

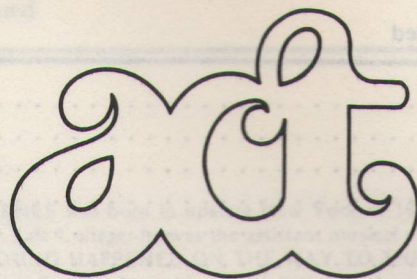


Fugard - Boccaccio
O'Neill Saroyan Ayckbourn
Moliere

A CONTEMPORARY THEATRE

12TH SEASON

1976



a contemporary theatre

presents



WILLIAM SAROYAN'S
PULITZER PRIZE and CRITICS' CIRCLE AWARD PLAY

The Time of Your Life



JULY 15, 1976 – AUGUST 7, 1976

Director	Gregory A. Falls
Scene Design	Jerry Williams
Costume Design	Sally Richardson
Lighting Design/Technical Director	Phil Schermer
Stage Manager	Eileen MacRae Murphy
Asst. Stage Manager	Michael Weholt

The Cast in order of appearance

Newsboy	James Taylor
Joe	Kurt Beattie
Arab	Stanley Yale
Drunkard	James Monitor
Nick	Tom Hill
Willie	Dean Gardner
Tom	Robert MacDougall
Kitty Duval	Patricia Estrin
Dudley R. Bostwick	A.C. Weary
Harry	Christopher 'Spider' Duncan
Wesley	Erik Barnes
Lorene	Karen Joshi
Blick	Richard E. Arnold

The Cast continued

Mary L	Sally Pritchard
Krupp	Will Hughes
McCarthy	Robert E. Oram
Kit Carson	John Aylward
Sailor	James Monitor
Anna	Lori Abrahamson
Elsie Mandelspiegel	Kathryn Stalter
Killer	Karen Joshi
Killer's side kick	Karen Kee Campbell
A society lady	Karen Eastman
A society gentleman	Maury Cooper
Cop	Robert Taeschner

THE TIME: Afternoon and night of a day in October, 1939

THE PLACE: Nick's Pacific Street Saloon, Restaurant, and Entertainment Palace at the foot of Embarcadero, in San Francisco. Also, room 21 at the New York Hotel, upstairs, around the corner.

Synopsis of Scenes

ACT I Nick's is an American place: a San Francisco waterfront honky-tonk

ACT II An hour later, still at Nick's place

THERE WILL BE ONE 15-MINUTE INTERMISSION

ACT III Room 21 of the New York Hotel

ACT IV A little later, back at Nick's place

ACT V That evening

The Company



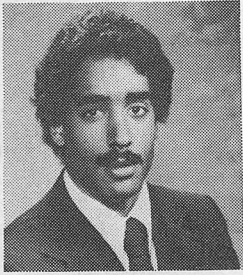
LORI ABRAHAMSON is 14 years old and a native of Seattle's University district. Since 1970 she has been performing with the Little Theater Jesters, a group of young people who do shows for performance experience throughout the greater Seattle area. She attended Mary Little Peterson's Drama for Children and Teens from 1970 until 1975 and worked with the Poncho Players in 1976. She has experience with amateur children's theatre with directing and writing as well as performing, but this is Lori's first professional acting performance.



RICHARD E. ARNOLD performed in last year's ACT production of *ARTURO UI* as "Caruther." He performed in the Seattle Repertory's 2nd Stage production of *BENITO CERENO*, at the Cirque dinner theatre in *CHARLIE'S AUNT* and *HERE TODAY*, at Black Arts/West in *RAISIN IN THE SUN* and *ANOTHER AMERICA*, at the University of Washington School of Drama in *DOES A TIGER WEAR A NECKTIE?*, and over 200 other productions. He is an acting instructor at the University of Washington Experimental College where he heads a theatre group, and has taught at Roger Williams College and Pacific Lutheran University, among others. He directed his own repertory company for six years in Boston and has directed the Fall City Passion Play (1975, 1976) and many other productions.



