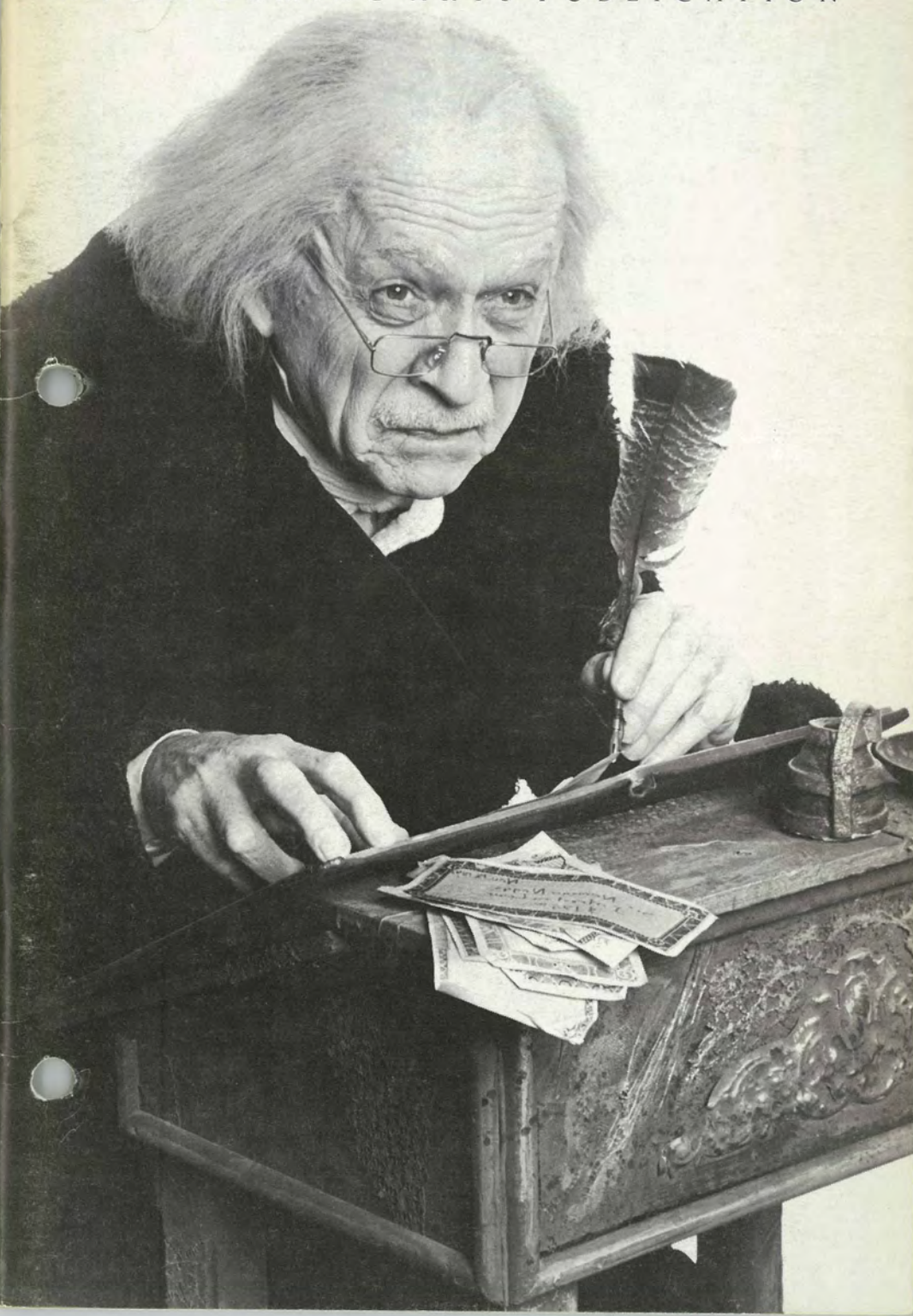


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20th Anniversary Season

1985-86



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Cover: William Paterson celebrates his tenth season as Scrooge in A.C.T.'s *A Christmas Carol*.

Photo: Larry Merkle

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TO THE AUDIENCE

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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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CHILDREN

Patrons are discouraged from bringing very young children or infants to regular performances. Every person, regardless of age, must have a ticket.

CREDITS

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SPECIAL DISCOUNT RATES

Group discounts are available to groups of 15 or more attending A.C.T. productions. Information on all group discounts may be obtained by calling or writing Joe Duffy at A.C.T., 771-3880.

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LINDA ALDRICH is the Director of the Young Conservatory and is in her fifth season with A.C.T. This year she is teaching improvisation and scene study to young people aged fifteen to eighteen. With a B.A. in English and French from the University of New Hampshire and an M.A. in Theatre Arts from Florida State University, she has received additional training through A.C.T.'s Summer Training Congress. Miss Aldrich has taught and directed at San Francisco's Center for Theatre Training, the Horace Cureton School in San Jose (where she was a California Arts Council Artist-in-Residence) and the Performing Arts Foundation in Huntington, New York. At A.C.T. she has been seen in *A Midsummer Night's Dream* and as Mrs. Soames in last season's *Our Town*.



JOSEPH BIRD is now in his 17th season with A.C.T. Educated at Penn State College and having studied with Lee Strasberg, he became a featured actor in New York's APA-Phoenix Repertory productions. Mr. Bird has spent much of his career performing at the Lyceum Theatre on Broadway, at the San Diego Shakespeare Festival's Old Globe and in numerous East Coast summer stock productions. His

