CONTENTS

A Christmas Carol ................. page 5
All The Way Home ................ page 6
Julius Caesar Cast List ............ page 10
The Master Builder Cast List .... page 13
The Circle Cast List .............. page 17
A.C.T. at the Icehouse ............ page 19
Pulitzer Prize - Winning Plays at A.C.T. .... page 22
A.C.T.'s Performance Schedule ... page 28
Who's Who ......................... page 32
The Acting Company .............. page 33
The Designers ..................... page 46
The California Association for A.C.T. ... page 50
A.C.T. Contributors ............... page 52
Thomas "Moose" Edwards .......... page 54
A.C.T. Company .................. page 62
THE NEW 510.
BEST ALL-AROUND DATSUN YET.

BIGGER THAN THE SMALL CARS. SMALLER THAN THE BIG CARS. The 510 Hatchback, Datsun ingenuity at its best... Big where you need it, In leg room, hip room, family room, cargo room. And an abundance of big car comforts (even side-window defoggers) at no extra cost. Yet the new 510 Hatchback is small where it counts. The styling is sporty and compact. MacPherson strut front suspension for nimble handling. A 5-speed stick for agile performance. And yes, it's all yours at a Datsun price. See the whole series of perfectly new 510s: Wagon, 2- and 4-Door Sedans and a Hatchback that got 35 mpg highway, 25 mpg city. It's Datsun, driven to its all-around best.

CONTENTS

A Christmas Carol ................ page 5
All The Way Home ................ page 6
Julius Caesar Cast List .......... page 10
The Master Builder Cast List .... page 13
The Circle Cast List .............. page 17
A.C.T. at The Icehouse .......... page 19
Pulitzer Prize - Winning Plays at A.C.T. page 22
A.C.T.'s Performance Schedule .... page 28
Who's Who ........................ page 32
The Acting Company .............. page 33
The Designers .................... page 46
The California Association for A.C.T. page 50
A.C.T. Contributors .............. page 52
Thomas "Moose" Edwards .......... page 54
A.C.T. Company ................ page 62

Pavlova, the fragrance
First created by Nadine Payot to honor the great Russian ballerina. Rich in floral tones. Warmly dramatic. And as romantic as flowers tossed across footlights...for you.

arts & leisure publications

Ronald Hagen
Publisher
Terry Guyer
Art Director
Ken Brown
Moe Ghoze
James Lamy

W. R. Wallace
Marketing Director
Linda Llampard
Karyn McNicol
Account Executives

New York Representative:
James Lamy
248 East 40th Street, Suite 3B
New York, NY 10016
(212) 917-9388

Los Angeles Representative:
110 West
13261 Ventura Blvd., Suite 10
Studio City, CA 91604
(213) 995-5188

Graphic Productions by Typograftix

'A CHRISTMAS CAROL': SENTIMENTAL TO A FAULT AND SENTIMENTAL TO A TRIUMPH

There is a famous story that soon after Charles Dickens' death in 1870, a simple London girl was heard to say, "Dickens dead? Then will Father Christmas die too?" For by that time A Christmas Carol had already become the recognized modern classic of the holiday season, and Dickens was revered as a literary Father Christmas to millions of children.

Interrupting work on Martin Chuzzlewit, another of his major works along with David Copperfield, The Pickwick Papers and Oliver Twist, among others, Dickens turned out the complete Carol during two weeks in 1843. This feverish speed was clearly matched by inspiration, for the little book is one of the most cohesive and sustained efforts in the Dickensian canon.

The original edition of 6,000 sold out its first day. It was an instant success sparking tremendous demand not only for new editions but new stories as well. "Have you read it? People stopped each other on the street. "Yes, God bless him, I have." Here in a few pages are all the faults and most of the fabulous riches of the Dickens milieu. Sentimental to a fault, it is also sentimental to a triumph. And it is obviously written in a heart's blood. Dickens himself loved this story as much as the vast audience which has kept it continuously in print and made of its reading a holiday ritual.

