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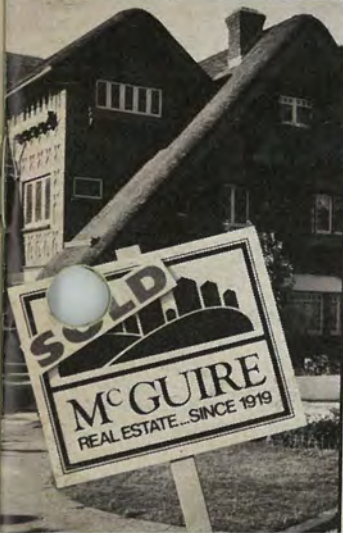
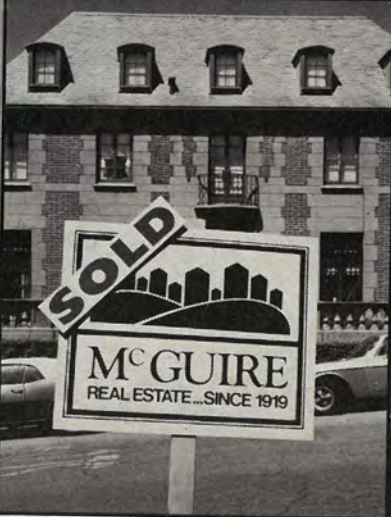
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20th Anniversary Season