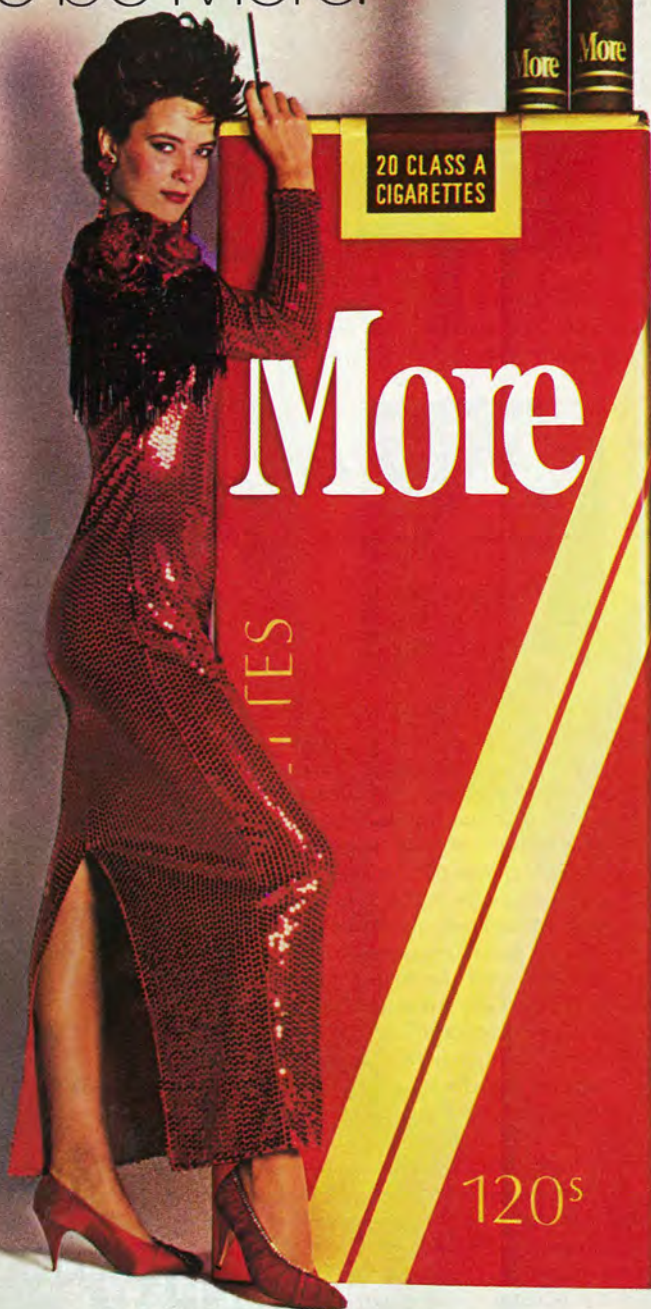
A.C.T. credits include *Paradise Lost*, *Peer Gynt*, *Merchant of Venice*, *Travesties*, *Ah, Wilderness!*, *Much Ado About Nothing*, *Richard II*, *The Three Sisters*, *A Christmas Carol* and *A Midsummer Night's Dream*. Mr. Bird has also appeared on Broadway in *The Show-Off* with Helen Hayes and in *Hamlet* with Ellis Rabb.



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 Sunnyside 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*.

KATE BRICKLEY, a native of Sturgeon Bay, Wisconsin, was educated at the University of Wisconsin before continuing her training at A.C.T. She is now a company member, a voice instructor in the Advanced Training Program and an acting and voice instructor in the Young Conservatory. A.C.T. audiences have seen her in mainstage productions of *Othello* and *Peer Gynt* and in studio productions of *The Cherry Orchard*, *The School for Scandal* and *Trelawny of the 'Wells'*. At the Pacific Conservatory of the

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Performing Arts, Miss Brickley appeared in *Romeo and Juliet*, *Candide* and *The Utter Glory of Morrissey Hall*. She was seen last season at A.C.T. in *Macbeth* and *A Christmas Carol*.



JOY CARLIN happily returns to A.C.T. to appear as Odile in *Opéra Comique*. A director, trainer and actress with the A.C.T. company for 12 years, Miss Carlin appeared in twenty-six productions, including the roles of Miss Prism in *The Importance of Being Earnest*, Kitty Duval in *The Time of Your Life*, Bananas in *The House of Blue Leaves*, Ose in *Peer Gynt*, Aunt Sally in *All The Way Home*, and Birdie in *The Little Foxes*. For the past five years, she has been Resident Director and the Acting Artistic Director of the Berkeley Repertory Theatre, where she directed *Awake and Sing!*, *Too True to Be Good*, *Beyond Therapy* and *The Diary of Anne Frank*, in addition to performing such roles as Lady Wishfort in *The Way of the World*, Amanda in *The Glass Menagerie*, Gladys in *A Lesson From Aloes*, Mme. Ranevskaya in *The Cherry Orchard*, Emily Dickinson in *The Belle of Amherst* and Margaret Fuller in the premiere of Carole Braverman's *The Margaret Ghost*. She has also appeared as Pope Joan in the Eureka Theatre's production of *Top Girls* at the Marines Memorial Theatre. Her directing credits include work at the Berkeley Stage Company, Seattle's A Contemporary Theatre, the Oregon Shakespearean Festival, and the

San Jose Repertory Company, where this season she will direct Peter Nichol's *Passion*. She is currently Interim Artistic Director of the Berkeley Jewish Theatre, where her production of *Cold Storage* is now playing.



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 and is a recipient this year of a generous grant from the Princess Grace Foundation.



JOHN CASTELLANOS is a graduate of A.C.T.'s Advanced Training Program and returns to the Bay Area following two seasons at the Oregon Shakespearean Festival, where he played Edmund in *King Lear*, Philip in *King John* and Brick in *Cat on a Hot Tin Roof*. He has appeared as Macduff in *Macbeth* and Mercutio in *Romeo and Juliet* for the Berkeley Shakes-



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peare Festival and Tom in *The Glass Menagerie* and Leo in *Chapter Two* for the Sunnyvale Summer Repertory. He has also performed at the Pacific Conservatory of the Performing Arts, the La Jolla Stage Company and at the Old Globe Theatre in his home town of San Diego. He has worked under the direction of A.C.T. company members Dakin Matthews, Janice Hutchins and the late Allen Fletcher and toured through Oregon in *Mass Appeal*, which he co-produced with Wayne Ballantyne. A drama major at San Diego State University, Mr. Castellanos also trained at the National Theatre of England and appeared in the PBS film *Prelude to the Fall*.