JOHN AYLWARD most recently played "Billy" in *THE COLLECTED WORKS OF BILLY THE KID* at the Seattle Repertory's 2nd Stage. Last season at ACT he was "Teddy" in *WHEN YOU COMIN' BACK*, *RED RYDER?*, and has appeared in other ACT productions, including *MARAT SADE*, *PHILADELPHIA*, *HERE I COME*, and *RHINOCEROS*. He has played in productions at the Seattle Repertory Theatre for three seasons, including *RICHARD II*, *SEVEN KEYS TO BALDPATE*, and *HOTEL PARADISO*. He directed *RONNIE BWANA JUNGLE GUIDE* for The Empty Space Association and since 1974 has been involved with the Association as a charter member of the company. His credits there have included *GLASS MENAGERIE*, *TOOTH OF CRIME*, *THE ALCHEMIST* and *RIDE ACROSS LAKE CONSTANCE*. He was a member of the Boston Company in *ONE FLEW OVER THE CUCKOO'S NEST*.



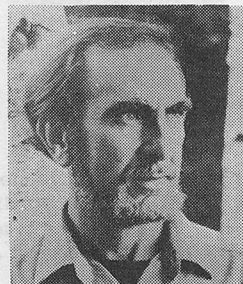
ERIK BARNES was born in upstate New York in 1955 and has studied piano since the age of 7. A student at Yale College, he was the assistant musical director and pianist for a college production of *A FUNNY THING HAPPENED ON THE WAY TO THE FORUM*. He recently performed a concert for the Unitarian General Assembly, which included classical, romantic and contemporary music as well as his own improvisation. He was a winner in the Seattle Young Artist's Competition, contemporary division, in 1971. His performance in *THE TIME OF YOUR LIFE* is Erik's acting debut.



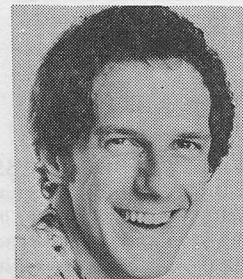
KURT BEATTIE has performed a wide variety of roles over the last three years in the Seattle area. Productions include *THE ALCHEMIST*, *THE RIDE ACROSS LAKE CONSTANCE*, *KASPAR*, and *MANDRAGOLA* for The Empty Space Association. His only other performance at ACT was as "Giuseppe Givola" in *THE RESISTIBLE RISE OF ARTURO UI* last season. He also appeared in several Seattle Repertory productions this year.



KAREN KEE CAMPBELL combines acting, directing, dancing, costume design and production experience in the theatre. She has played "Maria" in *THE SOUND OF MUSIC*, "Martha Dobie" in *THE CHILDREN'S HOUR* and "Jenny Diver" in *THREEPENNY OPERA*. Most recently she sang with the University of Iowa's Opera Workshop in *LA BOHEME* and in Seattle Opera's *AIDA*. She directed *PLAYBOY OF THE WESTERN WORLD*, *OLIVER*, *ARSENIC AND OLD LACE*, and a number of children's theatre shows. This summer she is teaching and directing at the School of Musical Theatre.



MAURY COOPER has played "Leanato" in *MUCH ADO* on Broadway, and in *SUMMERTREE*, *SIX CHARACTERS*, *OTHELLO*, *ALL'S WELL THAT ENDS WELL*, *OPPENHEIMER*, and *THE GOOD WOMAN OF SETZUAN* off-Broadway, in Central Park, and at the Lincoln Center. He has played in theatres across the country, including The Guthrie Theatre in Minneapolis, Alley Theatre in Houston, the Cleveland Playhouse, the Charles Playhouse in Boston, Stage West in Massachusetts, and the Manitoba Theatre in Winnipeg, Ontario. He has appeared on CBS Television on *LOVE OF LIFE* and *YOU ARE THERE*.



CHRISTOPHER 'SPIDER' DUNCAN'S major credits include playing "Barnaby Tucker" with Carol Channing's National Tour of *HELLO DOLLY*, "Charlie Dark Glasses" in Chita Rivera's *SWEET CHARITY*, directing and choreographing *JACQUES BREL IS ALIVE AND WELL AND LIVING IN PARIS* for the Vocal Arts Foundation at the Music Mansion in New York City. This is Spider's third season with ACT. In 1970 he choreographed *YOUR OWN THING*, which he also performed off-Broadway. In 1971 he played "Snoopy" and choreographed "Supertime" in *YOU'RE A GOOD MAN, CHARLIE BROWN*.



KAREN EASTMAN played "Ann" in *FORTY CARATS* for the Theatre Guild in Bellingham, Washington, and appeared in *HOT L BALTIMORE* and *BUTTERFLIES ARE FREE*, also in Bellingham. For the twelve years previously, she produced, directed and acted in community theatre in New Hampshire.

