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
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 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.

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CAREY PERLOFF, ARTISTIC DIRECTOR • HEATHER KITCHEN, MANAGING DIRECTOR

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Edward Hastings
Artistic Director 1986–92

The Time of Your Life 3
Join the SFS and MTT for our annual festival as they guide you through the music of Beethoven and his contemporaries—a world of colleagues and rivals.

This May 13: 8pm
Opening Symposium
Michael Tilson Thomas conductor and interpreter
Jon Nakamatsu, Peter Grunberg pianists
Lisa Yount, soprano
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 13: 8pm
Fri 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 18: 8pm
Fri May 20: 8pm
A Beethoven Journey
Michael Tilson Thomas conductor
Anton Nel piano
San Francisco Symphony and Chorus
This all-Beethoven concert features four rarely performed works from Beethoven’s oeuvre, that trace his Beethoven’s development and contribute to musical modernism.
Tickets: $15-$97
Fri May 21: 8pm
Sat May 22: 8pm
Beethoven’s Symphony No. 7
Michael Tilson Thomas conductor
Jean-Yves Thibaudet piano
San Francisco Symphony
Reich’s Overture in D major
Dussek Piano Concerto in D minor
Beethoven Symphony No. 7
Tickets: $16-$97
Thu May 27: 2pm
Sat May 28: 8pm
Fidelio
Stage Director: Peter Sellars
Music Director: Michael Tilson Thomas
Anna Netrebko, soprano
Elke Beckers, mezzo-soprano
Oleg Erovinkin, tenor
Robert Wiltfang, bass-baritone
Eric Cutler, tenor
Paul Plishka, bass-baritone
Daniel Borzoni, tenor
Domingo de Gortari, bass
Stephen Pickover, stage director
San Francisco Symphony and Chorus
Beethoven: Fidelio
The program includes a surprise.
Tickets: $25-$125
Sun May 30: 7:30pm
Garrick Ohlsson Piano Recital
Webber: Invitation to the Groom
Weber: Piano No. 2 in A major
Beethoven: Piano Sonata No. 28
Beethoven: Eroica Variations
Tickets: $15-$72

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The Time of Your Life

San Francisco Symphony MUSIC DIRECTOR
BEETHOVEN’S VIENNA SCENES FROM A MUSICAL REVOLUTION MAY 2004
San Francisco Symphony
Beethoven’s Symphony No. 7
San Francisco Symphony
Reich’s Overture in D major
Dussek Piano Concerto in D minor
Beethoven Symphony No. 7
Tickets: $16-$97
Thu May 27: 2pm
Sat May 28: 8pm
Fidelio
Stage Conductor: Production
Michael Tilson Thomas conductor
Tina Kibbee (soprano)
Anna Christy, soprano
Robert Gorbol, baritone
Eric Cutler, tenor
Paul Pliska, bass-baritone
Daniel Borzoni, tenor
Domingo de Gortari, bass
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The Time of Your Life
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by Stephen Beller • directed by Amy Gleiser
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RELATIVITY
by Cassandra Medley • directed by Edris Cooper-Anifowose
Power, race, and professionalism collide. Should a young, African-American genetic researcher support her renowned activist mother, who promotes a theory that blacks are genetically superior to whites?

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FROM THE ARTISTIC DIRECTOR

Volume 10, Issue 6
March/April 2004
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Heather M. Kitchen, Managing Director
Elizabeth Brodersen, Publications Editor
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415.749.2ACT
A.C.T. Web Site
www.act-sf.org
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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 Sanyan play?” It became clear to me, even upon immediate arrival, that Sanyan 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 Sanyan 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 Sanyan’s open-hearted and humanity 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!

Caryn 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.
Geary Theater

Audience Exchanges
at the Geary Theater, directly following The Time of Your Life
Tuesday, April 6 (after the 7 p.m. performance);
Sunday, April 11 (after the 2 p.m. matinee);
Wednesday, April 14 (after the 2 p.m. matinee).