In her introduction to a facsimile edition of A Christmas Carol in 1967, Monica Dickens, the writer's granddaughter, wrote: "It even changed the world's attitude to Christmas. The vague angelic command of Goodwill To All Man became a practical earthly possibility. The once purely religious festival became a universal jamboree of giving and getting. Even the language of the English-speaking world bears witness every year to the greatest little book in the world. When we say "Merry Christmas!" we are merely quoting Charles Dickens."

HOLIDAY GREETINGS FROM A.C.T.
Special Activities & Events

An Elegant Celebration of Christmas Continuing now through Dec.
This second annual benefit for A.C.T. at the Icehouse features elaborate designer-created Christmas trees and table settings by famous hosts and hostesses. [See page 19 for details.]

More Songs We Want To Sing
Wednesday, Dec. 14, Geary Theatre
Deborah May and James R. Winker present a new musical program modeled on their successful Songs We Want To Sing for contributing members of the California Association for A.C.T. [See page 26.]
'A CHRISTMAS CAROL':
SENTIMENTAL TO A FAULT AND
SENTIMENTAL TO A TRIUMPH

There is a famous story that soon after Charles Dickens' death in 1870, a simple London girl was heard to say, "Dickens dead? Then will Father Christmas die too?" For by that time A Christmas Carol had already become the recognized modern classic of the holiday season, and Dickens was revered as a literary Father Christmas to millions of children.

Interrupting work on Martin Chuzzlewit, another of his major works, along with David Copperfield, The Pickwick Papers and Oliver Twist, among others, Dickens turned out the complete Carol during two weeks in 1843. This feverish speed was clearly matched by inspiration, for the little book is one of the most cohesive and sustained efforts in the Dickensian canon.

The original edition of 6,000 sold out its first day. It was an instant success sparking tremendous demand not only for new editions but new stories as well. "Have you read it?" People stopped each other on the street. "Yes, God bless him, I have."

Here in a few pages are all the faults and most of the fabulous riches of the Dickens milieu. Sentimental to a fault, it is also sentimental to a triumph. And it is obviously written in heart's blood. Dickens himself loved this story as much as the vast audience which has kept it continuously in print and made of its reading a holiday ritual.

In her introduction to a facsimile edition of A Christmas Carol in 1967, Monica Dickens, the writer's granddaughter, wrote: "It even changed the world's attitude to Christmas. The vague angelic command of Goodwill To All Men became a practical earthly possibility. The once purely religious festival became a universal jamboree of giving and getting. Even the language of the English-speaking world bears witness every year to the greatest little book in the world!" When we say 'Merry Christmas!' we are merely quoting Charles Dickens.

HOLIDAY GREETINGS FROM A.C.T.
Special Activities & Events

An Elegant Celebration of Christmas Continuing now through Dec.
This second annual benefit for A.C.T. at the Icehouse features elaborate designer-created Christmas trees and table settings by famous hosts and hostesses. (See page 19 for details.)

More Songs We Want To Sing
Wednesday, Dec. 14, Geary Theatre
Deborah May and James R. Winkler present a new musical program modeled on their successful Songs We Want To Sing for contributing members of the California Association for A.C.T. (See page 26.)

A Christmas Treat
Monday, Dec. 19, Geary Theatre
Presented by the Friends of A.C.T. in conjunction with the San Francisco Commission on the Aging, this year's holiday entertainment program for senior citizens is the sixth annual. The musical and dramatic variety show is performed by the A.C.T. acting company and students for the mature adults bused by the Muni from senior centers throughout the city.

A.C.T. actors assisting senior citizens as they entered the Geary Theatre for last year's A Christmas Treat variety show.
‘ALL THE WAY HOME’: A REVERENT HYMN TO LIFE

“Like so many authors who are touched by genius, James Agee was barely recognized by his age. Only after his death did full recognition come.” —Life

James Agee

In 1955, when James Agee died at the age of 45, his name was hardly known outside a small circle of literary friends. He had published a youthful volume of poetry, two books that didn’t sell well, a large number of film reviews which were often printed without a byline, and some magazine stories.