1985-86



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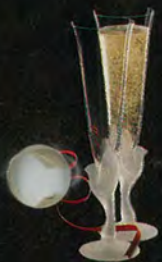
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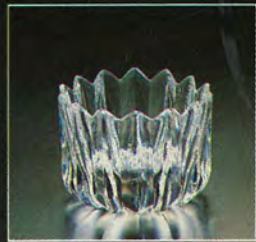
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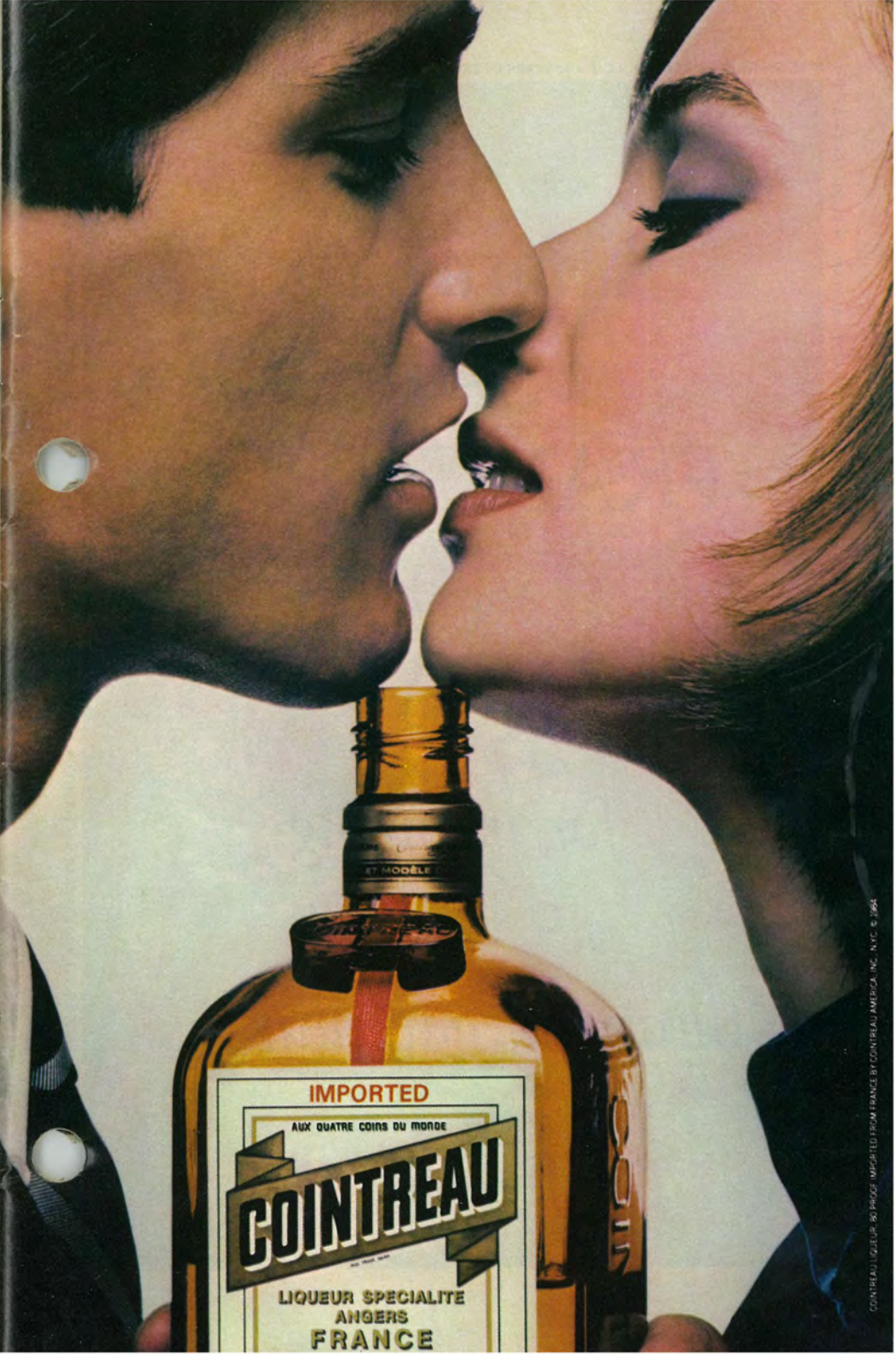
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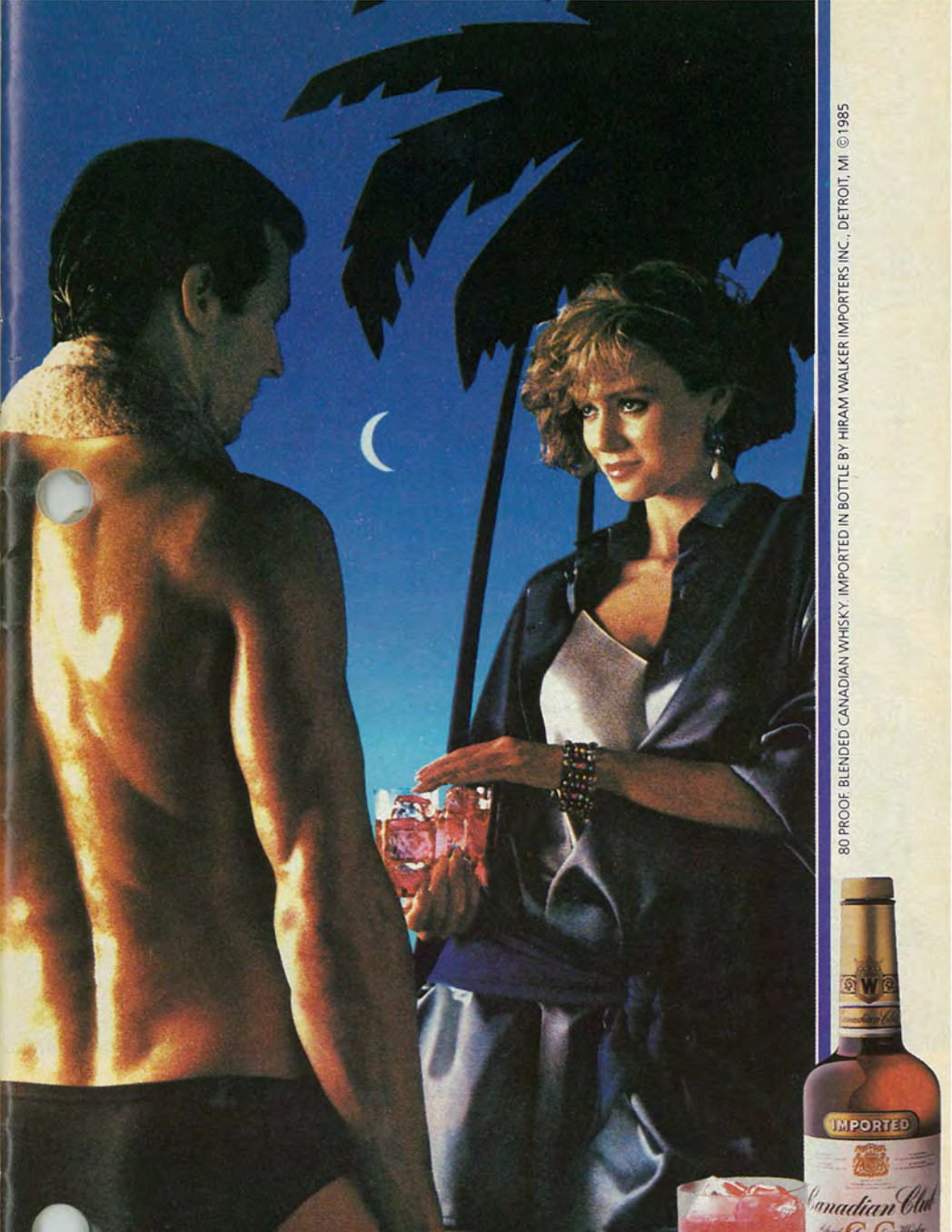
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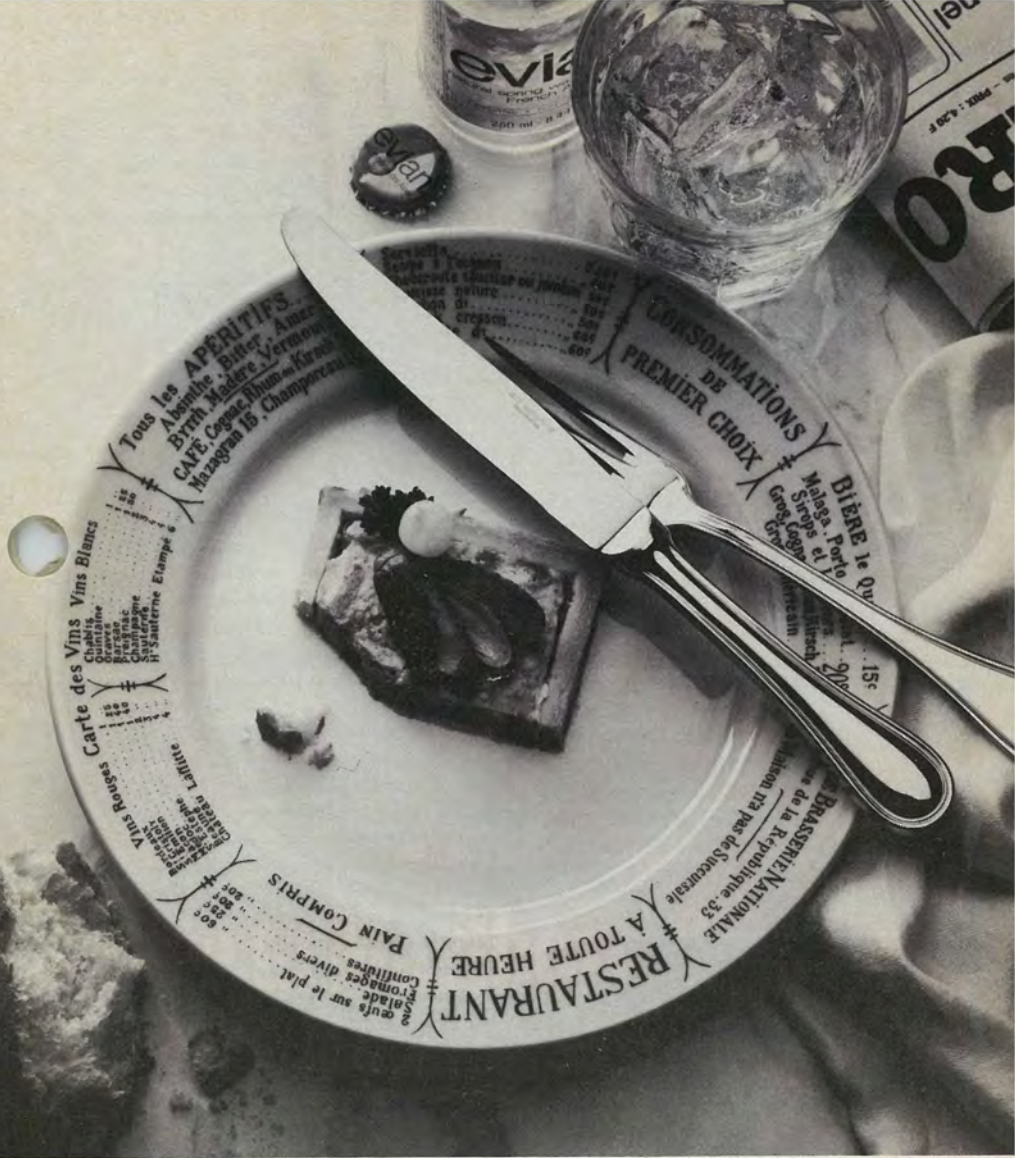
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WHO'S WHO AT A.C.T.