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From the Artistic Director
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, maddeningly passionate, unreserved, 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.
BE HERE NOW

BY TINA LANDAU

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THE TIME OF YOUR LIFE

by William Saroyan

1939

Directed by Tina Landau

Produced in association with Fox Theatricals and Michael Leavitt

Scenery by G. W. Mercier

Costumes by James Schaeve

Lighting by Scott Zelinski

Original Music and Sound by Rob Milburn and Michael Bodeen

Original Production Dramaturgy by Heidi Coleman

Assistant Director by Francesca Mantani-Arata

Casting by Meryl Lind Shaw and Jerry Manning

THE CAST

(in order of speaking)

Newsopen Darren Barreto/Gabriel Kenney (alternating)

Joe Jeff Perry

The Armenian Robert Ernst

The Drum Rod Grappy

Nick Yassen Peyaskov

Willie Ramiz Monsef

Patrick New

Tom Miamious Mayberly

Kitty Dowd Seraph Kennan

Harry Guy Adkins

Dudley Darygh Kennan

Wesley Don Shell

Lorene Carleen Riddley

Blick Lawrence MacGowan

Mary L. Joan Harris-Gelb

Knopp Guy Van Swearingen

McCarthy Andy Murray

Society Lady Margaret Schenck

Kit Carson Howard Witt

Ebbie Kyle Himmelbaum

Society Man Tom Blair

Ensemble Kira Blaskovich, Jenn Wagner, T. Edward Webster, Jud Williford, Jeri Lynn Cohen, Howard Swain

STAGE MANAGEMENT STAFF

Brett Torbeck, Stage Manager

Julie Faber, Assistant Stage Manager

Vianny Eng, Intern

TIME AND PLACE

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THE TIME OF HIS LIFE

Even though William Saroyan was a maverick—broadly 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 deaths 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 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 Trapes” the next year, and Saroyan’s career moved into high gear. His first book, *The Daring Young Man on the Flying Trapes* 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 Doll’s House* and *The Lady of the Sea* (and deemed Ibsen a dull playwright). Saroyan also saw *Oedipus* in Armenian. He went to San Francisco to see traveling Broadway productions, and in 1935 he journeyed to New York, where he saw *Caging Zora*, 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 deliberately stylized falsé. 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 horse 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

Even though William Saroyan was a maverick—bachelor of a 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 inexorably to the circumstances in which he grew up.

Saroyan was profusely 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 acerbic 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 deaths and poverty, both at home and abroad. Yet, in spite of the upheaval surrounding him, Saroyan wrote humorously 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.

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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, vitiate and embarrass 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. Thousand 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 of the same name. The original screenplay was 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 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, a Benjisa 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 indiscrimination 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, 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 Knows Who (1961), Nor Dying (1963), and Obiruins (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 paired by the suicide of Hemingway and of so many poets. I'm growing old, he said, '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

GU YADKINS’ (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 Plight, 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, Thirteen 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 (Neusy) is 13 years old and an eighth grade at Stanley Middle School in Lafayette.

His favorite roles include Edgar in Ragenite (TheatreWorks and Diablo’s Light Opera), Pad in On Borrowed Time (On Stage Theatre Company), Dill in To Kill a Mockingbird (WilloWS Theatre Company), Winthrop in The Music Man, Grucco in Le Misérables (Camplinong High School), and the title role of The Little Prince (Morgan Playhouse), as well as roles at Center REPertory Company and ArtT-4-Kids. He is making his A.C.T. debut in The Time of Your Life, his 29th play.

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

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KIRA BLASCOVICH (Enssemble) 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 Flood, 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 Jeno and the Flygon. He is a cofounder of the Iowa Theatre Lab and the Black Sheep Shadoweavers. 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 Defined. His film and television credits include Surfer’s, Jumpin Jack Flash, Burglar, Metro, Escape from Atlatraz, “Nash Bridges,” and “Hill 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 Drum) 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, Jeno and the Flygon, The Royal Family, and Dark Rapture and in numerous productions at Berkeley Repertory Theatre. He has also been seen locally as Neil Cassidy in Marin Theatre Company’s production of Paintings of Korsun, 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, Bleibe Spirit, and A Christmas Carol. Stage credits also include Miranda in the world premiere of David Harison’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, Moten, 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 for HBO, Women Against, and “Law & Order.”