Those who knew his work at all probably remembered him for writing the screenplay of the African Queen. The 1951 film won an academy award for actor Humphrey Bogart; Agee’s script was also nominated, but another writer walked off with the Oscar.

For nearly 20 years Agee had been working on an autobiographical novel based on his recollections of the summer of 1915, when he was 6 years old and living in Knoxville, Tennessee. This—A Death in the Family—was published posthumously in 1957 and captured the 1958 Pulitzer Prize as best novel of the year.

Suddenly, the fame which had eluded Agee during his lifetime arrived. A Death in the Family climbed onto the best-seller charts. His movie reviews received new attention. Many of these were collected into Agee on Film, which proved to be so popular that five of his screenplay were then published as Agee on Film, Volume II. In 1941 his sensitive study of Alabama sharecroppers during the Great Depression, Let Us Now Praise Famous Men, sold only 600 copies. The book was reissued after his death and—in its second printing, enjoyed belated popularity. Magazine and book editors asked those who

had known him to analyze his work, and several Illinois retrospectives emerged. Today, Agee is regarded as being among the finest literary talents America has produced in this century.

On the surface, A Death in the Family seems an unlikely dramatic source. The novel examines the impact of a young husband and father’s fatal car accident on his immediate family. It is told mostly through the impressions and sometimes confused observations of a six-year-old boy (who is, in fact, Agee).

Its publication, however, came just at the height of television’s so-called Golden Age, in which dramatic anthology programs not only received critical praise but also did very well in the ratings. It was a time when audiences were especially conditioned to accept and appreciate serious works.

Tad Mosel, a prolific television writer whose scripts had appeared on such programs as Philco Television Playhouse, Goodyear Playhouse, Studio One, Playhouse 90, Producers Showcase and Omnibus, believed he could adapt A Death in the Family for the stage. The result was All the Way Home, which opened on Broadway in the fall of 1960.

Almost as a replay of events from Agee’s career, All the Way Home did not seem destined for immediate success. The advance sale of tickets was so slow that on opening night the actors were told the show would close in two weeks.

But critics showered praise on the sensitive and play audience realized they had experienced a profound evening of theatre. In a spontaneous and emotional way, people became passionately concerned that All the Way Home stay open.

Theatre-goers urged their friends to see the show. Cab drivers recommended it to their passengers. Hotel bellhops suggested it to tourists. Television personalities, such as Ed Sullivan, plugged it regularly on the air. Newspaper reviewers wrote follow-up articles to keep the play’s name before the public. National magazines, like Life, donated free publicity space. And, steadily, ticket sales increased.

Instead of closing, All the Way Home ran for nearly 400 performances. It earned the Drama Critics’ Circle Award for best play of the season and won the 1961 Pulitzer Prize for Drama. This was only the second time in the 55-year history of these prestigious awards that both a play and the novel on which it was based were so honored. (The other double prize went to James A. Michener in 1948 for Tales of the South Pacific and, two years later, to Richard Rodgers, Oscar Hammerstein II and Joshua Logan for the musical, South Pacific.)

Ironically, the history of All the Way Home meshed with the life of John F. Kennedy. The play was in rehearsal during the presidential campaign of 1960 and opened a few days after Kennedy defeated Richard Nix on. Kennedy’s popular wife Jacqueline helped boost business when she was photographed leaving the theatre after a performance and was quoted as urging everyone to attend. The film version was expected to be one of the major motion pictures of 1963. Produced by David Susskind for Paramount, it starred Jean Simmons, Robert Preston and Lilian Gish. Unfortunately, the movie was released in early November and, on November 22, 1963, President Kennedy was assassinated in Dallas. The filmed story of a young widow trying to comprehend the senseless death of her husband and explain it to their child, was too close to reality for audiences to watch. It was quietly withdrawn from distribution.