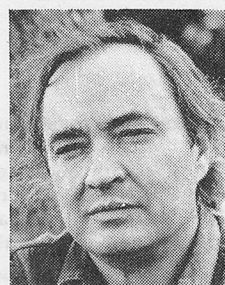
The Company continued



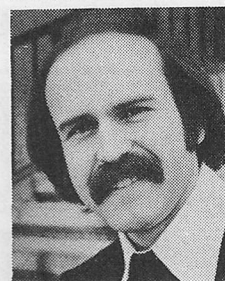
PATRICIA ESTRIN is playing her second role for ACT Theatre, having played the Girl in *HOT L BALTIMORE* two seasons ago. She just completed a six-month run as "Sheila" in *A DAY IN THE DEATH OF JOE EGG* at the Melrose Theatre in Los Angeles. Other recent roles include "Maggie" in *CAT ON A HOT TIN ROOF*, "Nedda" in *WHERE HAS TOMMY FLOWERS GONE?*, "Cory" in *BAREFOOT IN THE PARK*, and "The Nurse" in *DEATH OF BESSIE SMITH*. She has also appeared on the *MARY TYLER MOORE SHOW*, *POLICEWOMAN*, *BARNABY JONES*, *CANNON*, and can be seen on numerous network commercials.



DEAN GARDNER played "Young Dogsborough" in *THE RESISTIBLE RISE OF ARTURO UI*, and the title role in *WHEN YOU COMIN' BACK, RED RYDER?* at ACT last season. He has also appeared in *FIRE!*, *A STREETCAR NAMED DESIRE*, and *A CONFLICT OF INTEREST* at ACT, and in the Intiman Theatre production of *THE UNDERPANTS*. A graduate of the Professional Actor Training Program at the University of Washington, he has been seen there in *COMEDY OF ERRORS*, *THE GOOD WOMAN OF SETZUAN*, *THE PLOUGH AND THE STARS*, and *SHE STOOPS TO CONQUER*.



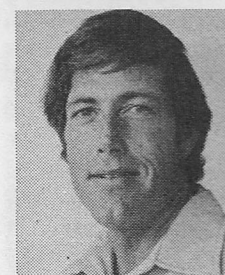
TOM HILL has directed two productions at ACT: *A THURBER CARNIVAL* and *THE GREAT DIVIDE*. He is currently with the Yale Repertory Theatre and on the faculty of the Yale School of Drama. He directed *AH! WILDERNESS*, *THE CHERRY ORCHARD* and *DEATH OF A SALESMAN* during the first three seasons of the Seattle Repertory Theatre, and acted the parts of King Lear, Galileo and Willy Loman. Tom has also been the artistic director of The American Theatre Co., in Portland, Oregon.



WILL HUGHES is presently on the faculty of the University of Washington in the Professional Actor Training Program. His roles have been in productions including *THE GLASS MENAGERIE*, *TROILUS AND CRESSIDA*, *THE FANTASTICKS* and *RIMERS OF ELDRITCH*. In New York he played "Joseph" in *MY THREE ANGELS* and toured with the Barn Dinner Theatres, Inc. Will also spent a summer season on the Showboat Majestic.



KAREN JOSHI has played "Nora" in *PLOUGH AND THE STARS*, the "Duchess" in *THE DUCHESS OF MALFI*, and "Constance Neville" in *SHE STOOPS TO CONQUER* at the University of Washington, where she was a graduate of the University of Washington Professional Actors Training Program in 1976. She played "Jennifer Dubidat" in *DOCTOR'S DILEMMA* for Seattle's Stage One Theatre, and in various roles at the Portland Civic Theatre, Lewis & Clark College, and with the Eastmont Players in Portland.



ROBERT MacDOUGALL has both music and acting experience. Bob composed original work for the harmonica for ACT's production of *THE TIME OF YOUR LIFE*. A recent graduate of the University of California at San Diego in both music and drama, he was also a finalist in the Theatre Communications Group National Student Auditions this year. He was performed in several productions at the University of California. He has composed music for *THE DEVIL'S DISCIPLE*, *THE GOOD WOMAN OF SETZUAN*, *CAMINO REAL*, *THE COUNTRY WIFE*, and others. He won the Walter Naumberg Prize for Composition in 1974. He has recorded his own music as composer of "Anacoluton: A Confluence" with the Contemporary Chamber Ensemble, Arthur Weisberg conducting, and sang "Maledetto" by Kenneth Gaburo with the New Music Choral Ensemble III with Kenneth Gaburo directing.

