The Winter’s Tale, Macbeth, A Midsummer Night’s Dream, Cymbeline, Pericles, All’s 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 Brorn, Twelfth Night, and The Matchmaker at San Jose Repertory Theatre; A Child’s Christmas in Wales at the Magic Theatre; Fire Faster than 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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The Time of Your Life
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Who’s Who

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

Regional theater credits also include Hal in Proof at Peninsula Players Theatre and Rosenrante in both Rosemaine and Goldsmiths Are Dead and Hamlet for the Illinois Shakespeare Festival. In Chicago, his credits include The Lone Ranger (After Dark Award, ensemble), A Googin Concert, Hallah (Singapore and Chicago), Hushabye Mountain, Ghetto (Jeff Award, best production), Early and Often, This Lime Tree Bower, and The Living (Jeff Award, best production), among others, with Famous Door Theatre, where he is a company member, every 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 Folies Theatre Company, among others. Film credits include Topfold and Ali.

JEFF FERRY* (Joe) appeared in the Steppenwolf Theatre Company and Seattle Repertory Theatre production of The Time of Your Life. He has also appeared in productions of A Christmas Carol and in The Threepenny Opera. A co-founder 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 Caucasian Chalk Circle at Lookingglass Theatre Company, Brave Bird at Transcendence Theatre Company, Proposals at Center REPertory Company (Dean Goodman Choice Award), Stop Kiss at Berkeley, (and) Par 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 Oprah in Hamlet with Will & Grace for NBC and “A Different World.” When Rickley 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 Julliard School Drama Division and holds a master’s degree in sociology from the University of Pennsylvania.


VASEN PEYANKO* (Vic) 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 Goodman Theatre, Next Theatre Company, Court Theatre, and American Theater Company Television and film credits include Robert Altman’s Company, Payback, Nosaint, U.S. Marshall, “The Practice,” “Karen Sisco,” “Alas,” “Early Edition,” “Turks,” and Walker: Texas Ranger. Payankov is a recipient of a Fox Fellowship.

MARGARET SCHENCK* (Society Lady) has been seen at A.C.T. in June and the Playpen and in four productions of A Christmas Carol. Her recent regional theater credits include Present Laughter and Hedda Garder at the Oregon Shakespeare Festival, as well as productions of The Merry Wives of Windsor, The Seagull, and Shrek the Musical at Stanford University. Shrek at the Shakespeare Centre in London, and A Red Orchid Theatre, where she is a founding member and artistic director. His film credits include All, The Negotiator, Mad Dog and Glory, and several independent films. On television, he appeared in “Early Edition,” “Turks,” and “What about Joan.” Look for him in a scene opposite Nicolas Cage in the upcoming feature The Weatherman.

GUYYAN SWERRYING* (Krupp) appeared in the Steppenwolf Theatre Company and Seattle Repertory Theatre production of The Time of Your Life. He has been 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, Physical Theatre, Mary-Archie Theatre Co., and A Red Orchid Theatre, where he is a founding member and artistic director. His film credits include All, The Negotiator, Mad Dog and Glory, and several independent films. On television, he appeared in “Early Edition,” “Turks,” and “What about Joan.” Look for him in a scene opposite Nicolas Cage in the upcoming feature The Weatherman.

CATHELINE RIDDLE* (Lorel) has been seen at A.C.T. in two seasons of A Christmas Carol and in The Threepenny Opera. Theatre credits also include Mario de la Manta at Willows Theatre Company, Brave Bird at Transcendence Theatre Company, Proposals at Center REPertory Company (Dean Goodman Choice Award), Stop Kiss at Berkeley, (and) Par 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 Oprah in Hamlet with Will & Grace for NBC and “A Different World.” When Rickley 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 Julliard School Drama Division and holds a master’s degree in sociology from the University of Pennsylvania.

DON SHELL* (Wisle) appeared in the Steppenwolf Theatre Company and Seattle Repertory Theatre production of The Time of Your Life. His most recent credits include Madison Repertory Theatre’s Midwest premiere of Sam-Culiatine in the Promised Land and 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. His regional theater credits 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 Slaves of Our Thieves, Rome Carol Julie, Julius, 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 WILLLFORD* (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 in this season in A Christmas Carol. He has also performed in M.F.A. Program productions as The Master in The Master and Margarita, Stung 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 Chauncey Theatre and Rufus Oakwood in Saturn: The Musical. He received his B.F.A. in theater from the University of Evansville.