Despite its focus on death, All the Way Home is neither gloomy nor depressing. It is, rather, a reverent hymn to life. Agee’s motifs, which Mosel has faithfully retained, express optimism, gentle humor and unflinching honesty in human relationships which give definition to the most deep meaning of the word ‘family.’

Tad Mosel

“Mosel has achieved what Agee would have approved,” reviewer Howard Taubman observed in 1961. “He has kept the story unvarnished and the people true. All the Way Home fills its simple story of good, wholesome children with a quiet compassion that one will remember long after some of the theatre’s flashier sensations.”

—Margaret Opalda
“ALL THE WAY HOME”: A REVERENT HYMN TO LIFE

“Like so many authors who are touched by genius, James Agee was barely recognized by his age. Only after his death did full recognition come.” —Life

James Agee

In 1955, when James Agee died at the age of 45, his name was hardly known outside a small circle of literary friends. He had published a youthful volume of poetry, two books that didn’t sell well, a large number of film reviews which were often printed without byline, and some magazine stories. Those who knew his work at all probably remembered him for writing the screenplay of The African Queen. The 1951 film won an academy award for actor Humphrey Bogart; Agee’s script was also nominated, but another writer walked off with the Oscar.

For nearly 20 years Agee had been working on an autobiographical novel based on his recollections of the summer of 1915, when he was 6 years old and living in Knoxville, Tennessee. This—A Death in the Family—was published posthumously in 1957 and captured the 1958 Pulitzer Prize as best novel of the year. Suddenly, the fame which had eluded Agee during his lifetime arrived. A Death in the Family climbed onto the best-seller charts. His movie reviews received new attention. Many of these were collected into Agee on Film, which proved to be so popular that five of his screenplays were then published as Agee on Film, Volume II. In 1941 his sensitive study of Alabama sharecroppers during the Great Depression, Let Us Now Praise Famous Men, had sold only 600 copies. The book was reissued after his death and, in its second printing, enjoyed belated popularity. Magazine and book editors asked those who had known him to analyse his work, and several illuminating retrospectives emerged. Today, Agee is regarded as being among the finest literary talents America has produced in this century.

On the surface, A Death in the Family seems an unlikely dramatic source. The novel examines the impact of a young husband and father’s fatal car accident on his immediate family. It is told mostly through the impressions and sometimes confused observations of a six-year-old boy (who is, in fact, Agee).

Its publication, however, came just at the height of television’s so-called Golden Age, in which dramatic anthology programs not only received critical praise but also did very well in the ratings. It was a time when audiences were especially conditioned to accept and appreciate serious works.

Tad Mosel, a prolific television writer whose scripts had appeared on such programs as Philco Television Playhouse, Goodyear Playhouse, Studio One, Playhouse 90, Producers Showcase and Omnibus, believed he could adapt A Death in the Family for the stage. The result was All the Way Home, which opened on Broadway in the fall of 1960. Almost as a replay of events from Agee’s career, All the Way Home did not seem destined for immediate success. The advance sale of tickets was so slow that on opening night the actors were told the show would close in two weeks.

But critics showered praise on the sensitive play and audience reaction realzed they had experienced a profound evening of theatre. In a spontaneous and emotional way, people became passionately concerned that All the Way Home stay open.

Theatre-goers urged their friends to see the show. Cab drivers recommended it to their passengers. Hotel bellhops suggested it to tourists. Television personalities, such as Ed Sullivan, plugged it regularly on the air. Newspaper reviewers wrote follow-up articles to keep the play’s name before the public. National magazines, like Life, donated free publicity space. And, steadily, ticket sales increased.