The Company continued



JAMES W. MONITOR attended the Professional Actors' Workshop at Los Angeles City College, and Carnegie-Mellon University Drama Dept., Pittsburgh. He has previous experience in this year's Young ACT Company, and performed in this season's production of *FIRE!* at ACT. He directed at Dudley Riggs' Experimental Theatre Company, Minneapolis, and has appeared as "Henry II" in *LION IN WINTER*, "Orsino" and "Fabian" in *TWELFTH NIGHT*, "Mercutio" in *ROMEO AND JULIET*, and in many other roles.



ROBERT E. ORAM recently completed touring nationally in Norman Corwin's *TOGETHER TONIGHT*. Robert's theatre credits across the country include work with several major theatres, and he has recently settled in Los Angeles to work in films and TV. He has appeared several times on *THE YOUNG AND THE RESTLESS*, *BRONK*, and will be seen in the film soon to be released, *OH, BROTHERHOOD*. Robert has also performed at the Mark Taper Theatre and other theatres in Los Angeles. He was a professor and chairman of the theatre department at Southwest Minnesota State College. He holds a Ph.D. in theatre from Wayne State University, and has directed more than 40 productions around the country in the last 20 years.



SALLY PRITCHARD first appeared at ACT in the role of "Barbara Allen" in *DARK OF THE MOON* in 1965, ACT's first season. A teacher at Bush School, Sally has played "Nora" in a *DOLL'S HOUSE*, and in *MUCH ADO ABOUT NOTHING* in Vancouver, B.C., *THE TAMING OF THE SHREW* and *TIGER AT THE GATES* at Theatre Saint Paul, and *THE IMPORTANCE OF BEING EARNEST* at the Dallas Theatre Center, among others.



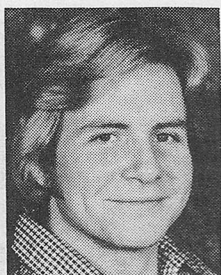
KATHRYN STALTER is a dance accompanist at Cornish School. She has played in several productions at the Poncho Children's Theatre, was a dancer in *RONNIE BWANA JUNGLE GUIDE* at The Empty Space Association, and "Mime" in *DR. CALIGARI*, "Lucetta" in *TWO GENTLEMEN OF VERONA*, "Rae Wilson" in *MARATHON 33*, and a whore in *JUNGLE OF THE CITIES* for the Skid Road Theatre in Seattle. She is currently working on a comedy improvisation with an ensemble of four people.



ROBERT TAESCHNER, a teacher at Evergreen Senior High School, has been seen in seven productions at ACT, including *A CRY OF PLAYERS*, *NO PLACE TO BE SOMEBODY*, *ONE FLEW OVER THE CUCKOO'S NEST*, *A CONFLICT OF INTEREST*, *THREE FARCES BY CHEKHOV*, *HOT L BALTIMORE*, and *TWIGS*. He has also been seen in plays at Seattle Repertory's 2nd Stage. He has acted with the Players, Inc., 1958-59 national tour, and off-Broadway in *OEDIPUS REX*. He also appeared in MGM's *DANDY*, *ALL AMERICAN GIRL* as the Irish Detective, and on CBS-TV's *LAMB UNTO MY FEET*. Robert was the originator, host and author of the TV series, *ACTION ARMY* in 1960 over KTNT-TV. He has also directed more than 50 productions since 1960.



JAMES TAYLOR, age 14, has worked with the Poncho Children's Theatre, and among his roles played "Christopher Robin" in *WINNIE THE POOH*. He played "Judge Bear" in *BRER RABBIT* at the Centerstage Theatre in 1975. He has worked on many productions through his studies, including lighting, sound and stage work.



A.C. WEARY has been a member of the Young ACT Company, which presented FIRE!, THE CHRISTMAS SHOW and THE ABSURD MUSICAL REVUE this year at ACT. Before coming to Seattle, he appeared at the Hope Summer Theatre in Holland, Michigan, in OKLAHOMA, ST. JOAN, and THE MISER. As a graduate of the Professional Actors Training Program at Ohio University, he played "Bo" in BUS STOP, "Alan" in LEMON SKY, "Charlie" in YOU'RE A GOOD MAN, CHARLIE BROWN, "Charley" in CHARLEY'S AUNT, "Bottom" in A MIDSUMMER NIGHT'S DREAM, and "Artie" in HOUSE OF BLUE LEAVES.