PETER DONAT joined A.C.T. in 1968. He was born in Nova Scotia, attended the Yale Drama School, toured extensively and recently completed his 7th season with Canada's Stratford Shakespeare Festival, playing the Mayor in Ronald Eyre's production of *The Government Inspector*. In New York, he has performed both off- and on Broadway, where he received the Theatre World Award for Best Featured Actor of 1957, and with Ellis Rabb's legendary APA Repertory Company. At A.C.T., he has appeared in many productions, including *The Merchant of Venice*, *Hadrian VII*, *A Doll's House*, *Cyrano de Bergerac*, *Equus*, *Man and Superman*, *The Little Foxes*, *Uncle Vanya*, *The Sleeping Prince* and, last season, in *The School for Wives*, *Macbeth* and *Our Town*. Mr. Donat starred in the NBC-TV series, *Flamingo Road*. His film credits include *The Hindenburg*, *The China Syndrome*, *A Different Story*, *Godfather II* and *The Bay Boy*, opposite Liv Ullmann.

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 Univer-



sity 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 towns person 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.



DREW ESHELMAN attended A.C.T.'s Advanced Training Program in 1973-74, and first appeared with the company in *The Ruling Class*, as well as in numerous student productions. He was seen in the extended local run of *Cloud Nine* at the Eureka, Marines' Memorial and Alcazar theatres, played a featured role in the film *The Right Stuff* and made a television appearance on *Shannon*. Other major stage productions include roles in *Hamlet* at the Berkeley Shakespeare Festival and *The Tempest* and *The Taming of the Shrew* at San Diego's Old Globe Theatre. Additionally, Mr. Eshelman was a member of the original cast and in the Los Angeles revival of *One Flew Over the*

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Cuckoo's Nest. Previous A.C.T. credits include *A Midsummer Night's Dream*, *A Christmas Carol* and *Macbeth*.



WENDELL J. GRAYSON, a graduate of A.C.T.'s Advanced Training Program, returns for his second season with the company, following performances in last season's *A Christmas Carol*, *Macbeth* and *Our Town*. He came to San Francisco from Ft. Worth, where he performed with Ft. Worth Shakespeare in the Park. A graduate of the University of Texas at Austin with a B.F.A. in acting, Mr. Grayson has also performed at the Summer Repertory Theatre in Santa Rosa. While a student at A.C.T., he appeared in studio productions of *Coriolanus*, *Overruled*, *The Three Sisters*, *The Lower Depths* and *The Lady's Not For Burning*. In addition to his other credits, Mr. Grayson has taught stage combat in A.C.T.'s Summer Training Congress.



JOHANNA JACKSON has been associated with A.C.T. since 1977. She has studied at the Pacific Conservatory of the Performing Arts where she also played roles in the annual Theaterfest and in A.C.T.'s Advanced Training Program. Miss Jackson has been particularly active as a trainer in A.C.T.'s Young Conservatory where she has taught acting and auditioning techniques, musical theatre, voice and text. Her acting credits with A.C.T. include *Another Part of the Forest* (Hawaii tour), *A Christmas*

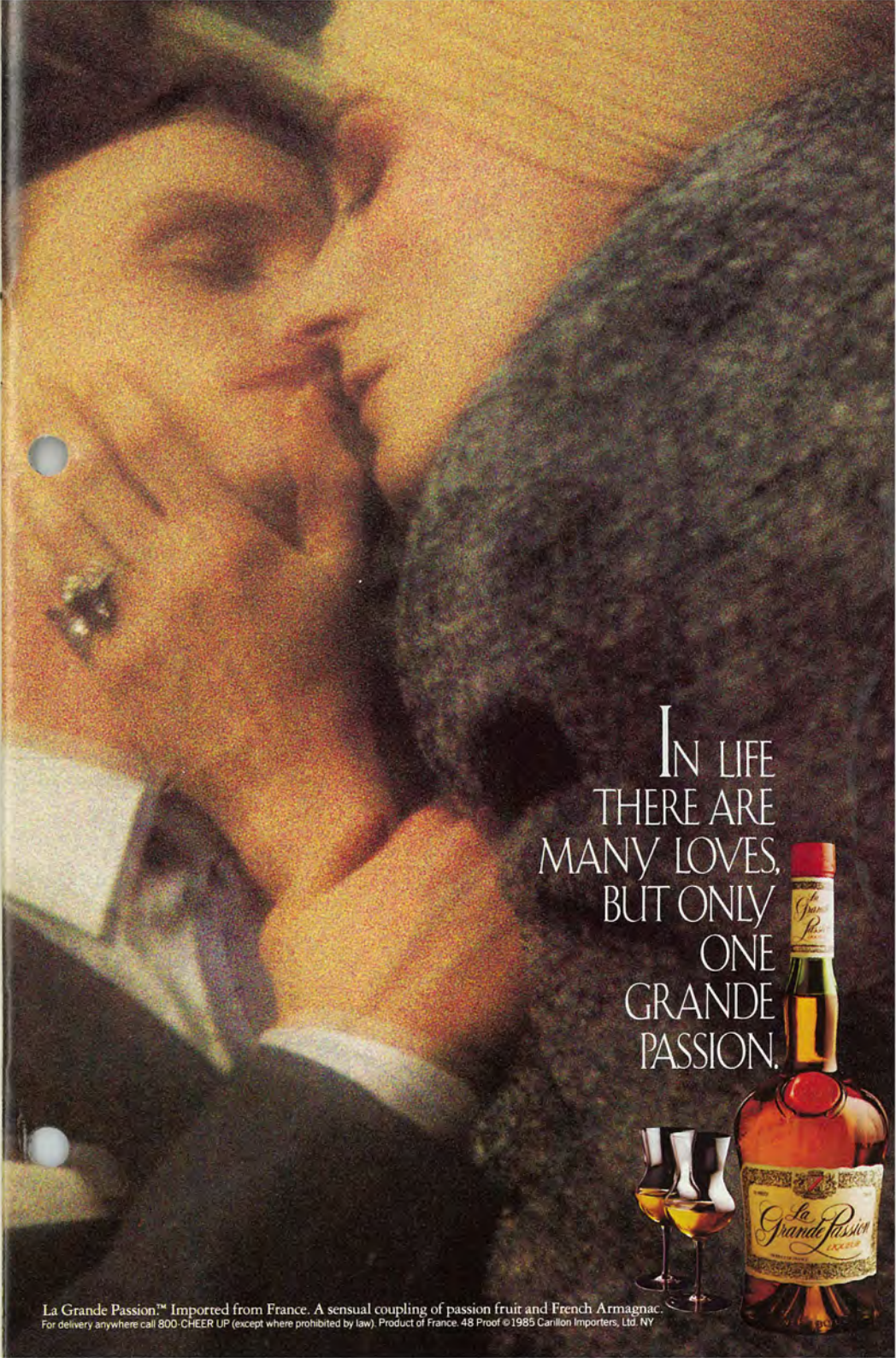
Carol, *I Remember Mama* and *Our Town*. For other resident theatres, Miss Jackson has performed roles in *Death of a Salesman*, *The Member of the Wedding*, *A Raisin in the Sun* and *The Sea Horse*.