SCOT BISHOP returns to A.C.T. having debuted with the company last season as George Gibbs in *Our Town*. Following two years as a business major, Mr. Bishop left San Francisco State University to enroll in A.C.T.'s Advanced Training Program, where he is currently a third year student. In A.C.T. workshop productions, he has performed the title role in *Hamlet*, Treplev in *The Seagull* and Richard Miller in *Ah, Wilderness!* In addition to his work at A.C.T., Mr. Bishop appeared as Clive in *Five Finger Exercise* and Cliff in *The Woolgatherer* for the Sunnyvale Summer Repertory Theatre. This season he appears as Aaron in *The Majestic Kid*, Young Scrooge in *A Christmas Carol*, Philip in *You Never Can Tell*, the Nazarean in *Passion Cycle* and Cliff in *The Woolgatherer*.



MICHELLE CASEY joins the company this season as a journeyman following two years of study in A.C.T.'s Advanced Training Program. While a student, she performed roles in *Hamlet*, *The Seagull*, *Heartbreak House* and *Ah, Wilderness!* For other resident theatres, Miss Casey played Helena in *A Midsummer Night's Dream* at the Grove Shakespeare Festival, Paula in *End of Summer* at the Odyssey Theatre in Los Angeles and Rose in *The Woolgatherer* at Sunnyvale Summer Repertory Theatre. In

addition to theatre, her credits include the role of Zoe Johnson on NBC's *Days of Our Lives*. Miss Casey holds a B.A. (cum laude) from Pomona College.



NIKE DOUKAS joins the company this season as a third year student in the Advanced Training Program. In addition to her study in the A.C.T. Conservatory, Miss Doukas received her B.A. in theatre from the University of Wisconsin at Madison and has trained in New York with Nikos Psacharopoulos. While a student at A.C.T., she appeared in *The Seagull*, *Heartbreak House*, *Ladyhouse Blues* and *Balm in Gilead*. A.C.T. audiences may recognize her as a townspeople from last season's production of *Our Town*. She has appeared for two seasons as a leading actress at the Berkeley Shakespeare Festival, playing Hermia in *A Midsummer Night's Dream*, Emelia in *The Two Noble Kinsmen* and Lady Anne in *Richard III* this summer. Miss Doukas has also performed for the Irish Theatre Company, Stanford University and the Madison Civic Repertory, in addition to appearing on *The Folk Tale Series* for PBS Television.

MARK MURPHEY returns to A.C.T. following his appearances last season as Horace in *The School for Wives*, Lieutenant Yolland in *Translations* and Malcolm in *Macbeth*. He appeared last year at the Oregon Shakespearean Festival, in such roles as Hamlet, the clown in *The Winter's Tale*, Charles Courtley in *London Assurance*, and Cornelius in *The Matchmaker*. In his six previous seasons at A.C.T. he was seen as Ken Talley in *5th of July*, Benedick in *Much Ado About Nothing*, Simon in *Hay Fever* and Oscar in *Another Part of the Forest*. He has also appeared on the Geary stage as Tybalt in *Romeo and Juliet* and Frank in *The Browning*



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Version. Other theatre credits include the role of Oswald in *Ghosts* for the Intiman Theatre, the role of John Grass in *Indians* for the Alley Theatre in Houston and the role of Romeo in *Romeo and Juliet* at the Oregon Shakespearean Festival. He is a native of Dallas, Texas and has a B.A. degree in theatre from Baylor University.