KRYA Himmelbaum* (Ellie) 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 Nira in The Bagdad, Helen Jones in Machinal, Lucy Lockit in The Beggar’s Opera, and Electra in Orestes 2.0. Regionally, she has played Bebe Bannenheimer in A Chorus Line’s 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* (Nursery) is the youngest of four brothers, is 13 years old and a seventh-grade student at St. Gabriël 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 Christmas Carol. In 2003, he has been styling with Uncle Emotions 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.

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 bus-buster-battle at Northlight Theatre, The Mat 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/ddr John Hughes), Road to Potlach (Doronwood/ddr Sam Macek), the independent short Harmless (dir. Dmitry Burdekin), and “Walker, Texas Ranger” on CBS. He recently studied with Amy Werba at the Bilingual Acting Workshop in Paris and will direct The Giver of the Sun at Irish Repertory of Chicago in September.

MARIAN MAYBERRY* (Athy Davis) appeared in the Seattle Repertory Theatre production of The Time of Your Life.

ORi’s production of Romeo and Juliet at Seattle Rep, Hey Flyer at Tacoos 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 Theatre, Madison Repertory Theatre, American Players Theatre (four seasons), First Stage Milwaukee, and Montosa Shakespeare in the Park. He also teaches acting for the Drama School at Seattle Children’s Theatre.

RAMIZ MONSEY* (Wille) 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

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

ANDY MURRAY* (McCorry) appeared in The Time of Your Life at Seattle Repertory Theatre. His regional theater credits include Edward II at A.C.T.; Much, Fall, and Much About Nothing at Berkeley Repertory Theatre; Julius Caesar, Much About Nothing, Measure for Measure, The Winter’s Tail, 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 Borneo, Twelfth Night, and The Matchmaker at San Jose Repertory Theatre; A Child’s Christmas in Wales at the Magic Theatre; Fire Eater at Thacker Descipline; The Fairy 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.

- *Member of Actors Equity Association, the Union of Professional Actors and Stage Managers in the United States
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KIRA HIMMELBAUM* (Evan) appeared in The Time of Your Life at Seattle Repertory Theatre. She 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, Jeno and the Phoenix, 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 Piaf of Versailles, 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, Bleibe, Spirit, and A Christmas Carol. Stage credits also include Miranda in the world premiere of David Hision’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 Who’s Tommy. She also performed in Big River on Broadway. Gelb has performed her solo show, Moten, Where Were You When I Woke Up Screaming and My Red Bus 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 Allow, and “Law & Order.”

Lawrence MacGowan* (Blick) appeared in the Steynwold 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 two-hitter-battle 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 Provilson (Dranaworkshop/dir. Sam Mendes), the independent short Harmless (dir. Dmitry Burdine), and “Walker, Texas Ranger” on CBS. He recently studied with Amy Werba at the Bilingual Acting Workshop in Paris and will direct The Children of the Sanns at Irish Repertory of Chicago in September.

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 Theater, McCarter, Madison Repertory Theatre, American Players Theatre (four seasons), First Stage Milwaukee, and Montana Shakespeare in the Park. He also teaches acting for the Drama School at Seattle Children’s Theatre.

Gabriel Kenney (Nashuah) is 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 theatre 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 Ebenezer in the YC summer production of This Is Where We Came In.

Mariant Mayberry* (Arty Daws) appeared in the Seattle Repertory Theatre production of The Time of Your Life. His Seattle credits also include performances at Theater Schmear, Books-It Repertory and as a hip-hop emcee at various clubs and other venues.

Andy Murray* (McCorry) 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 Ask about Nothing at Berkeley Repertory Theatre; Julius Caesar, Much Ask about Nothing, Measure for Measure, The Winter’s Tale, Macbeth, A Midsummer Night’s Dream; Cymbeline, Porius, 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 Bronze, Twelfth Night, and The Matchmaker at San Jose Repertory Theatre; A Child’s Christmas in Wales at the Magic Theater; Fire Eater at Thrick Description; The Ha’penny at Marin Theatre Company; God’s Country at San Jose Stage; and many productions with Shakespeare Santa Cruz and the San Francisco Shakespeare Festival.