Instead of closing, All the Way Home ran for nearly 400 performances. It earned the Drama Critics Circle Award for best play of the season and won the 1961 Pulitzer Prize for Drama. This was only the second time in the 55-year history of these prestigious awards that both a play and the novel on which it was based were so honored. (The other double prize went to James A. Michener in 1948 for Tales of the South Pacific and, two years later, to Richard Rodgers, Oscar Hammerstein II and Joshua Logan for the musical, South Pacific.)

Ironically, the history of All the Way Home meshed with the life of John F. Kennedy. The play was in rehearsal during the presidential campaign of 1960 and opened a few days after Kennedy defeated Richard Nixon. Kennedy’s popular wife Jacqueline helped boost business when she was photographed leaving the theatre after a performance and was quoted as urging everyone to attend.

The film version was expected to be one of the major motion pictures of 1963. Produced by David Susskind for Paramount, it starred Jean Simmons, Robert Preston and Lilian Gish. Unfortunately, the movie was released in early November and, on November 22, 1963, President Kennedy was assassinated in Dallas. The filmed story of a young widow trying to comprehend the senseless death of her husband and explain it to their child, was too close to reality for audiences to watch. It was quietly withdrawn from distribution.

Despite its focus on death, All the Way Home is neither gloomy nor depressing. It is, rather, a reverent hymn to life. Agee’s motifs, which Mosel has faithfully retained, express optimism, gentle humor and unflinching honest human relationships which give definition to the most deep meaning of the word “family.”

Tad Mosel

“Mosel has achieved what Agee would have approved,” review Howard Taubman observed in 1961. “He has kept the story unvarnished and the people true. All the Way Home fills its simple story of good, wholesome children with a quiet compassion that one will remember long after some of the theatre’s flashier sensations.” —Margaret Oesper

One of the world’s few grand hotels has opened in Beverly Hills

L’ERMITAGE
hôtel de grande classe

1929 Dayton Way, Beverly Hills, California 90210 • (213) 270-3344
In Nyack in California (800) 252-0646 / Hollywood (800) 427-0940

6
A NOTE ON
"JULIUS CAESAR"

The death of Julius Caesar in 44 B.C. was a decisive event in world history with issues at stake ranging from questions of republican versus totalitarianism to personal gain versus the public good.

Julius Caesar was written after Shakespeare's Henry IV, Parts I and II, and Henry V, and just before his most intense tragic dramas such as Hamlet and Othello. It is very likely that he was preoccupied with the tragic irreconcilabilities of experience, reflected in the ambiguous atmosphere of Julius Caesar. "Shakespeare in his profundity plumbed the depths of the political animal," says director Edward Payson Call, "I think he knew as much about politics and politicians as Sam Rayburn did, and he also happened to be the world's greatest poet and dramatist."

The play takes place when Rome was gaining power in the entire Mediterranean area. The last king had been ousted several hundred years earlier but the word still held unattractive connotations for a Roman. Military leaders such as Caesar with his large and loyal army, were a threat to the Senate. Consequently, the Senate sent Pompey, a former ally of Caesar, with an army against him which resulted in war. Caesar was finally triumphant and virtually controlled Rome for the following four years until his assassination.

His death unleashed years of strife and yet more civil war. The conspirators, who ostensibly wished to protect the republic, actually caused its downfall. Of that dubious fact Call comments, "Many of the characters lose contact with their real selves because their social images are so important... There's a tremendous sense of what one's place in history will be."

The earliest production of Julius Caesar is at the Globe Theatre on September 21, 1959. From the Restoration until about the 18th century, the play was constantly produced, attracting a great many famous actors to the leading roles but its production history during the 19th century is scanty. It has been frequently revived in the 20th century with one of its most famous American productions by Orson Welles in New York in 1937. There have been several film versions, one of the most interesting in 1953 with James Mason as Julius Caesar and Marlon Brando.