DIRECTORS

WILLIAM BALL (General Director) founded the American Conservatory Theatre (A.C.T.) in 1965 and remains its general director. Beginning in the theatre as a designer, he turned to acting and appeared with regional companies and Shakespeare festivals across the country. He made his New York directorial debut with an Off-Broadway production of Chekov's *Ivanov* which won the Obie and Vernon Rice Drama Desk Awards for 1958. He subsequently directed at Houston's Alley Theatre; San Francisco's Actor's Workshop; Washington, D.C.'s Arena Stage; San Diego's Old Globe Theatre; and staged several New York City Opera productions. His 1959 Off-Broadway production of *Under Milk Wood* won both the Lola D'Annunzio and the Outer Circle Critics' Awards and in 1962 his *Six Characters in Search of an Author* proved another multiple-award winner and enjoyed an extended New York run. After directing at Canada's Stratford Festival, Mr. Ball returned to New York to write the libretto for an opera, *Natalya Petrovna*, with composer Lee Hoiby, based on *A Month in the Country*. In 1964 he directed *Tartuffe* and *Homage to Shakespeare* at Lincoln Center, and then traveled to London where he recreated his staging of *Six Characters*.

A native of New Rochelle and a graduate of Carnegie-Mellon University, Mr. Ball has been the recipient of a Fulbright scholarship, a Ford

Foundation directorial grant, and an NBC-RCA director's fellowship. Among the first plays he directed for A.C.T. were *Tartuffe*, *Six Characters in Search of an Author*, *Under Milk Wood*, *Tiny Alice* and *King Lear*. They were followed by *Twelfth Night*, *The American Dream*, *Hamlet*, *Oedipus Rex*, *The Three Sisters*, *The Tempest*, *Rosencrantz and Guildenstern are Dead*, *Caesar and Cleopatra*, *The Contractor*, *Cyrano de Bergerac*, *The Crucible*, *The Taming of the Shrew*, *The Cherry Orchard*, *Richard III*, *Jumpers*, *Equus*, *The Bourgeois Gentleman* and *The Winter's Tale*. Last season, Mr. Ball returned to directing after a five year hiatus, staging productions of *Old Times*, *Our Town* and *Mass Appeal*.

He has directed three of his productions for PBS television, including *The Taming of the Shrew*, for which he was nominated by Television Critic's Circle as best director of the year. In June 1979, Mr. Ball accepted the Antoinette Perry ("Tony") Award voted to A.C.T. for its outstanding work in repertory performance and advanced theatre training. In the same year, Carnegie-Mellon University presented him with an honorary degree as Doctor of Fine Arts. He is active as a teacher and director in A.C.T.'s conservatory training programs. Mr. Ball's book, *A Sense of Direction: Some Observations on the Art of Directing*, was published in September 1984.

LAWRENCE HECHT (Conservatory Director) continues this year as head of A.C.T.'s Advanced Training Program and as resident director. He has also served as resident director and Director of Actor Training for the Pacific Conservatory of the Performing Arts in Santa Maria, California, where his directing credits include *Harvey*, *Major Barbara* and *Bus Stop*. This will be Mr. Hecht's 14th season with A.C.T. A graduate of the University of San Francisco and A.C.T.'s Advanced Training Program, Mr. Hecht has directed numerous productions for the Plays-in-Progress Series, as well as last season's Geary Theatre production of *Translations*. Mr. Hecht is also a member of the acting company and has performed in more than 25 productions with A.C.T. including *The National Health*, *The Visit*, *Buried Child*, *Night and Day*, *The Three Sisters*, *Happy Landings* and *The Holdup*.

EUGENE BARCONE (Company Coordinator) is a charter member of A.C.T. who began his



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career as Stage Manager for the company. For the past 17 years, he has served as Associate Director on many of William Ball's productions, and has been largely responsible for revivals of *Cyrano de Bergerac*, *The Taming of the Shrew*, *Hay Fever*, *The Circle*, *Private Lives* and *Rosencrantz and Guildenstern Are Dead*. After receiving his Bachelor of Arts degree in music, he directed the famous Red Diamond Chorus in the Army, and since has assisted Gower Champion, Ellis Rabb and Francis Ford Coppola. Known to the company as "The Minister of Mirth," Mr. Barcone has directed the Plays-in-Progress program and worked on the televised adaptations of *Cyrano de Bergerac*, *The Taming of the Shrew* and *A Christmas Carol*. Recently he celebrated his 50th production with A.C.T.

JAMES HAIRE (Production Manager) began his career on Broadway with the famed Eva Le Gallienne's National Repertory Theater. Among the productions he managed were *The Madwoman of Chaillot* with Eva Le Gallienne, Sylvia Sydney and Leora Dana, *The Rivals*, *John Brown's Body*, *She Stoops to Conquer*, and *A Comedy of Errors*. Mr. Haire also stage managed the Broadway productions of *Georgy*, a new musical by Carol Bayer Sager at the Wintergarden Theater, *And Miss Reardon Drinks a Little* with Julie Harris and Estelle Parsons, and the national tour of Woody Allen's *Don't Drink the Water* with Sam Levene and Vivian Blaine.