ANDY MURRAY* (McCorry) 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 Ask about Nothing at Berkeley Repertory Theatre; Julius Caesar, Much Ask about Nothing, Measure for Measure, The Winter’s Tale, Macbeth, A Midsummer Night’s Dream; Cymbeline, Porius, 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 Bronze, Twelfth Night, and The Matchmaker at San Jose Repertory Theatre; A Child’s Christmas in Wales at the Magic Theater; Fire Eater at Thrick Description; The Ha’penny 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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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, Holliday (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 male role but Hamlet in Los Angeles and a member at Chicago’s Theatre Company; YoungScrooge 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 in Pollo. Film credits include Toa and Shadrack, among others. Film credits include Test and among others.

JEFF PERRY* (Joe) appeared in the Steppenwolf Theatre Company and Seattle Repertory Theatre productions of The Time of Your Life. He is 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 Catechism, Philadelphia Here I Come, True West, Picasso at the Lapin Agile, A Man in

Gollad, The Copper 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* (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 co-founder 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 The Company, Payback, Nearestine, U.S. Marshal, “The Practice,” “Karin Sisco,” “Alias,” “Early Edition,” “Turtles,” and “Walker: Texas Ranger.” Peyankov is a recipient of a Fox Fellowship.

CATHELINE RIDDLE* (Loretta) 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 Broad at Transparent Theatre, Proposals at Center REPertory Company (Dean Goodman Choice Award), Stop Kiss at Berkeley, CA) Pear 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 Opalina in Hamlet with Will & Grace for PBS 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 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 Juno and the Peacock and in four productions of A Christmas Carol. Her recent regional theater credits also include Present Laughter and Hedda Giddler at the Oregon Shakespeare Festival, as well as productions of The Merry Wives of Windsor, The SEOul, and The Sees at Company at Shakespeare Santa Cruz, The House of Blue Leaves and Rhinoceros at Berkeley Repertory Theatre; Kiss the Witch at the Magic Theatre; Spanning into Batter at TheatreWorks; The Importance of Being Earnest at California Theatre Center; and Hay Fever, Relative Values, Eleemosynary, and The Golden Age with the Chamber Theatre.

DON SHELL* (Wiley) 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 Sam-Culleton 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.

GUY VAN 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, Plastocene 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 has appeared in “Early Edition,” “Turks,” and “What about Joan.” Look for him in a scene opposite Nicola 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 14 years, most notably for 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 Theatre. Webster has also appeared in the world premiere of The Time of Your Life. He has appeared at many resident theaters around the United States over the last 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, Eddie 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 Writer’s Theatre Chicago. Witt is an alumnus of the Goodman School of Drama, now the theater school at DePaul University.

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, String in A Midsummer Night’s Dream, and Mercutio in Romeo and Juliet at Zeum Theatre. His theater credits include S听见nas in Arms and the Girl at Chautauqua Theatre and Rafi in Oshin in Stanford’s Student. He received his B.F.A. in theater from the University of Evansville.

HOWARD WITT** (Kit) 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, Eddie 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 Writer’s Theatre Chicago. Witt is an alumnus of the Goodman School of Drama, now the theater school at DePaul University.

JERI LYNN COHEN* (Sway) recently appeared as Marie in the world premiere of Anne Calypso’s Otus at the Beaux 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 is also appearing 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* (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, Hello (Singapore and Chicago), Hushaby 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 male role but Hamlet in Love’s Labor’s Lost but looking Glass Theatre Company; Young Scrooge in A Christmas Carol at the Goodman Theatre; Fred Grayly in Miracle on 34th Street at the Chicago Center for Performing Arts; and Mercutio in Romeo and Juliet at Polsky Theatre Company; among others. Film credits include T evoke and Dream With Me.

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

VASEN PEYANKOV* (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 co-founder 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, Nesavine, U.S. Marshall, "The Practice," "Karen Sisco," "Alaia," "Early Edition," "Turks," and "Walker: Texas Range." Payankov is a recipient of a Fox Fellowship.