PETER JACOBS joins the company this year to play Scrooge's nephew in *A Christmas Carol*. Last season, after completing the Advanced Training Program at A.C.T. where he performed such roles as Shylock in *Merchant of Venice*, Bottom in *A Midsummer Night's Dream* and Iago in *Othello*, Mr. Jacobs acted with the Berkeley Shakespeare Company. He has appeared in four San Diego Rep productions of *A Christmas Carol* playing Scrooge, Dickens and Fezziwig, among other roles. He also appeared as James Leeds in *Children of a Lesser God* at San Diego Rep.



DAKIN MATTHEWS came to A.C.T. in 1981. He is an actor, director, playwright, translator, dramaturge and full Professor of English at California State University, Hayward. A founding member of John Houseman's Acting Company and a teacher in the Juilliard Drama Division, Mr. Matthews has also served as Artistic Director of the California Actors Theatre in Los Gatos and directed A.C.T.'s Conservatory Summer Training Congress in 1982. He has performed roles in sixteen A.C.T. productions, including Uncle Chris in *I Remember Mama*, George Bernard Shaw in

A close-up, intimate photograph of a man and a woman embracing. The man is on the left, wearing a dark suit jacket and a white shirt with a dark tie. The woman is on the right, wearing a dark, textured sweater. They are both looking down, and the lighting is warm and soft, creating a romantic atmosphere.

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Dear Liar, Sigmund Freud in the P.I.P. production of *Melanie in August*, Niles Harris in *Angels Fall*, Hugh in *Translations*, Scrooge in *A Christmas Carol*, and the title role in *Uncle Vanya*. In other theatres, he has performed Pat in *The Hostage* and Sir Peter in *The School for Scandal* with The Acting Company; Bottom in *A Midsummer Night's Dream* and Fluellen in *Henry V* for San Diego's Old Globe; Azdak in *Caucasian Chalk Circle* and Finian in *Finian's Rainbow* for P.C.P.A.; Brutus in *Julius Caesar* and the title roles in *King John* and *Richard III* for the Berkeley Shakespeare Festival; Falstaff in *Henry IV, part 1* for both the Marin and the California Shakespeare Festivals; Dr. Watson in *Sherlock's Last Case* for Los Angeles Actors' Theatre; Henry Britt and Martin Blinder in *Execution of Justice* at Berkeley Rep and George in *Who's Afraid of Virginia Woolfe* and the title role in *Enrico IV* for the California Actors Theatre. Mr. Matthews appeared as a guest star on *Remington Steele* last season, performed in the Los Angeles Olympic Arts Festival and is currently Artistic Director of the Berkeley Shakespeare Festival.



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 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.



FRANK OTTIWELL has taught the Alexander Technique at A.C.T. since the company's beginning in Pittsburgh in 1965. He studied at the Canadian Art Theatre in Montreal, his hometown, and at the Vera Soloviova Studio of Acting in New York, before training to teach at the American Center for the Alexander Technique in New York City. He has appeared in fourteen productions while at A.C.T., including *The Three Sisters* which played on Broadway in 1969, *The Matchmaker* and *Desire Under the Elms* on tour in the Soviet Union, *A Christmas Carol* and last season's *Macbeth*. For television, Mr. Ottiwell has performed in the A.C.T. productions of *Cyrano de Bergerac*, *A Christmas Carol* and *Glory! Hallelujah!*



ELIZABETH PADILLA joins the company this season following two years of study in A.C.T.'s Advanced Training Program. In 1984, she left *Beach Blanket Babylon Goes to the Stars*, where she played Snow White for five years, in order to complete her training at A.C.T. While a student, she performed leading roles in *Heartbreak House*, *The Winter's Tale*, *Dinner at Eight* and *Artichoke*. In addition to commercial film

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and television work, Miss Padilla, a Cupertino native, has appeared with the San Jose Civic Light Opera in *Oliver* under the direction of Michael Lee, and in Theodore Bikel's production of *Fiddler on the Roof*.



WILLIAM PATERSON is now in his 19th season with A.C.T., having joined the company in 1967 to play James Tyrone in *Long Day's Journey into Night*. A graduate of Brown University, Mr. Paterson served in the army for four years before starting his professional acting career in a summer stock company. He appeared for at least part of every season for twenty years at the Cleveland Play House, taking time out for live television, films and four national tours with his own one-man shows which he has performed in 32 states of the Union and at the U.S. Embassy in London. His major roles for A.C.T. include *You Can't Take It With You*, *Jumpers*, *The Matchmaker* (U.S.S.R. tour), *The Circle*, *All the Way Home* (Japan tour), *Buried Child*, *Happy Landings*, *The Gin Game*, *Dial "M" For Murder* and *Painting Churches*. He presently serves as a member of the San Francisco Arts Commission.