Mr. Haire joined the American Conservatory Theatre in 1971 as Production Stage Manager and in this capacity has managed over one hundred productions as well as taking the company on tour to many places in the United States, including Honolulu, Hawaii; Billings, Montana; Central City, Colorado; and Santa Fe, New Mexico. He also managed the A.C.T. tours to Japan and the Soviet Union.

Mr. Haire holds a Master of Arts degree from Northwestern University and an honorary Master of Fine Arts from the American Conservatory Theater Foundation.

EDWARD HASTINGS (Director), a founding member of A.C.T. whose productions of *Charley's Aunt* and *Our Town* were seen during A.C.T.'s first two seasons, has staged numerous productions for the company since 1965 and founded the Plays-in-Progress program devoted to the production of new writing. Mr.

Hastings served last summer as a resident director at the Eugene O'Neill Playwrights' Conference in Connecticut and taught acting last year at the Shanghai Drama Institute as part of the Art Bridge Program between A.C.T. and the Shanghai Theater. Off-Broadway, he co-produced *The Saintliness of Margery Kempe*, *Epitaph for George Dillion* and directed the national touring company of *Oliver*. He staged the American production of Sir Michael Redgrave in *Shakespeare's People*, directed the Australian premiere of *The Hot I Baltimore*, and restaged his A.C.T. production of Sam Shepard's *Buried Child* in Serbo-Croatia at the Yugoslavia Dramatic Theatre in Belgrade. He has recently been guest director at the Guthrie Theatre, Seattle Repertory Theatre, the Denver Center, the San Francisco Opera Center and the Berkeley Repertory Theatre. This past summer he directed the professional premiere of *The Majestic Kid* for the Oregon Shakespearean Festival.

DESIGNERS

JEANNIE DAVIDSON (Costumes) has been Resident Costume Designer at the Oregon Shakespearean Festival in Ashland since 1969, where she has designed costumes for more than one hundred productions, including this season's *Lizzie Borden in the Late Afternoon* and *King Lear*. She received Dramalogue Awards for the Ashland productions of *'Tis a Pity She's A Whore*, *Romeo and Juliet*, *Hamlet* and *The Revenger's Tragedy*. Some of her other Ashland credits include *Julius Caesar*, *Macbeth*, *The Father*, *The Matchmaker*, *Wild Oats*, *Dr. Faustus*, *Dracula* and *Translations*. Miss Davidson also designed *The Three Musketeers* for the Children's Theatre Company of Minneapolis and *The Taming of the Shrew* for the Colorado Shakespeare Festival. Her work can be seen in the current Berkeley Rep production of *Playboy of the Western World*.

DEREK DUARTE (Lighting) most recently designed lighting for *Execution of Justice* and *Playboy of the Western World* at Berkeley Repertory Theatre. Mr. Duarte's work has also been seen at the Milwaukee Repertory Theatre, Berkeley Shakespeare Festival, San Jose Repertory, California Repertory Theatre, the Fringe Festival in Edinburgh, Scotland and at

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the Kennedy Center in Washington, D.C. Mr. Duarte holds an M.F.A. in Theater Technology from U.C.L.A.

JESSE HOLLIS (Scenery) joins A.C.T. for the first time this fall to design scenery for *The Majestic Kid* and *Opéra Comique*. Earlier this year he provided scenery for the production of *The Majestic Kid* seen at the Oregon Shakespearean Festival, where he has also designed *Crimes of the Heart*, *Death of a Salesman* and *Of Mice and Men*. Last March, Mr. Hollis designed sets for Stephen Paulis' *The Postman Always Rings Twice* at the Fort Worth Opera. In recent seasons, he has designed *Cold Storage*, *Dream-*

house and *A Midsummer Night's Dream* at the Sacramento Theatre Company, where he will be returning for four plays in the 1985-86 season. Locally, Mr. Hollis' credits include nine productions for the Berkeley Repertory Theatre, designs for The Lamplighters, including this fall's *Countess Maritza* and the original production of Sam Shepard's *True West* at the Magic Theater. He has created scenery for the San Francisco Ballet, San Francisco Opera Showcase and Merola Program, Civic Arts Repertory of Walnut Creek, Contra Costa Music Theater, West Bay Opera of Palo Alto, Opera Piccola of San Francisco and the Berkeley Shakespeare Festival.

TO THE AUDIENCE



HOW TO BUY TICKETS

Tickets-by-Telephone—Call (415) 673-6440 and charge your tickets to AMEX, Visa, or MasterCard (\$1 service charge per order).

Window Sales—Visit A.C.T.'s Geary Theatre Box Office at Geary and Mason Streets.

Box Office Hours: 10 a.m. through the first intermission of the evening performance.

For information call 673-6440.

Mail Orders—Write A.C.T. at 450 Geary Street, San Francisco 94102, or sign up for A.C.T.'s mailing list in the Geary Theatre lobby.

Ticket Agencies—Most ticket agencies handle tickets for A.C.T. (service charges vary). If you buy through your local agency, you'll get either tickets (BASS or Ticketron) or a receipt to present prior to the performance at the Geary Theatre in exchange for your tickets.

NOTE: If tickets are held for you at the box office, it is best to pick them up at least one half hour prior to the performance.

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If, as an A.C.T. ticketholder, you are unable to attend a performance, you may make a tax-deductible contribution to the theatre by turning in your tickets at the box office prior to the curtain. Donations are accepted by telephone only on the day of the performance. A receipt for tax purposes will be issued in exchange for the tickets.

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A.C.T. performances start on time! Curtain times vary, so please check your tickets! Latecomers will not be seated until intermission or a suitable break in the performance so those who have arrived on time are not disturbed.