CATHERINE RIDDLE* (Loren) has been seen as A.C.T. in two seasons of A Christmas Carol and in The Three Penny Opera. Theater credits also include Man of La Mancha at Willows Theatre Company, Brave Broad at Transparent Theatre, Proposals at Center REPertory Company (Dean Goodman Choice Award), Stop Kiss at Berkeley, Cal (Poe) 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 Opalina in Hamlet with Will & Grace for PBS 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 alumnus of the Juilliard School Drama Division and holds a master’s degree in sociology from the University of Pennsylvania.

MARGARIT SIECHENK* (Society Lady) has been seen at A.C.T. in June and the Pepelnik and in four productions of A Christmas Carol. Her recent regional theater credits also include Present Laughter and Heidi Candler at the Oregon Shakespeare Festival, as well as productions of The Merry Wives of Windsor, The Seagull, and The Seagull at Comer at Shakespeare Santa Cruz, The House of Blue Leaves and Rhinecorss at Berkeley Repertory Theatre; Kissing the Witch at the Magic Theatre; Spanning into Batter at TheatreWorks; The Importance of Being Earnest at California Theatre Center; and Hay Fever, Relative Values, Eldersnaring, and The Golden Age with the Chamber Theatre.

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GUY AN SWARINGEN* (Roy) appeared in the Steppenwolf Theatre Company and Seattle Repertory Theatre productions of The Time of Your Life. He is 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, Physicere 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 appears 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 15 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 Theatre. 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; Gymbalina, The Shit of Our Teeth, Romeo and Juliet, Macbeth, Julius Caesar, Measure for Measure, and Much Ado about Nothing at the California Shakespeare Theatre, and The Taming of the Shrews at Pioneer Memorial Theatre. He is a graduate of the A.C.T. Master of Fine Arts Program.

JUD WILLOFF* (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 Theatre. Other theater credits include Sergina in Arms and the Man at Chautauqua Theatre and Richard Oakwood in Saturn: The Musical. He received his B.F.A. in theater from the University of Evansville.

HOWARD WITTM* (Kit) 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 Gogol in Waiting for Godot, Wallace 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 Big Boy 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.

JERILYN COHEN* (Suey) recently appeared as Marie in the world premiere of Anna Calypso’s Oto at the Beava 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 has toured internationally with the San Francisco Mime Troupe.
Who’s Who

HOWARD SWAIN* (Singing) performed at A.C.T. in The Doctor’s Dilemma, The Seagull, The Learned Ladies, Talking Sophs, St. Joan, A Life of the Mind, and Judevine, among others. Other Bay Area appearances include The Thieves of Grass, Execution of Justice, Our Country’s Good (Berkeley Repertory Theatre), Sidemen, The Seagull, Baby Dance (San Jose Rep); Please at the Lark Apartment, Jeffrey, Cure of the Wounded (Theatre on-the-Square), 8 Bal Off, The Eviction, Say Grace, Shakespeare the Safid (Magic Theatre); Pal Joey, Journeying at Seven (Martin Theatre Company); Bobby, How, Sawaaka, Rocket to the Moon (Aurora Theatre); The Tempest, As You Like It (Oregon Shakespeare Festival); Twelfth Night,マイラハ About as Nothing, King Lear (California Shakespeare Theatre); Henry V, The Fringe (Shakespeare Santa Cruz), and Rocket Man (Center REPertory Company). Swain’s film and television credits include “Hill St. Blues,” “Nash Bridges,” “Midnight Caller,” Mrak Mole, Cherry 2000, Frasier, Night of the Stranded, and The Ice House.

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, Buckinghamia, Horizons, Prince Music Theatre, Pub and Gates, Goodman Theatre, and Dream True, with composer Ricki Ian Gordon (Vineyard Theatre). She is an ensemble member at Steppenwolf, where her productions include A Christmas Carol, The Hunchback of Notre Dame, and American Psycho. She was a member of The Second City and the musical The

Ballet of Little Jo. In New York, she has also directed the Broadway revival of Bell Are Ringing, Genteel’s Myths and Hypnus (Public Theater), and Moe’s Oreos and Trojan Woman (En Garde Arts). She teaches regularly and has written (with Jane Rogers) The Fireproof Book, which will be published this summer.