HOWARD WILTON* (Kit Carrington) appeared in the Steppenwolf Theatre Company and Seattle Repertory Theatre production 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 Gogs in Waiting for Gogs, Walter Burns in The Front Page, and Lepold 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 Boys Go Girl (Off Broadway), and an After Dark Award for his performance in The Price at Writers’ Theatre Chicago. Witt is an alumnum of the Goodman School of Drama, now the theater school at DePaul University.

JERILYNN COHEN* (Singing) recently appeared as Marie in the world premiere of Anne Calypso’s Ohia at the Beva Theatre Center. She is a charter member of Word for 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

PATRICK NEW (75m) 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 Rosenzweig in both Roommates and Guidestones Are Dead and Hamlet for the Illinois Shakespeare Festival. In Chicago, his credits include The Lioness Wist (After Dark Award, ensemble), A Going Concern, Helliah (Singapore and Chicago), Hushabye Mountain, Ghetto (Jeff Award, best production), Early and Often, This Lime Tree Bower, and The Living (Jeff Award, best production), among others, with Famous Door Theatre, where he is a company member, every role but Hamlet in Lookingglass Hamlet at Lookingglass Theatre Company; Young Strangers 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 Folies Theatre Company, among others. Film credits include Topfield 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, All in the Timing, 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."

VASEN PEYANKOV* (Nic) 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 Errors, 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, Nosaintes, U.S. Marshall, "The Practice," "Karen Sisco," "Alias," "Early Edition," "Turks," and "Walker: Texas Ranger." Peyankov is a recipient of a Fox Fellowship.

MARGARET SCHENCK* (Society Lady) has been seen at A.C.T. in June and the Paperwork and in four productions of A Christmas Carol. Her recent regional theater credits also include Present Laughter and Holda Gubler 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, Revolve Values, Eldersomnary, and The Golden Age with the Chamber Theater.

CATHELINE RIDDLE* (Lorenzo) has been seen at A.C.T. in two seasons of A Christmas Carol and in The Threepenny Opera. Theater credits also include Mario di La Mamba at Willows Theatre Company, Brave Broad at Transparent Theater, Proposals at Center REPertory Company (Dean Goodman Choice Award), Stop Kiss at Brat, Gai Paro 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 Opalella in Hamlet with Will & Grace for PBS and "A Different World." When Ridley 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.

DON SHELL* (Wally) appeared in the Steppenwolf Theatre Company and Seattle Repertory Theatre production of The Time of Your Life. His most recent credits include Madison Repertory Theatre's Midwest premier of San-Culotes in the Promised Land and The House of Blue Leaves at the Colorado Shakespeare Festival.

GUYAN SWERINGEN* (Krupp) appeared in the Steppenwolf Theatre Company and Seattle Repertory Theatre productions of The Time of Your Life. He has been 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, Pliasticene Physical Theatre, Mary-Archie Theatre 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.

THE TIME OF YOUR LIFE (1939) is the fourth of eleven plays by the late American playwright Eugene O'Neill. It was first performed on Broadway at the Eugene O'Neill Theatre on October 16, 1939, and closed on November 19, 1939, after 12 performances. It is a comedy about a retired actor and his three adult children, each of whom is coping with the stress of the American Depression. The play was a critical and commercial success, and it helped establish O'Neill as one of the leading playwrights of the early 20th century. The play was directed by Jose Quintero and starred Fredric March, Helen Hayes, and Ethel Barrymore. It was later adapted into a film by Irving Pichel in 1940, starring March, Hayes, and Lilian Gish.

Who's Who

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 Blish's Steeltown'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 Silver Wedding, Romeo and Juliet, Julius, Julius Caesar, Measure for Measure, and Much Ado about Nothing at the California Shakespeare Theatre, and The Taming of the Shrew at Pioneer Memorial Theatre. He is a graduate of the A.C.T. Master of Fine Arts Program.

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

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 Boys Don't Cry (off Broadway), and an After Dark Award for his performance in The Price at Writers' Theatre Chicago. Witt is an alumna of the Goodman School of Drama, now the theater school at DePaul University.