MARCIA PIZZO joins the company as a journeyman this year. While a student in A.C.T.'s Advanced Training Program, she appeared in workshop productions as

Hermione in *The Winter's Tale*, Arkadina in *The Seagull* and Catherine in *A View From the Bridge*. She has performed in a staged reading of *Caroline* at the Berkeley Repertory Theatre, in productions of *The Three Sisters*, *The Comedy of Errors* and the world premiere of *Family Matters* at U.C.L.A., where she graduated with a B.A. in Theatre, and in several productions at the College of Marin. Miss Pizzo has also performed on television in episodes of *Falcon Crest* and *Knight Rider* and in *Up and Coming* on PBS.



JOAN STUART-MORRIS joins the A.C.T. company this year following seven seasons at
continued on p. D

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It isn't easy getting Bushmills for Christmas. Not many people have ever heard of it. So you'd better drop a few obvious hints well before the night before.

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Last month, as an insert to our program, I included the following "Letter to Our Friends." Since many of you suggested making a "letter" a regular feature of the program, in future months I'll be using this space to provide you with additional accurate and timely information on developments within our company. Thanks for your interest!

W.B.



Welcome to A.C.T.'s 20th year in San Francisco!

Because you care about A.C.T., I'd like to take this opportunity to share up-to-date news of our progress with you, our loyal patrons and supporters.

This season, in order to face squarely our fiscal challenge, without sacrificing the superior quality of our stage production, we have initiated a series of economic measures that reflect our determination to reduce - and eventually eliminate - our deficit. Our company is not alone. Almost every performing arts organization in the nation is faced with the task of reining in a runaway deficit.

Last season A.C.T. was able to reduce its debt by \$456,000 -- one-third of the total. This season the budget calls for a similar reduction by the end of our fiscal year. Working closely with our trustees, we have taken numerous cost-saving steps. The following are examples:

- * sharp cuts in administrative expenses
- * consolidation of space resulting in a 33% rent savings
- * an imaginative, minimal approach to stage design
- * extensive reliance on A.C.T.'s legendary costume stock
- * production of two royalty-free plays from the public domain
- * a one-year freeze on all salaries

I have always believed that an artist creates with that which is given. He uses the resources available. True creativity consists of making magic with whatever we have on hand. Our entire company is determined and confident that we will ride the wave into financial stability without losing one drop of artistic excellence on the way.

During these past months, the overwhelming enthusiasm of your letters and phone calls and the steadfast expression of your continued support have been an inspiration. Thank you for your unswerving belief in us. We shall serve you well.

Sincerely,

William Ball

THE AMERICAN CONSERVATORY THEATRE

presents

A CHRISTMAS CAROL

(1843)

A Ghost Story of Christmas

by Charles Dickens

Adapted by Dennis Powers and Laird Williamson

The Caroler
Ebenezer Scrooge

Teo Ernst
Dakin Matthews
(Dec. 1, 4*, 4, 8*, 8, 10, 11*, 11, 12, 13 14, 15, 17,
18*, 18, 19, 20, 21*, 22*, 22, 23, 24*, 24, 26*)
William Paterson
(Dec. 2, 7*, 14*, 15*, 19*, 21)

Charles Dickens and
The Ghost of Christmas Present
Bob Cratchit
The Charitable Gentlemen

Mark Murphey
Henry Woronicz
Wendell J. Grayson
Kenn Watt

Fred
A Woman in the Street
Beggar Girls

Peter Jacobs
Linda Aldrich
Maurya Murphey
Justine Turner

The Woodcarrier
Marley's Ghost
The Ghost of Christmas Past
His Family

Ivey Baker
Henry Woronicz
Frank Ottiwell
Susan D. Anderson, Tracy Benson,
Andrew Matthews
Johan Ash, Scott Beattie,
Jonathan Maguire, Montano Sokolow,
Jason Tsipstis

Little Fan

Ellen Herbert

Boy Scrooge

Teo Ernst

Belle Cousins

Michelle Casey

Young Scrooge

Scot Bishop

Fezziwig

Drew Eshelman

Dick Wilkins

Kenn Watt

Mrs. Fezziwig

Johanna Jackson

The Fezziwig Guests

Linda Aldrich, Ivey Baker
Kate Brickley, Nike Doukas,
Karen D'Souza, Wendell J. Grayson,
Peter Jacobs

<i>A Toy Dancer</i>	Ellen Herbert
<i>A Toy Clown</i>	Jason Tsipsis
<i>Mrs. Cratchit</i>	Elizabeth Padilla
<i>Peter Cratchit</i>	Montano Sokolow
<i>Belinda Cratchit</i>	Justine Turner
<i>Ned Cratchit</i>	Scott Beattie
<i>Sally Cratchit</i>	Maurya Murphey
<i>Martha Cratchit</i>	Karen D'Souza
<i>Tiny Tim Cratchit</i>	Michael Byrnes
<i>Mary</i>	Linda Aldrich
<i>Jack</i>	Frank Ottiwell
<i>Ted</i>	Kenn Watt
<i>Topper</i>	Wendell J. Grayson
<i>Beth</i>	Nike Doukas
<i>Meg</i>	Kate Brickley
<i>The Miner</i>	Scot Bishop
<i>His Family</i>	Susan D. Anderson, Joseph Bird, Jonathan Maguire
<i>The Seaman</i>	Drew Eshelman
<i>Cabin Boy</i>	Johan Ash
<i>Want</i>	Tracy Benson
<i>Ignorance</i>	Andrew Matthews
<i>The Ghost of Christmas Future</i>	Ivey Baker
<i>Businessmen</i>	Scot Bishop, Drew Eshelman, Wendell J. Grayson, Frank Ottiwell
<i>Mrs. Filcher</i>	Nike Doukas
<i>Mrs. Dilbar</i>	Kate Brickley
<i>Undertaker's Boy</i>	Jonathan Maguire
<i>Old Joe</i>	Joseph Bird
<i>Boy in the Street</i>	Teo Ernst

Directed by Laird Williamson

<i>Associate Director</i>	Eugene Barcone
<i>Scenery by</i>	Robert Blackman
<i>Costumes by</i>	Robert Morgan
<i>Lighting Recreated by</i>	Richard Devin
<i>Music by</i>	Lee Hoiby
<i>Fezziwig Dances by</i>	Angene Feves

A Christmas Carol will be performed without intermission.