STANLEY YALE is new to ACT Theatre this season, but not to Seattle. He has played at Black Arts/West, the Seattle Repertory Theatre, the Fall City Players, U.W. Showboat Theatre, Cornish Theatre, and at Garfield High School, among others. He played "Charlie" in DEATH OF A SALESMAN for the Driftwood Theatre. He played roles in several movies, including CINDERELLA LIBERTY, GAS CITY, THE LIVES OF JENNY DOLAN, DANDY, THE ALL AMERICAN GIRL, ROSLYN and the UNDERCOVER GIRL and has played many television roles.



DIRECTOR GREGORY A. FALLS has directed more than 30 productions at ACT, and is the founder of the theatre. He directed this season's SIZWE BANSI IS DEAD, and last season directed THE RESISTIBLE RISE OF ARTURO UI and QUIET CARAVANS, as well as THE CHRISTMAS SHOW, THE ABSURD MUSICAL REVUE FOR CHILDREN which toured in five Western States, and SEE THE PLAYERS.

PLAYWRIGHT WILLIAM SAROYAN'S literary success dates from December 1933 when the magazine STORY sent him a check for \$15 for a short story, "THE DARING YOUNG MAN ON THE FLYING TRAPEZE." It was his first recognition by a national magazine.

Several years went by while Saroyan deluged editors and publishers with his stories, with very little success for the author. Saroyan's first play was MY HEART'S IN THE HIGHLANDS (1939). Within a period of 13 months, three of his plays were produced on Broadway, including HEART and THE TIME OF YOUR LIFE and LOVE'S OLD SWEET SONG (1940).

Besides his several plays and novels, he wrote the screen play for MGM'S THE HUMAN COMEDY, for which he received an Academy Award in 1944. He is also the lyricist for the song made popular by Rosemary Clooney in 1951, "Come-on-a-My-House."



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Artistic Director's Comments

We have made a number of changes backstage at ACT which you as our audience do not see but which are having a profound effect on the theatre staff and the productions you are seeing this year. These changes are part of a Master Plan which began shortly after we acquired the building in 1973.

The ACT auditorium was originally designed in 1963 by Messrs. David Hewitt and James Sanders. Subsequent improvements and the Master Plan have all been designed by David Hewitt, who this year is President of the Seattle Chapter of the AIA.

Until this year all physical changes to the building have been in the public spaces: the lobby, the auditorium, the box office, and the business office. Now we have begun to improve the working, backstage spaces in the theatre.

For many years we have built and painted our settings in a long, narrow "bay" squeezed between the ACT business office and the Queen Anne News. Because this space is small, we often painted scenery in our parking lot; because it has a low ceiling, we could neither erect nor fit together our sets until we moved into the theatre on Sunday just prior to a Tuesday opening!

Our costume shop has always been fitted into a small four-room apartment on the second floor of the theatre, over the lobby. Before we acquired a dryer, you may have noticed our laundry hanging on a line in the little balcony over the entrance to the theatre.

Rehearsals of our next play required either that we dismantle the current set every day and put it back up after rehearsal, or that we impose on the long-standing hospitality of Saint Paul's Church by rehearsing in its basement. Our two dressing rooms were slightly modified restrooms on either side of the stage.

The backstage changes began last summer when we occupied and started converting space which had for many years been used by our good friends, the Ladre's Ballet Academy. The result is that now we have a spacious costume shop, two large dressing rooms and a green room all on the second floor of the theatre. Behind the stage wall are two new spaces as large as the stage itself. One is a scenery painting and assembly area; the other is a rehearsal room.

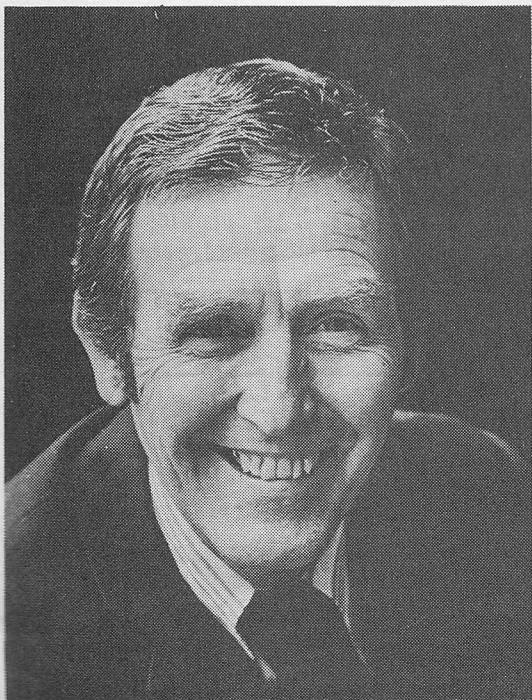
While there is yet some plumbing, heating, painting and equipping to be done in the future, at last our fine staff has good space in which to do their special professional work. These improvements, combined with our new four-week cycle, have changed the working pace of ACT from something bordering on the frenetic to a flowing rhythm that feels like maturity.