G. W. MERCIER (Scenic Designer) designed The Ballet of Little Jo, directed by Tina Landau at Steppenwolf Theatre Company Jeff Award nomination. On Broadway, he designed Juan Darien: A Carribean Mas, 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 Real and Safe, 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 Theatre), 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 STFI Company includes War of the Worlds, A Midsummer’s Megarama (sets and costumes), Cuckoo Presque, Raum, Bob Adventures, Private Lives, and The Adding Machine. Other theatre credits include Floyd Collins (Globe Theatres, Goodman Theatre, Prince Music Theatre), The Berlin Circle, Time in Born, Space (Steppenwolf Theatre Company); Saturn Returns, The Treatment, The Och Long Fragment, Book of the Dead (New York’s Public Theatre); The Seven Deadly Sins (New York City Opera (NYCO)); La Boheme (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 Epiphany. He is a graduate of the Yale School of Drama.

SCOTT ZIELINSKI (Lighting Designer) has received the New York credit includes Topdog Underrug (Broadway) and productions at Lincoln Center, the Public Theatre, Theatre for a New Audience, Manhattan Theatre Club, Playwrights Horizons, New York Theatre Workshop, Oultogical-Hysteric Theatre (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 Fukuyoka. Dance credits include productions at the Joyce Theater, Kennedy Center, American Dance Festival (with Thierry Thrall), 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, Philadelphia, Pittsburgh, and Berkshire opera; 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 Life, and The Speed of Dark and sound designs for King Henry VIII also at Seattle Repertory Theatre). Barred 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 Marceau’s Room; designed sound and directed music for Sam Shepard’s Eyes for Consuela and designed sound for Fitney. He also designed sound for the national design 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 Theatre (Drama Desk nomination), Red at Manhattan Theatre Club, The Notebooks of Leonardo da Vinci at Lincoln Center’s Serious Fun Festival, and the Kansas City Opera, Final Dece in Colorado. 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 in critic and museum installations, and teaches sound design at DePaul University.

BRETT TORBECK* (Stage Manager) is happy to be joining Steppenwolf 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 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/Underrug at the Curran. His last work with A.C.T. was as part of the stage-management team for national tours 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 Las Liaisons Dangereuses, The Constant Wife, American Buffalo, Latchakuma Blain, Night and Day (assistant stage manager), For the Pleasure of Seeing Her Again, Blythe Spirit, James Jockey’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 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.

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

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

**Member of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States
Howard Swain* (Singing) performed at A.C.T.’s The Doctor’s Dilemma, The Seagull, The Learned Ladies, Taking Steps, St. Joan, A Life of the Mind, and Juducine, among others. Other Bay Area appearances include The Thieves of Crime, Execution of Justice, Our Country’s Good (Berkeley Repertory Theatre), Sidemen, The Seagull, Baby Dance (San Jose Rep); Passion at the Lapin Agile, Jeffrey, Curse of the Witches (Theatre-on-the-Square); 8 Bad Off, The Eviction, Say Goodbye, Shakespeare the Sadist (Magic Theatre); Palm, Joy Monday at Seven (Martin Theatre Company); Lobby Lee, Susaqua, Rueben to the Moon (Aurora Theatre); The Tempest, As You Like It (Oregon Shakespeare Festival); Twelfth Night, Much Ado about Nothing, King Lear (California Shakespeare Theatre); Henry V, The First (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, Prunem, Night of the Scavengers, and Tiberius.