The children performing in *A Christmas Carol* are students in A.C.T.'s Young Conservatory program.

*matinee performance

UNDERSTUDIES

Dickens, Christmas Present, Charitable Gentlemen, Seaman-Lawrence Hecht; *Bob Cratchit*-Mark Murphey; *Businessmen*-Peter Jacobs; *Dick Wilkins, Fezziwig*-Wendell J. Grayson; *Young Scrooge, Jacob Marley*-Kenn Watt; *Woman in Street, Fezziwig Guest, Mary, Belle-Janice Hutchins; Belinda, Sally, Beggar Girl, Want, Daughter of Christmas Past-Sarah Van Boven; Christmas Past-Joseph Bird; Wife of Christmas Past-Lisa Schilling; Martha, Fezziwig Guest-Julia Mates; Tiny Tim, Cabin Boy-Quincy Loo; Son of Christmas Past, Toy Clown, Ignorance, Ned-Johan Ash; Peter, Undertaker's Boy, Miner's Boy-Brian Rawson; Little Fan, Toy Dancer-Danielle Bourhis; Mrs. Fezziwig- Marrian Walters; Fezziwig Guest, Beth, Mrs. Filcher, Mrs. Dilbar, Meg-Marcia Pizzo; Mrs. Cratchit- Linda Aldrich; Old Joe, Miner's Grandfather- Frank Ottiwell*

SCROOGE SPEAKS

An Interview with William Paterson



"A Christmas Carol" past: William Paterson and Deborah May.



Chris Abbe reminds William Paterson of the boy he once was.

Among his many other credits, William Paterson created the role of Dickens' immortal miser Ebenezer Scrooge for the American Conservatory Theatre's first production of *A Christmas Carol*. The adaptation is now being performed for its tenth consecutive year and we at A.C.T. feel there is no more appropriate way of honoring the anniversary than by engaging Mr. Paterson in a look back over his association with *A Christmas Carol* and A.C.T.

A.C.T.: You've been a member of the company since 1968 when you came here to play the role of James Tyrone in *Long Day's Journey Into Night*. What has it meant to you to be affiliated with one theatre for so long?

WILLIAM PATERSON: It's like having a home. It means being part of a community and that's always been very important to me. You know, before I came to A.C.T. I was with the Cleveland Play House for about this long. I'm a person that tends to

settle. When I joined A.C.T. it was supposed to be for only one year, but Bill Ball offered me a second season and I took it even though Cleveland wanted me back, too. I enjoy living in a cosmopolitan environment and I've been able to put down roots here. For example, my wife and I started as political volunteers working for Dianne Feinstein. Later she appointed me to the city's Arts Commission, where I've now served for five years. I've enjoyed establishing connections to my community.

A.C.T.: Are you ever recognized around town?

W.P.: I was at a tea dance recently at the Mark Hopkins when a woman came up to me and said, "You know, we all feel that we know you. It's like meeting a member of the family." Well, that's exactly how it feels to me, too. And whether such a meeting occurs at an event, on the street or in a supermarket, it means a great deal to me to belong. I stay because I've always

been happy in San Francisco and because I feel that I've been accepted here.

A.C.T.: Have you ever considered leaving?

W.P.: Yes, once. In 1969 after we toured *The Three Sisters* to Chicago and New York. The A.C.T. season wasn't expected to start for several months and there I was in New York. But I hated the thought of having constantly to look for a job, so I came back to San Francisco and haven't ever seriously considered leaving again.

A.C.T.: What's been your favorite show here?

W.P.: There have been two, *Jumpers*, by Tom Stoppard and *You Can't Take It With You* by Kaufman and Hart. In *Jumpers* there is such an interesting use of language. I played an incompetent philosophy teacher who had to defend himself. Such outrageous language! It was a challenge. There's nobody like Stoppard in that respect.

In *You Can't Take It With You* I presided

over a very kooky family. It was so much fun playing an eccentric and it was a joy working with Mary Wicks, Marsha Mason, Debbie May and Marc Singer.

A.C.T.: How has A.C.T. influenced you artistically?

W.P.: Firstly, working with Bill has been extremely satisfying. His philosophy of "positation" has definitely rubbed off on me. Also, being near the Conservatory has helped me grow. I attended classes in the beginning, you know. I had never done an improvisation before coming here, but pretty soon I got the hang of it. Anything that makes an actor think more about what he's doing is going to make him a better actor.

A.C.T.: What about *A Christmas Carol*? How has Scrooge changed for you over the years?

W.P.: Playing the role renews me each year, just as Scrooge is renewed. I like to think that my interpretation has gotten deeper over time, but that's really for the audience to judge.



Marsha Mason, William Paterson and Mary Wilkes in "You Can't Take It With You."



In "Jumpers," Paterson played opposite Hope Alexander-Willis.

continued from p. 31

the Oregon Shakespearean Festival in Ashland, Oregon. San Francisco audiences may recognize her as Katharina in the OSF production of *The Taming of the Shrew* which toured California in 1984. While in Ashland, she performed leading roles in *Man and Superman*, *Dracula*, *A Midsummer Night's Dream* and *Crimes of the Heart* and earned Drama Logue Awards for her portrayals of Beatrice in *Much Ado About Nothing* and Maggie in *Cat on a Hot Tin Roof*.



MARRIAN WALTERS, a native of Montana, returns for her 11th season. A veteran of more than six hundred productions, she was seen most recently in last season's *Painting Churches*. She made her Broadway debut with Donald Cook in *Made in Heaven* and appeared on Broadway with Robert Preston in *The Tender Trap*. San Francisco audiences will remember her in *Under the Yum Yum Tree* at the On Broadway Theatre and *Private Lives* at the Little Fox Theatre. Miss Walters received two of Chicago's Joseph Jefferson Awards as best actress in *The Hot I Baltimore* and *Bus Stop*. The following year she joined A.C.T. where she has appeared in thirty-three productions, including *The Matchmaker* (U.S.S.R. tour), *The Circle*, *Hay Fever* and *Buried Child*. With her husband, director Michael Ferrall, and daughter, Gina, she designs and manufactures luxurious terry cloth robes for exclusive hotels nationwide, as well as for their shop, Josef Robe, Ltd., on Pier 39.