JERILYN COHEN* (Suing) recently appeared as Marie in the world premiere of Anne Calypso's Otro at the Brava Theatre Center. She is a charter member of Word for 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 has toured internationally with the San Francisco Mime Troupe.

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, Stagg 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.

HOVERING above the City viewed from a boat, the Night Sky Domination Tower is a 50-story skyscraper that serves as the headquarters for the Night Sky Domination Corporation. The tower is located in the heart of the city, where the Night Sky Domination Corporation has its main offices. The tower is also a popular tourist attraction, with visitors able to take a ride to the top for panoramic views of the city and its surroundings.

JULIA BLOOM (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 The Master and Margarita, Stagg 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. She received her B.F.A. in theater from the University of Evansville.
Who's Who

HOROWARD SWAIN* (Singing) performed at A.C.T. in The Doctor's Dilemma, The Seagull, The Learned Ladies, Talking Swap, St. Joan, A Life of the Mind, and Judith, among others. Other Bay Area appearances include The Threepenny Opera, Execution of Justice, Our Country's Good (Berkeley Repertory Theatre), Sideman, The Seagull, Baby Dance (San Jose Rep); Passeo at the Laguna Playhouse, Court, Housekeeping (Theatre on-the-Square); 8 Bells Off, The Eviction, Snap, Susan, Shakespeare the Sadist (Magic Theatre); Pal Joey, Morning) at Seven (Marin Theatre Company); Lobby Hero, Suspect, Room to Rent (Aurora Theatre); The Tempest, The Apple That Like It (Oregon Shakespeare Festival); Twilight Night, Much Ado About Nothing, King Lear (California Shakespeare Theatre); Henry V, The Prince (Shakespeare on the Sound), and Rocket Man (Cuesta REPERTORY Company). Swain's film and television credits include "Hill St. Blues," "Nash Bridges," "Midnight Caller," Miracles, Men, Cherry 2000, Primetime, Night of the Strangler, and Tropic Thunder.

TINA LANDAU (Director) is a writer and director whose original work includes Beauty (La Jolla Playhouse), Space (Steppenwolf Theatre Company; New York's Public Theatre, Mark Taper Forum), Stonewall (En Garde Arts), 1969 (Actors Theatre of Louisville), and the musicals Floyd Collins, with composer Adam Guettel; Ford, Country Music Theater, Glove Theatre, Goodman Theatre, and Dream True, with composer Ricky Ian Gordon (Vineyard Theatre). She is an ensemble member at Steppenwolf, where her productions include The Late Henry Moss, When the Rain Comes, The Love, each of which she also directed. She was a founding member of The New York Lab Group, and the musical The Mill.

NYCCO); La Boheme (Glimmerglass Opera and NYCCO); 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. He is a graduate of the Yale School of Drama.

SCOTT ZELINSKI (Lighting Designer) has designed co-designed for the national tour of Angels in America, and his company and sound design have traveled to many of America's resident theaters and several international venues. Millburn 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 at London and Bay Boys at the Goodman Theatre). New York credit includes music and sound for The Luck of Love on Broadway, Space at the Public Theatre (Drama Desk nomination), and at Goodman Theatre, The Notebooks of Leonardo da Vinci at Lincoln Center's SeriousFun Festival, and The Miss America (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 TV shows; curates the M. A. Center for Music and Design, and teaches sound design at DePaul University.

BRET TORBECK (Stage Manager) is happy to have the opportunity to work 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 Elephant 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 the world premiere of August in America. Other credits include six seasons at Seattle Repertory Theatre and work at the Long Wharf Theatre, La Jolla Playhouse, Missouri Repertory Theatre, Pennsylvania Playhouse, 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 Las Liason Dangereuses, The Constant Wife, American Buffalo, Lachrimae Blanca, Night and Day (assistant stage manager), For the Pleasure of Seeing Her Again, Bite Size, James Joyce: The Dead (also at the Huntington Theatre Company), "Master Harold... and the boys, and Richard Nelson's Goodchildren Everything. For 20 years Haber was the company stage manager for South Coast Rep, 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 Theatre, 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.

STEPPENWOLF THEATRE COMPANY (Original Producer of Chicago) is committed to the principle of equal opportunity performance through the collaboration of a company of actors, writers, and directors. The company'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 including acting, directing, playwrighting, filmmaking, and textual adaptation.