NOTICES

Please observe the no smoking regulations. The use of cameras or tape recorders is not permitted. Kindly refrain from carrying in refreshments. In respect for the health of our performers it is the policy of this company not to actually light cigarettes during the play. The management reserves the right to change the attraction without prior notice to the patrons.



WHEELCHAIR ACCESS

Boxes are available for wheelchairs the week of the performance at \$5 a ticket. A wheelchair accessible restroom is available on the main floor.

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A.C.T. has a special series of plays interpreted in American Sign Language for the hearing-impaired. For information call TTY (415) 771-0338 or

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SPECIAL DISCOUNT RATES

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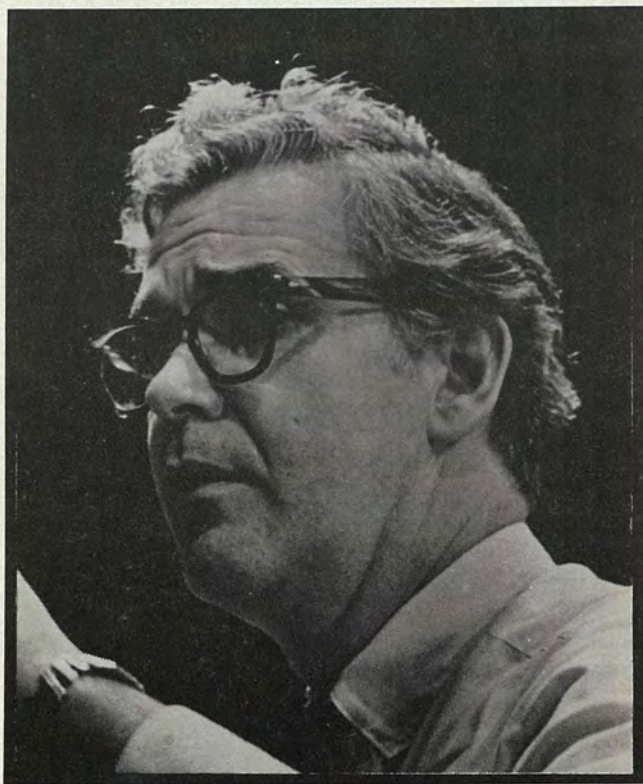
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(1981)

by Mark Medoff

The Cast

<i>Judge William S. Hart</i>	Finlay	Lawrence Hecht
<i>Aaron</i>	Weiss	Scot Bishop
<i>Ava Jean</i>	Pollard	Nike Doukas
<i>Lisa</i>	Belmondo	Michelle Casey
<i>The Laredo Kid</i>		Mark Murphey

Directed by Edward Hastings

<i>Scenery by</i>	Jesse Hollis
<i>Costumes by</i>	Jeannie Davidson
<i>Lighting by</i>	Derek Duarte
<i>Songs by</i>	Jan Scarborough
<i>Lyrics by</i>	Mark Medoff and Jan Scarborough
<i>Sound Design by</i>	Todd Barton and Douglas Faerber
<i>Film Sequences by</i>	Bob Campbell, Bijou Productions
<i>Truck Ride Sequence by</i>	Debbie D. Chapel

There will one twelve-minute intermission.

UNDERSTUDIES

Finlay—John David Castellanos; *Aaron*—Daniel Zippi; *AJ*—Joan Stuart-Morris;
Lisa—Marcia Pizzo; *Laredo*—Henry Woronicz

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The New Play Kid:

A Note from Director Edward Hastings



Edward Hastings

I have always tried to find chances to join in the "new play" adventure. I'd run a mile for a playwright. Not just because I think it's our duty to nurture the writer but also because it's fun and exciting. Having a playwright in your rehearsal adds a dimension of demand, of something unpredictable and dangerous. Doing a play is always a voyage of discovery; the process of trying to find the truth on the page and the means of expressing it on the stage is the same for a classic or a new work. But when the playwright's with you, there's a special added "X" factor.

When I do any play I try to get to know the author by reading biographical stuff and his other work. I try to bring the author into the rehearsal even if he's long departed. I've had some fine imaginary conversations with Shaw and Shakespeare. But it's great to be able actually to turn to Lanford Wilson or Marsha Norman and say, "What did you mean by

that?" And it's really fantastic when they reply, "I don't remember."

A play is a plastic piece of art. I suppose that's an obvious thing to say but it bears repeating. Of course there are hundreds of ways to say, "To be or not to be," and there are hundreds of ways to hear it. The playwright makes some choices, the director and actors make choices and the audience influences their expression and the very choices themselves. The audience is powerful on "the night" but also on following nights. What the actor learns from the audience is added to his performance, and growth never stops. This is true for the playwright too. Sometimes the development is startling.

Mark Medoff is a writer who believes in this collaborative process and has profited from it enormously. An early play of his called *The Kramer* was one of A.C.T.'s first Plays-in-Progress, and it grew from our studio to many other productions. Mark's most recent play, *The Hands of Its Enemy* takes the process of creating a stage production as its subject. The playwright's struggle to face and express the truth is the central action of the piece.

Mark showed me four versions of *The Majestic Kid*. It started seven or eight years ago as *The Conversion of Aaron Weiss*. The play has always been a story of Aaron's coming of age. He's always been something of a neurotic mess. But in the beginning, his story was far, far more painful—painful problems and painful solutions. It was a comedy, yes, but a very black, very dark and anguish-laden work. It was hard to listen to. And Mark, having watched an audience struggle with this version, sought a different way of expressing Aaron's search for himself.