KENN WATT returns to A.C.T. as a journeyman following his debut last year as Mark Dolson in *Mass Appeal*. A New Jersey native and graduate of Tufts University, Mr. Watt is currently completing his M.F.A. as a third year student in the Advanced Training Program. This season, in addition to associate directing the premiere of *Opéra Comique*, he will appear in *A Christmas Carol* and as Judas in *Passion*



Cycle, as well as teaching and directing in the Conservatory. Before coming to San Francisco, Mr. Watt acted and directed in various Boston theatres, including the Boston Shakespeare Company under its founder, William Cain. While a student, he appeared as Liliom in *Liliom*, Mark in *The Shadow Box*, Bassanio in *The Merchant of Venice*, Hector Hushabye in *Heartbreak House* and Masha in *The Cherry Orchard*.



HENRY WORONICZ joins A.C.T. for his second season after appearing last year in *Our Town*, *Macbeth* and *A Christmas Carol*. Most recently, he performed at the Berkeley Repertory Theatre in *The Playboy of the Western World*. Before coming to A.C.T., Mr. Woronicz spent a year at the Oregon Shakespearean Festival playing the title role in *Henry VIII* and Autolycus in *The Winter's Tale*. He spent six years acting and directing at the Boston Shakespeare Company, where his credits include title roles in *Hamlet*, *Richard III* and *Romeo and Juliet*, Petruchio in *The Taming of the Shrew*, Benedick in *Much Ado About Nothing* and roles in more than thirty-five other productions. In his final year at the Boston Shakespeare Company, he appeared, under the direction of Peter Sellars, in *Pericles*, a three person *Macbeth* and played Elif to Linda Hunt's *Mother Courage*. Other credits include *Henry V* at the Utah Shakespeare Festival and Julian in



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Toys in the Attic and *Leo in Design for Living* for the Tufts University Arena Theatre. He directed the Boston premieres of Athol Fugard's *A Lesson From Aloes* and *The Island*. Active in A.C.T.'s Conservatory, Mr. Woronicz staged a studio production of *Lydie Breeze* last season and will direct *Sea Marks* at the Oregon Shakespearean Festival in 1986.



DANIEL ZIPPI appeared with A.C.T. in the 1975-76 season, participating in the bicentennial tour of the Soviet Union and the PBS taping of *The Taming of the Shrew*. Since then, he has appeared on Broadway, with various regional theatres and on television. Mr. Zippi, also known as Les Toulouse, has been seen about town in Los Angeles singing and playing guitar with the modern folk ensemble, Neutral Spirits.

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 the 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

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what you have come to expect.
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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 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.

LAIRD WILLIAMSON (Director and Co-adapter) directed A.C.T.'s production of *The Matchmaker* which toured the U.S.S.R. in 1976. His A.C.T. mainstage directing credits include *An Evening with Tennessee Williams*, *A Month in the Country*, *The Visit* and *Pantagloize*. He also directed *The Healers* and *Animals Are Passing From Our Lives* for the Plays-in-Progress program. Mr. Williamson has directed and performed extensively at the Oregon Shakespearean Festival and at the P.C.P.A. Theaterfest where he played the title role in Pirandello's *Enrico IV* and created the role of Pontius Pilate in the world premiere of Robert Patrick's *Judas*. He directed *The Taming of the Shrew* for San Diego's Old Globe Theatre and staged *Don Pasquale* and *The Portuguese Inn* for Western Opera. With composer Larry Delinger, Mr. Williamson created the musical *The Journey*. He has been a guest director at the Brooklyn Academy of Music Theatre Company and in recent seasons has directed *Wings* and *Pericles* for the Denver Center Theatre Company. This season, Mr. Williamson will direct *Christmas Miracles*, which he co-authored, at the Denver Center.

DENNIS POWERS (Co-adapter) and director Laird Williamson wrote their dramatization of *A Christmas Carol* in 1976. This year marks its tenth annual presentation at A.C.T. Their latest collaboration, *Christmas Miracles*, is currently having its world premiere engagement at Denver Center Theatre Company under Mr. Williamson's direction. Mr. Powers was on the A.C.T. staff for thirteen years, serving successively as press representative, dramaturge and artists and repertory director. In addition, he collaborated on new English versions of *The Cherry Orchard* (with William Ball) and *The Bourgeois Gentleman* (with Charles Hallahan) and adapted *Cyrano de Bergerac* for Mr. Ball's 1972 production. Both *Cyrano* and *A Christmas Carol* were later presented on television. Mr. Powers was also

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producer for A.C.T. of the 1984 P.B.S. documentary on the company's acting school, A.C.T.—*The Training of an Actor*. His dramatization of *Dracula* has been produced by twenty-seven theatres and schools since its Pacific Conservatory of the Performing Arts premiere in 1975 and his articles and reviews have appeared in the New York Times, Los Angeles Times, Saturday Review, American Arts, Arts Review and Performing Arts.

DESIGNERS

ROBERT BLACKMAN (Scenery), who holds an M.F.A. from the Yale School of Drama, spends his summers designing and teaching at the Pacific Conservatory of the Performing Arts in Santa Maria. During his eleven seasons at A.C.T., Mr. Blackman's designs have included scenery for over thirty productions, including *A Christmas Carol*, *The Circle*, *Cyrano de Bergerac*, *Private Lives*, *Jumpers*, *King Richard III*, *Equus*, *The Cherry Orchard*, *You Can't Take It With You*, *The Merry Wives of Windsor*, *Desire Under the Elms*, and costumes for *A Month in the Country*, *Heartbreak House*, *The Visit*, *Hotel Paradiso*, *A Doll's House*, *You Can't Take It With You*, *The Miser*, *The Threepenny Opera*, *Peer Gynt* and *Mourning Becomes Electra*. Mr. Blackman also has designed for Broadway, the Ahmanson, Mark Taper Forum, Old Globe and Alley theatres and for the Denver Center Theatre Company.