FISH THEATRE AND MICHAEL LEAVITI (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); Goodman Theatre's Death of a Salesman (four Tony Awards, including best revival); Jeffery DeHetre's You're a Good Man, Charlie Brown (two Tony Awards and Outer Critics Circle Award for best musical); Steve Martin's The Producers at the laptop Actors' Critics Circle Award for best play), and Edward Albee's Three Tall Women (Pulitzer Prize).

SEATTLE REPETRORY THEATRE (Coproducer) was founded in 1963 and is led by Artistic Director Sharon Ott and Managing Director Ben Moore, a member of Sherman's nonprofit regional 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 Achievement in Regional Theatre. Seattle Rep played a major role in the development of The Sisters Rosensweig, The Heidi Chronicles, Conversations with My Father, The Cider House Rules, and King Hedley II, among others. With an annual budget of $14 million, a 21-member company, and a five-venue setting, the Rep's innovative approach to the theater's many functions-creative, dramatic and literary worth, the Rep produces a season of eight plays on its two stages, along with educational programs and new play workshops.

Who's Who

Ballad of Little Joe. In New York, she has also directed the Broadway revival of Bell Are Ringing, Guaette's Myths and Hymns (Public Theater), and Men's Oreads and Trojan Woman (En Garde Arts). She teaches regularly and has written (with Anne Bogart) The Fireproof Book, which will be published this summer.

G. W. MERCIER (Scenic Designer) designed The Ballad of Little Joe, directed by Tina Landau at Steppenwolf Theatre Company (Jeff Award nomination). On Broadway, he designed Jason Dwan: A Carnevalo Muse, by Julie Taymor and Elliot Goldenthal, for which he received a Tony nomination (scenic) and two Drama Desk nominations (scenic and costume). Off-Broadway credits include Dream True, by Tina Landau, at the Vineyard Theatre and Ricky Ian Gordon and Real and Soda, by Polly Penn and Lawrence Klavens, 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 Theatre), Much More and Her Children (Steppenwolf Theatre Company), Big Love (Long Wharf Theatre, Goodman Theatre, Goodman Theatre), and Little (New York City Opera). Work with The STFI Company includes War of the Worlds, American Scream Queen (sex and custom), Cabin Pressure, Room, Bab, Alice Adventures, Private Lives, and The Adding Machine. Other theater credits include Floyd Collins (Globe Theatre, Goodman Theatre, Prince Music Theatre), The Berlin Circle, Time to Be Born, Space (Steppenwolf Theatre Company); Saturn Returns, The Treatment, The Chang Fragments, Book of the Dead (New York's Public Theatre); The Seven Deadly Sins (New York City Opera

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

The Time of Your Life

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Who's Who

HOR sow SWAIN* (Singing) performed at A.C.T. In the Doctor's Dilemma, The Seagull, The Learned Ladies, Talcing Sop's, St. John, A Life of the Mind, and Jude, among others. Other Bay Area appearances include The Tenth of June, Execution of Justice, Our Country's Good (Berkeley Repertory Theatre), Sideburn, The Seagull, Baby Daddy (San Jose Rep); Pisces at the Lapin Agile; Jeffrey, Coy of the Wretches (Theatre on-the-Square); 8 Bel Off; The Eviction; Say Goodbye, Shakespeare the sadist (Magic Theatre); and Pilj, Morning) at Seven (Martin Theatre Company); Lobby Hero, Sausage, Room to Rent in Aurora (Austin Theatre); The Tempest, You Like It (Oregon Shakespeare Festival); Twelfth Night, Much Ado about Nothing, King Lear (California Shakespeare Theatre); Henry V, The finest (Shakespeare's America); and Room to Renter (Caster REPertory Company). Swain's film and television credits include "Hill St. Blues," "Nash Bridges," "Midnight Caller," Mchaelie Miles, Cherry 2000, Prickup, Night of the Strabismus, and Shadow Box.