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 musical Floyd Collins, with composer Adam Guettel (Globe Theatre, Berkeley Repertory Theatre, Goodman Theatre, and Dream True, with composer Ricky Ian Gordon (Vineyard Theatre). She is an ensemble member at Steppenwolf, where her productions include Steep, Peerless, a new musical by Charles M. Lewis; Time’s Time to Burn and The Berlin Circle, and the musical The

Scott Zelinski (Lighting Design) designed The Ballad of Little Jo, directed by Tina Landau at Steppenwolf Theatre Company (Jeff Award nomination). On Broadway, he designed Juan Daron: A Carnavalazo Muso, 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 Real and Sof, by Polly Penn and Lawrence Kavanas, 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 Schueette (Costume Designer) recently designed La Dispute (American Repertory Theatre, Lady in the Dark (Prince Music Theatre), 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 STFI Company includes War of the Worlds, A Midsummer’s Ecstasy (sets and costumes), Cabaret, Priscilla, Room, Rob, Adi Adventures, Private Lives, and The Adding Machine. Other theatre credits include Floyd Collins (Globe Theatre, Goodman Theatre, Prince Music Theatre, The Berlin Circle, Time to Burn, Space (Steppenwolf Theatre Company); Saturn Returns, The Treatment, The Ongag Fragment, Book of the Dead (New York’s Public Theatre); The Seven Deadly Sins (New York City Opera [NYCO]); La Boheme (Guntherglass 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.

Michael Bodeen (Original Music and Sound Design) 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 Theatre (Drama Desk nomination), Red at Manhattan Theatre Club, The Notebooks of Leonardo da Vinci at Lincoln Center’s Serious Fun Festival, and Desdemona: The Mississippi Delta at the 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 (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 projects, as well as civic and museum installations, and teaches sound design at DePaul University.

Brett Torbeck (Stage Manager) is happy to return to Steppenwolf Theatre Company 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 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 The Price at the Curran. His last work with A.C.T. was as part of the stage-management team for previous productions 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 Theatre, Alley Theatre, and Seattle’s ACT Theatre.

Julie Haver (Assistant Stage Manager) was the assistant stage manager of The Time of Your Life and Seattle Repertory Theatre. She is the administrative stage manager for A.C.T., where she has stage-managed La Liaison Dangereuse, The Constant Wife, American Buffalo, Latchkeyman Blues, Night and Day (assistant stage manager), For the Pleasure of Seeing Her Again, Bitchie Spirits, 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 Haver 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, directors, writers, and designers. Steppenwolf’s mission is to advance the vitality and diversity of American theatre 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 ethical 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.
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, Todd Stothard's Night and Day, and Chekhov's Uncle Vanya. Perloff's company, A.C.T. com 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 Steinbeck's The Invention of Love and Indian Ink and Harold Pinter's Celebration and The Room. A.C.T.'s commissioned translations of Haciu, The Mountebanks, Evansia IV, Mary Siu, and Unde Vunya, the world premiere of Presley Aviayin's Singer's Boy, and acclaimed productions of The Temperature, Old Times, Anuvada, The Rose Tattoo, Antigone, and The Tempest. Her work at A.C.T. also includes the world premieres of MacBeth's No for an Answer, David Lang/Max Wusalem's The Difficulty of Crashing 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, Luminous Dating, is being developed under a grant from the Ensemble Theatre/Aldred P Stow Foundation Science & Technology Project. This season at A.C.T. she also directs the world premiere of Constance Cowgill'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 Eagle, a field of the Revised and the Western 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 institution'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 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 in a past member of the San Francisco Leadership Board of the American Red Cross 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 (Consortiary 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 theater, television, and film. She has also been a regular on Broadway, including work with Max 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 Theatre. He also stage-managed the Broadway productions of And Miss Reardon Drinks a Little and Georgie (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 the 2006 Departmental Credit International 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.

A.C.T. Contributors

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A MOTHER
A comedy by CONSTANCE CONGDON
adapted by CAREY PERLOFF
featuring OLYMPIA DUKAKIS

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Directed by CAREY PERLFOFF

featuring OLYMPIA DUKAKIS

by Nancy Stohl at the Neighborhood Playhouse.

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A.C.T.'s administrative and conservatory offices are located at 30 Grant Avenue, San Francisco, CA 94108; 415.820.2200. On the Web: www.acl-org.

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Visit us at 405 Geary Street at Mason, next to the Geary Theater, one block west of Union Square. Box office hours are 12-6 p.m. Monday through Saturday, and 12-6 p.m. Sunday and Monday. During nonproduction weeks, business hours are 12-6 p.m. daily. Call 415.749.2317, 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.acl-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.

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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.

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