Subsequent versions became less

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Plays-in-Progress 1972 production of Mark Medoff's "The Kramer": Jerry Fitzpatrick, David Gilliam and Elizabeth Huddle.

involved with family issues and dealt more with Aaron in the world. Gradually, it became more of an adventure story, and Aaron's quest took him from Chicago to New Mexico. The play took on the form of a romantic novel or western movie. In one version, Aaron's father became a Sheriff and the combination of authority figures was fascinating. A sister turned into a good buddy and then a lover. The Laredo Kid, barely mentioned in early versions, became more and more of a presence and finally developed into the co-hero he is now.

I think Mark has better identified and found wonderful ways of expressing Aaron's problem in each succeeding version of the play. In our version, he has found a metaphor to suggest the inadequacies of the patterns of behavior Aaron is operating within. The Code of the West, Laredo's Code, is still distressingly operative in our lives—personal and political. Of course, we have to operate to some extent by "received codes"—codes dic-

tated to us by our scoutmaster, or priest, or the cops. But we must learn to question, to combine, to modify these patterns and to seek and to trust the lessons of experience and self-knowledge. I strongly believe in the worth of each human personality and in the necessity of fighting against the patterns and the labels that allow us to act without thinking, to deny the truths of our souls.

The joy in *The Majestic Kid* comes when Aaron begins to see his own strength, when he can find his own codes of behavior. Society's approval is no longer important. (His parents' approval stopped being an issue back in the first version.) Now, Aaron knows he doesn't have to be a hero. He may or may not be, but he doesn't *have* to be one.

I invite you to join us on our voyage of discovery. Not as critics. (In fact, I think we should abolish that word since it's come to mean fault-finders. Let's change it to enthusiasts.) As enthusiasts, imagine that you now sit with the author, collaborating in his quest.



Barbara Dirickson and Cathryn Conklin appeared in "The Tunes of Chicken Little" by San Francisco State University Professor Robert Gordon as part of the Plays-in-Progress program.



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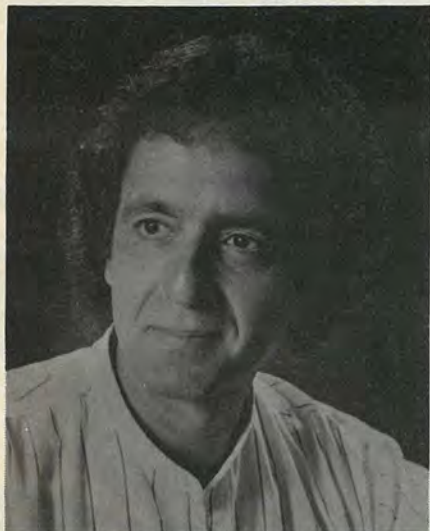
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ABOUT THE AUTHOR



Mark Medoff

Mark Medoff grew up on Saturday matinees at movie theatres in Miami. The Durango Kid was one of his earliest and biggest heroes and provided an important role model. The great movie cowboy's sense of justice, love of adventure and ability to survive on beans, coffee and whiskey may have been what inspired young Mark to become a writer.

Medoff began writing at nine years of age and persevered into adulthood, all the while indulging his other great passion, playing sports. "When I turned from writing prose, which I did as a young man," he has said of the connection between his two abiding interests, "I realized that what attracted me to the theatre was a sense of teamwork, of interdependence and of family."

Following graduate school at Stanford, Medoff began to teach writing at New Mexico State University at Las Cruces.

His first play, *The Wager*, premiered in New Mexico as part of the annual Ides of March Festival at the Las Cruces Community Theatre. The writer continues to develop his plays—including the Tony Award winning *Children of a Lesser God* (1979), *The Majestic Kid* (1981) and his recent work, *The Hands of Its Enemy* (1984)—in workshop productions in New Mexico, now exclusively at the University. Medoff chairs the school's Theatre Arts Department and is artistic director of the American Southwest Theatre Company which resides on campus.

New York audiences were introduced to Medoff's work by a staged reading of *The Wager* in 1972. At that time, the playwright, having passed thirty, was beginning to despair of ever seeing his plays produced on, or even anywhere near, Broadway. He was urged by his dentist to send his early script on to the Good Doctor's cousin, a young director making his way in the New York theatre. Cousin Kenneth came through and arranged for *The Wager* to be read at a theatre in—of all wonderful places—Greenwich Village. From this formative experience, Medoff extrapolates his advice to young playwrights: "Have your teeth cleaned regularly."

When You Comin' Back, Red Ryder? (1973) put Medoff on the map of the theatrical world and earned him Obie, Drama Desk and Outer Critics' Circle Awards. Among his other plays are *The Kramer*, which received its world premiere as part of A.C.T.'s Plays-in-Progress series in 1972, *The Halloween Bandit* (1976), *Firekeeper* (1978) and the script he is currently working on, *The Heart Outright*.

Medoff lives in Las Cruces, New Mexico with his wife Stephanie and their three daughters, Debra, Rachel and Jessica. Some of his heroes still are cowboys, like the Laredo Kid who figures prominently in *The Majestic Kid*, the Medoff play first produced professionally this past summer at the Oregon Shakespearean Festival.