TINA LANDAU (Director) is a writer and director whose original work includes Beauty (La Jolla Playhouse), Space (Streppegow Theatre Company; New York's Public Theatre, Mark Taper Forum), Stonebrer (Erie Geide Arts), 1969 (Actors Theatre of Louisville), and the musicals Floyd Collins, with composer Adam Schlesinger, and Los Angeles' Indomine, Chicago and San Francisco, and the musicals The Bird in the Dukk (Prince Music Theatre), Much Ado About Her Children (Streppegow Theatre Company), Big Love (Long Wharf Theatre, Berkeley Repertory Theatre, Goodman Theatre, and Lilith (New York City Opera). Work with The SFTI Company includes War of the Worlds, Ashborncherry ( errs and customers), Baby Pressey, Room, Bob, Adventures, Private Lives, and The Adding Machine. Other theatre credits include Floyd Collins (Gloubi Theatre, Goodman Theatre, Prince Music Theatre), The Berlin Circle, Time Is Born, Space (Streppegow Theatre Company); Saturn Returns, The Treatment, The Chein Flages, Book of the Dead (New York's Public Theatre), The Seven Deadly Sins (New York City Opera (NYCO)); La Boheme (Girnerglass 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 the Geide Arts. He is a graduate of the Yale School of Drama.

SCOTT ZIENSKSI (Lighting Design) his New York credits include Tophes Underdog (Broadway) and productions at Lincoln Center, the Public Theatre, Theatre for a New Audience, Manhattan Theatre Club, Playwrights Horizons, New York Theatre Workshop, Out of the Ocular Blind (with (Rick Voter), 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 Theatre, Kennedy Center, American Dance Festival (with Tilly Whal), American Ballet Theatre, National Ballet of Canada, and the San Francisco, Boston, and Kansas City Ballets. His designs for opera have been seen at the Brooklyn Academy of Music; the New York City Opera, Houston, Minnesota, Pittsburgh, and Berkshire operas; Opera Colondo; and Spoleto USA, among others.

ROB MURLBURG (Original Music and Sound Design) is a writer extensively with Steppeegow 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 Henry VIII (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 he composed music and sound for Boy Gets Girl, Space, Red, Sin, and Marcon's Room; designed sound and directed music for Sam Shepard's Eyes for Consuela and designed sound for Fitzoy. He also designed sound for the national tour of Angin 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.

MAHODEE (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 at London and London and Boys Get Girl at the Goodman Theatre. New York credits include music and sound for My Thing of Love on Broadway, Space at the Public Theatre (Drama Desk nomination), and at Manhattan Theatre Club, The Notes of Leonardo da Vinci at Lincoln Center's Serious Fun Festival, and the Minnesota Duct at Cirque: 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 video, as well as scenic and curtain installations, and teaches sound design at DePaul University.

BRETT TORBECK (Stage Manager) is happy to return to the Theatre 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 Tophes Underdog at the Curran. His last work with A.C.T. was as part of the stage-management team 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.

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 Los Liaisons Dangereuses, The Constant Wife, American Buffalo, Lackschmama Blans, Night and Day (assistant stage manager), For the Pleasure of Seeing Her Again, Birdie Spirits, James Joyce's The Dead (also at the Huntington Theatre Company), "Master Harold... and the boys, and Richard Nelson's Goodwomen Everbod. 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 Theatre, 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.

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

FREDOHALL'S AND MICHAEL LEAVITT* (Coproducer) 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); Jahlil Off Hyde, You're a Good Man, Charlie Brown (two Tony Awards and Outer Critics' Circle Award for best musical); Steve Martin'scirious 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 More. 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 Rosensky, The Heili Chronicles, Conversations with My Father, The Cider House Rules, and Kinnel Holley. Among others. With an annual operating budget of $1 million, Seattle Rep's dramatic and literary works, Seattle Rep produces a season of eight plays on its two stages, along with educational programs and new play workshops.
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.