We are indebted to many people this year, especially David Hewitt for his sensitivity and ingenuity, and PONCHO for contributing half of the funds for the improvements.

Some Observations about THE TIME OF YOUR LIFE

In working on this play, the company has looked at a number of films and publications from the period of the Depression and the onset of World War II. Two understandings have emerged which have affected our production: One is that in 1939 the American people were actively dreaming and struggling for a way out of the human degradation of the Depression, even though the way was not clearly seen. The other is that the rhythm of life in 1939 was strong but slower than today—despite frequent contemporaneous complaints of the increasing pace of the modern world. In rehearsals we soon learned to surrender to the pace, the rhythms of this other time.

I have also been fascinated by the discovery that in 1939 we were concerned with many of the same problems as today—only the specifics have changed. The drunk's toast to "Reforestation" is one that particularly delights me.



Greg A. Falls

— Greg A. Falls

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VICE PRESIDENTS	Robert B. Dootson, Esther Schoenfeld
SECRETARY	Walter Walkinshaw
TREASURER	Mrs. Ernest D. Sherman

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MUSICAL DIRECTOR	Stan Keen
DIRECTORS, 12th SEASON	Gregory A. Falls, Robert Loper, Paul Lee
STAGE MANAGER	Eileen MacRae Murphy
ASSISTANT STAGE MANAGER	Michael Weholt
SEASONAL APPRENTICES	Barbara Sussman, Mark Donnelly

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ASSOCIATE TECHNICAL DIRECTOR	Paul Bryan
SCENE DESIGNERS	William Forrester, Jerry Williams
ASSOCIATE SCENE DESIGNER	Shelley Henze Schermer
COSTUME DESIGNER	Sally Richardson
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PROPERTY MASTER	Peter Hardie
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TECHNICAL ASSISTANT	Carol Zimmerman

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ASST. BOX OFFICE MANAGER	Patricia Snell
BOX OFFICE ASSISTANTS	John Wagner, Richard Crucioli
HOUSE MANAGER	Rick Simonson
CUSTODIAN	Michael McCabe
Work Training Program Employees	

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Acknowledgements

THANKS to Katherine Smith at Standard Records and Hi Fi Co. for help with period music and records.

THANKS to The Empty Space Association for use of costumes.

ACT'S productions are funded, in part, by grants from the National Endowment for the Arts (a Federal agency), the Washington State Arts Commission, the King County Arts Commission, and the Seattle Arts Commission, through the purchase of special services, and Seattle's Corporate Council for the Arts.

ACT wishes to thank all the volunteer committees and workers for their tremendous efforts and work on behalf of the theatre's activities.

DOCTORS expecting calls during performances may give their names and seat locations to the House Manager, and the number 285-9892 to their call service.

LATECOMERS will be asked to stand at the rear of the theatre until the first break in the play.

REFRESHMENTS available in downstairs lobby only, one-half hour before curtain time and during intermissions. No drinks may be taken into the seating area.

SMOKING in downstairs and outer lobby only.

TAKING PHOTOGRAPHS or making recordings during the performance is strictly forbidden.

NO TICKET REFUNDS CAN BE MADE, but subscribers may exchange tickets for any other performance of the same show, providing the box office receives the tickets 24 hours before date and time printed on the tickets.

TICKETS for all ACT productions are available to students and senior citizens for \$2.50 during the half-hour prior to curtain time, if the performance is not sold out. Preview night tickets (the Wed. before opening night) can be purchased by everyone anytime at the box office, also for \$2.50. Curtain is 8:00.

GROUP DISCOUNTS for theatre parties of twenty or more persons are available for ACT productions. Discounts range from 10 to 20 percent off, depending on the size of your group and the performance date. To arrange for group sales, or for more information, please call Robin Atkins, 285-5110.

ACT wishes to thank the Charles H. Beresford Co., Inc. and The Vemo Company for their contributions to the remodeling of the theatre.

ACT wishes to thank the J & M Cafe for use of table for the scene design, and Roosevelt Variety for the pin ball machine.

*After
the play . . .*



zzie's

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—Clive Barnes, N.Y. Times

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