THE AMERICAN CONSERVATORY THEATRE

presents

JULIUS CAESAR

(c. 1599)

by WILLIAM SHAKESPEARE

Directed by EDWARD PAYSON CALL

With profound gratitude for his guidance and friendship, the members of the American Conservatory Theatre respectfully dedicate this production to Mr. Cyril Magnin

Associate Director EUGENE BARCONE

Scenery by RICHARD SEGER

Costumes by JOHN CONKLIN

Lighting by RICHARD DEEN

Music by LARRY DELINGER

Stage Manager NANCY ANNE BOENCKE

Speech Consultant EDITH SKINNER

The cast

Tribunes of the people:

SYDNEY WALKER

MARCIA D. DANIEL KEEN

A Curious Gentleman:

DAVID HUSDON

A Shepherd:

JAMES R. WINNER

Julius Caesar:

RAY REYNARD / WILLIAM PATTERSON

Mark Antony:

AL.. SANTERS

Brutus:

DANIEL DAVIS

Casca:

DICK ROTHBART

Casca:

WILLIAM MÜKEFRED

Gerald-Lancaster:

GREGORY CARDOSO

Ligarius:

BRUCE WILLIAMS

Decius Brutus:

THOMAS COLEBRY

Dolabella:

LARS EDELMAN

Cicero:

CRISPUS

Cassius:

J. STEVEN WHITE

Caius:

FRANK OTTIS

Publius:

MARK HOFF

Lucius:

GREG DILO

Officers in the army of the conspirators:

Lucius: MARK HOFF

Metellus: WAYNE ALEXANDER

Proculus: CLAUDIUS T. COOPER

Furio: JAMES R. HAY

Soldiers in the army of Brutus:

CICERO: MARVIN SNYDER

Asinius: ROBERT SMITH

Sertorius: DAVID HUSDON

Gaius: WAYNE ALEXANDER

Casatius: THOMAS COLEBRY

Calphurnia, wife to Brutus:

MARRIAN WILLERT

Portia, wife to Brutus:

PATRICIA SHERIDAN

Cicero, Senators, soldiers, attendants:

NANCY ANNE BOENCKE, LOUISE BOWERS, ROBBY BOONE, JOHN BOYCE, DAN BUTLER, ROY CONLI, MARY CROSBY, PETER DAVIES, HEIDIE DAVIS, RICHARD DENISON, KATE FITZMAURICE, MELVIN BUSTER, FRED BOURCAGE, BENNETT GUION, NATHAN MARSHALL, RANDY HOLLAND, DAVID HUSDON, NANCY HOFF, RAFAL JACOBS, GERALD LANCASTER, DELORES MITCHELL, JIM MONTGOMERY, ALAN MURPHY, JESSE NOLL, BRUCE O'DAHL, MICHAEL O'GOWNE, JIM PHALEN, KEVIN RICH, TIM ROBERTS, RANDY SCHULZE, PATRICIA SHERIDAN, RANDALL SMITH, ROBERT SMITH, RHONDA SYKES, MARVIN SNYDER, JIM T. WILLIAMS, JR., GLYN WILLIAMSON, DOROTHY ZUCKER

The play will be performed in two acts.

understudies:

Casus: MICHAEL B. PETERS, PETER KEMP / MARVIN SNYDER, ROBBY BOONE / MICHAEL B. PETERS

Decius: MARK STEINER / MARVIN SNYDER

Ligarius: BRUCE WILLIAMS / DICK ROTHBART

Decius: WAYNE ALEXANDER / CLAUDIUS T. COOPER

Furio: JAMES R. HAY / JAMES R. HAY

Cicero: DAVID HUSDON / MARK HOFF

Cicero: WAYNE ALEXANDER / CLAUDIUS T. COOPER

Calphurnia, wife to Brutus: MARRIAN WILLERT / PATRICIA SHERIDAN

Portia, wife to Brutus: PATRICIA SHERIDAN / MARRIAN WILLERT


You cannot help but notice her. There is an aura of difference that goes beyond expensive clothing or being beautifully endowed by nature. And nowhere is this more evident than in her skin. Because she, like many other women, had the good fortune to discover Orlane on her trip to France. Needless to say, it was almost no time at all before Orlane became an indispensable part of her beauty regime.