A.C.T. is a company-recognized company Kent of directing innovative productions of classics and pioneering 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 Rome: A.C.T.-commissioned translations of Hasidic, The Meubringa, Eros IV, Mary Stuart, and Unde Vinode, the young promise of Leslie Ayvazian’s Singer’s Boy and acclaimed productions of The Terapnyan Opera, Old Times, Aandha, The Reno Terrorists, Antigone, and The Tempest. Her work at A.C.T. also includes the world premiere of Mark Blinnstein’s Now for an absolute, David Lang/ Marc Willman’s The Difficult of Crossing a Field and the World premiere of Ethan’s own play The Colosseum of Rhodes (a finalist for the Susan Smith Blackburn Award). Her new play, Luminous Dating, is being developed under a grant from The Ensemble Theatre/Fordham P.S.3 Foundation Science & Technology Project. This season at A.C.T. she also directs the world premiere of Constance Cumovich’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 The Eumenides, The Colossus of Rhodes, and the 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 Steven R. 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 at 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 institution’s infrastructure and increasing support for A.C.T. artists and employees. After earning her B.A. in drama and theater at the University of Washington in 1975, Kitchen began her career in stage management at the prestigious Stratford Festival. Other career highlights include four seasons as production manager of Theater 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 Theatrical Fund. She has also participated on peer review panels for Theatre Communications Group, the Canada Council of the Arts, and San Francisco 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 Conservatory, 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 on television. Broadway plays, including work by Marc Willdan 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 HAIKE (Producing Director) began his career on Broadway with Eva Le Gallienne’s National Repertory Theatre. He also stage-managed the Broadway productions of And Miss Reardon Drinks a Little and Gesa (a musical by Carole Bayer Sager), as well as the national tour of Woody Allen’s Don’t Drink the Water. Off Broadway, Haike produced Ibsen’s Little Eyolf (directed by Marshall W. Mason) and Shaw’s Arms and the Man. Haike joined A.C.T. in 1971. He and his department were awarded the Bay Area Critics’ Circle’s award for excellence in the theater in 1989, and in 1992 Haike was awarded a lifetime achievement award by the Bay Area Critics’ Circle.

AMERICAN CONSERVATORY THEATRE

A.C.T. is committed to providing access to the performing arts to all members of our community. This commitment is realized through a variety of programs, including but not limited to:

- Access tickets: 10% of tickets are available at reduced rates for all performances. For more information, please visit act-sanfrancisco.org/access-tickets.
- Pay What You Can: On select performances, A.C.T. offers a Pay What You Can ticket option, allowing audience members to pay what they can afford. For more information, please visit act-sanfrancisco.org/pay-what-you-can.
- Family Matinees: A.C.T. offers special performances and activities for families with children. For more information, please visit act-sanfrancisco.org/family-matinees.
- Access Pass: A.C.T. offers an Access Pass for individuals with disabilities, providing them with discounted ticket prices and other access-related benefits. For more information, please visit act-sanfrancisco.org/access-pass.
- Education and Outreach: A.C.T. offers a variety of education and outreach programs to engage with communities of all ages and backgrounds. For more information, please visit act-sanfrancisco.org/education-outreach.

For more information on A.C.T.’s commitment to accessibility, please visit act-sanfrancisco.org/commitment-to-accessibility.
Tanya Award®-winning A.C.T. is recognized by U.S. News & World Report as a leader in actor training.

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A.C.T.-branded souvenirs—clothing, jewelry, videos, travel mugs, and other novelty items—as well as books, scripts, and Winds 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.

Beepers
If you are a paper, 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 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.

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 Teatro 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 and Visitors Bureau. A.C.T. is a participant in the National Theater Artist Residency Program, administered by Theatre Communications Group and funded by the Pew Charitable Trusts.

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

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

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

ADMINISTRATIVE OFFICES

BOX OFFICE AND TICKET INFORMATION

Geary Theater Box Office
Visit us at 415 Geary Street at Mason, next to the Geary Theater, one block west of Union Square. Box office hours are 12-6 p.m. Tuesday through Saturday, and 12-6 p.m. Sunday and Monday. During non-performance weeks, business hours are 12-6 p.m. daily. Call 415.749.2810 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 in Union Square. Half-price student and senior rush tickets are available at the box office two hours before curtain. Matteine senior rush tickets are available at noon on the day of the performances 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 Buschworth 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 maps, and other novelty items—as well as books, scripts, and Behind the Scenes tours, 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 performances in Fred's Columbia Room on the lower level and the Sky Bar on the third level. There is also a small bar in the main lobby. You can avoid the long lines at intermission by providing food and beverages in the lower- and third-level bars. Food and drink are not permitted in the auditorium.

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REST ROOMS
Rest rooms are located in Fred's Columbia Room on the lower level and the Sky Bar on the third level. Wheelchair seating is available on all levels of the Geary Theater. Please call 415.749.2810 in advance to notify the house staff of any special needs.

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