RICHARD DEVIN (Lighting) has worked on nine productions during five seasons at A.C.T., including *Ah, Wilderness!* and *All The Way Home*, which toured Japan in 1978. His most recent production was *The Little Foxes* in 1980 and he also worked on William Ball's productions of *The Bourgeois Gentleman* and *The Winter's Tale*; *The Master Builder* with Allen Fletcher and *A Month in the Country* with Laird Williamson. He has designed lighting for theatres around the country, including the Seattle Rep, Trinity Square Rep, Alley and Virginia Museum theatres, A Contemporary Theatre and the Intiman in Seattle, the Oregon Contemporary Theatre and the Williamstown Theatre Festival, where for seven years he was general manager and the resident designer of more than 40 productions. Mr. Devin is professor of design at the University of Washington School of Drama.

ROBERT MORGAN (Costumes) worked on more than twenty productions during nine consecutive seasons with A.C.T., including *Tiny Alice*, *Travesties*, *Man and Superman* and *Equus*. In addition to his work at the Old Globe Theatre in San Diego, where he is currently Associate Artist and in his tenth season, Mr. Morgan has designed costumes for the Ahmanson Theatre in Los Angeles, the Guthrie, Seattle Rep and McCarter theatres and the Studio Arena Theatre in Buffalo. In the last year, his work has been seen on Broadway in *Loves of Anatol* and *I'm Not Rappaport*. Mr. Morgan resides in Vermont's North East Kingdom with his wife Wendy, an attorney.

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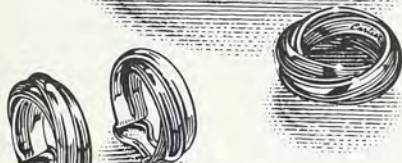
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Shanti Reinhardt
Stephen Rockwell
Katherine Stanford

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Edward Hastings
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Emilya Cachapero, *Conservatory Administrator*
John Hartnett, *Financial Aid Director*
Rebecca Merrill, *Conservatory Assistant*

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Beverly Duncan, *Tap*
Rick Echols, *Make-Up*
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Rose Glickman, *Humanities*
Edward Hastings, *Acting*
Lawrence Hecht, *Acting*
Nancy Houfek, *Voice*
Janice Hutchins, *Acting*
John Johnson, *Musical Theatre*
Joyce Livengood, *Script Reading*
John Loschmann, *Ballet*

Dakin Matthews, *Text*
Frank Ottiwell, *Alexander*
Doug Russell, *Humanities*
Deborah Sussel, *Scansion*
Carol Tetén, *Period Dance*
Bernard Vash, *Speech*

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Jeannie Davidson, *Costumes*
Richard Devin, *Lighting*
Derek Duarte, *Lighting*
Jesse Hollis, *Scenery*
Fritha Knudsen, *Costumes*
Katharine E. Kraft, *Costumes*
Christopher Moore, *Sound*
Oliver C. Olsen, *Stylist*

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Eugene Barcone, *Stage Manager*
Duncan W. Graham, *Assistant Stage Manager*
Alice Elliott Smith, *Assistant Stage Manager*

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Sonia Tchakedjian, *Head Seamstress*
Fred Mlejnek, *Head Tailor*
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Walter Watson, *Cutter/Draper*
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Chris Carpenter, *Accessories*
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Thea Heinz, *Assistant Supervisor*

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Daniel Michalske, *Master Electrician*
David Bluford, *Property Master*
Chris Delucchi, *Sound*
John Chapot, *Flyman*
James Kershaw, *Stage Doorman*
June Bergstrom, *Stage Door*

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Kate Brickley
Cynthia McCain
Sarah Norris
Deborah Sussel
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Curtis Carr, Jr., *Security*
Robert A. Davis, *Security*

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Joshua Adams	Michael Ryan
Tina Adams	Beverly Saba
Elizabeth Deutch	Jane Smith
Vida Edwards	Samual Stewart
Alison Gould	Rick Tate
Nancy Hodges	
Kimberly La Marque	

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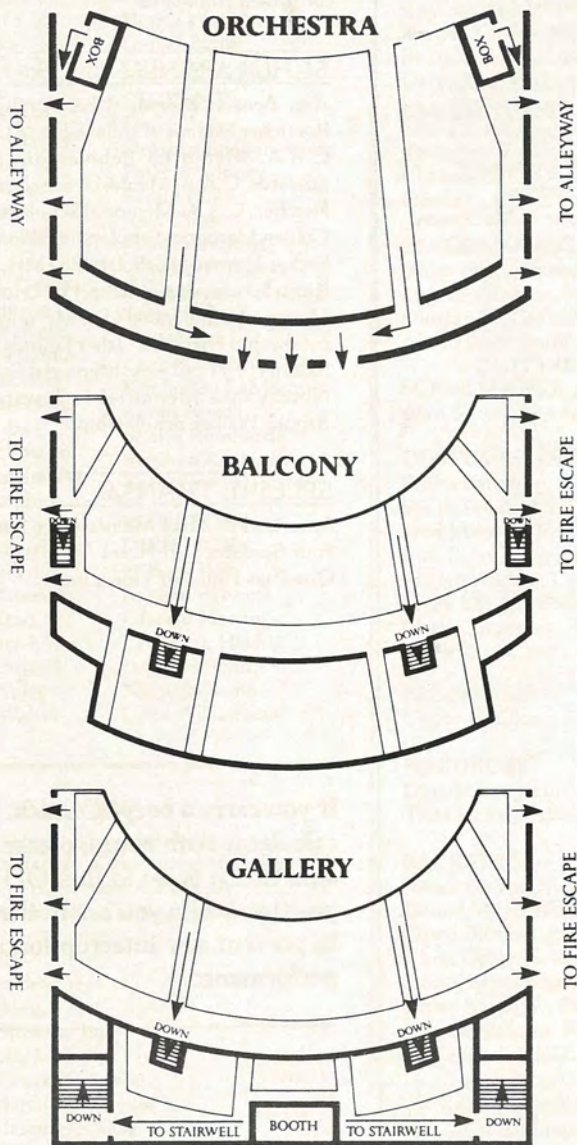
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