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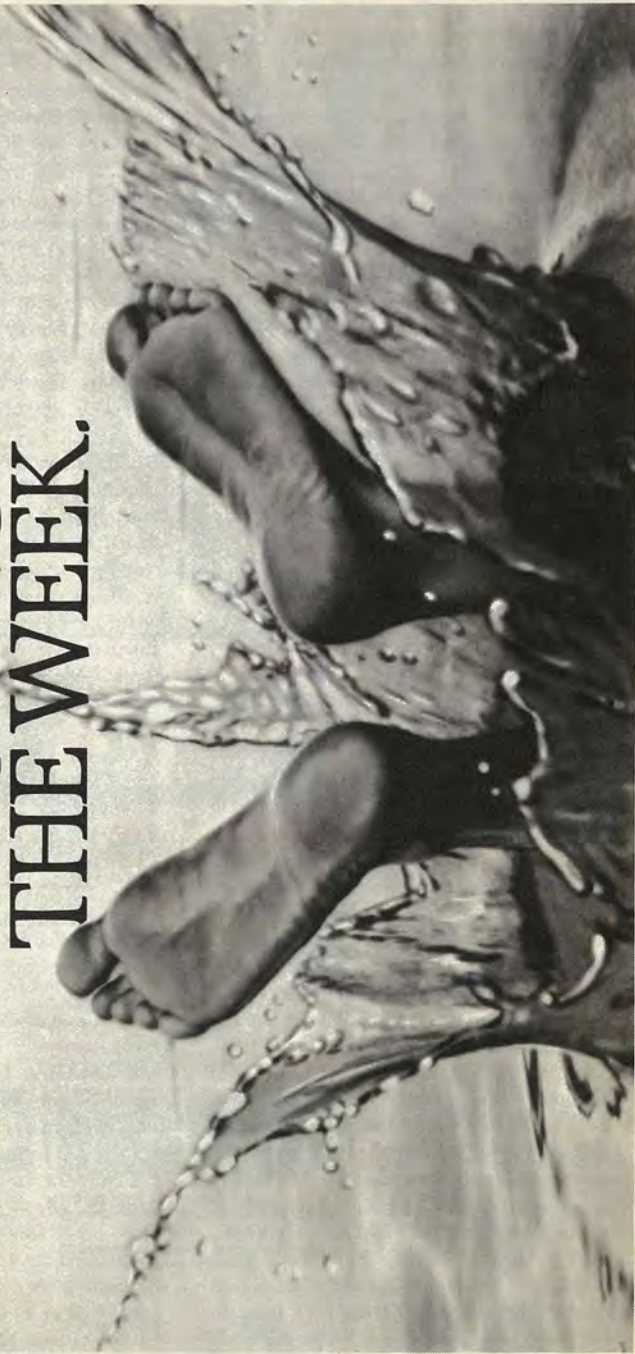
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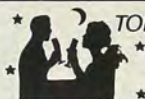
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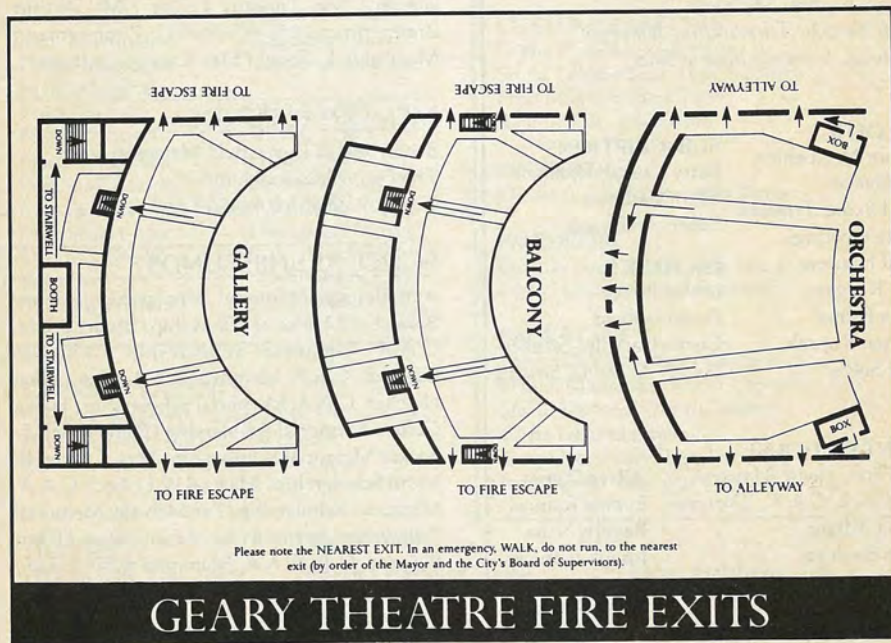
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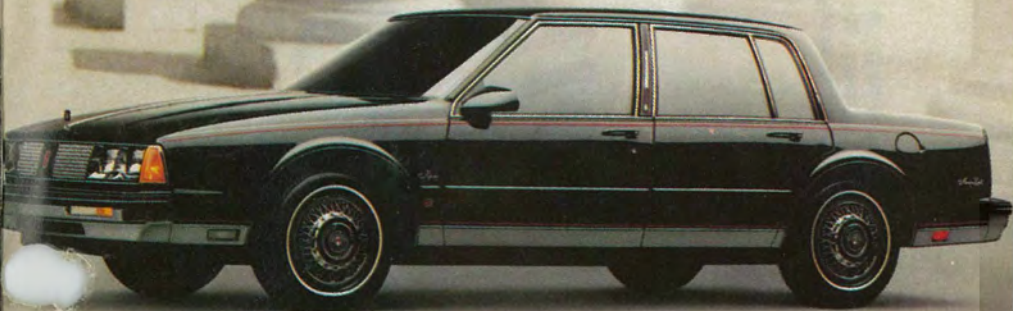
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