For one of Orlane's many achievements in the field of skin care is Ligne Integrale. A simple but highly effective program to counteract premature aging.

Ligne Integrale provides 24-hour pampering and protection. Each of its four lightweight treatments enjoys a rich biological complex and anti-aging agent that unite to maintain the moisture ratio of the skin. Used faithfully, Ligne Integrale will reward dry or very dry skin with a radiant, more youthful look. A look shared by the world's most beautiful women.

Creme Demaquillante (Cleansing cream): A gentle, effective cleanser that enables you to remove makeup instantly, without irritating rubbing. This rich cleanser also helps preserve the skin's natural protective oils and optimizer pH balance.

Lotion Sans Alcool (Special lotion): A refreshing pale peach lotion, without alcohol, that leaves your skin soft and smooth while preparing it for moisturizing cream. Because it has added skin softeners, this gentle lotion may also be used to freshen your complexion.

Creme de Jour (Moisturizer): A remarkably light-textured cream for all-day use. Creme de Jour protects your skin by forming an efficient barrier against the elements. And its special complex keeps your skin soft and supple.

Creme de Nuit (Night cream): An exquisite, velvet-textured cream that provides comfort to the skin all through the night. Creme de Nuit is formulated to combat dryness, even the most extreme climates.

The entire Orlane collection is sold by trained consultants at liner stores throughout the United States and Europe.

An advantage shared by the world's most beautiful women.

ORLANE

Macy's

An advantage shared by the world's most beautiful women.

Orlane, 660 Fifth Avenue, New York 10019, Paris.
A NOTE ON
‘JULIUS CAESAR’

The death of Julius Caesar in 44 B.C. was a decisive event in world history with issues at stake ranging from questions of republicanism versus totalitarianism to personal gain versus the public good.

Julius Caesar was written after Shakespeare’s Henry IV, Parts I and II, and Henry V, and just before his most intense tragic dramas such as Hamlet and Othello. It is very likely that he was preoccupied with the tragic irreconcilabilities of experience, reflected in the ambiguous atmosphere of Julius Caesar. ‘Shakespeare in his profundity plumbed the depths of the political animal,’ says director Edward Payson Call. ‘I think he knew as much about politics and politicians as Sam Rayburn did, and he also happened to be the world’s greatest poet and dramatist.’

The play takes place when Rome was gaining power in the entire Mediterranean area. The last king had been ousted several hundred years earlier but the word still held unattractive connotations for a Roman. Military leaders such as Caesar with his large and loyal army, were a threat to the Senate. Consequently, the Senate sent Pompey, a former ally of Caesar, with an army against him which resulted in war. Caesar was finally triumphant and virtually controlled Rome for the following four years until his assassination.

His death unleashed years of strife and yet more civil war. The conspirators, who ostensibly wished to protect the republic, actually caused its downfall. Of that dubious fact Call comments, ‘Many of the characters lose contact with their real selves because their social images are so important. … There’s a tremendous sense of what one’s place in history will be.’

The earliest production of Julius Caesar is at the Globe Theatre on September 21, 1999. From the Restoration until about the 18th century, the play was constantly produced, attracting a great many famous actors to the leading roles but its production history during the 19th century is not as frequent. It has been revived recently in the 20th century with one of its most famous American productions by Orion Wellness in New York in 1937. There have been a few film versions, one of the most interesting in 1953 with James Mason as Julius Caesar and Marlon Brando.

Why the rich look different from you and me.

You cannot help but notice her. There is an aura of difference that goes beyond expensive clothing or being beautifully endowed by nature. And nowhere is this more evident than in her skin.

Because she, like many other women, had the good fortune to discover Orlane on her tour of France. Needleless to say, it was almost no time at all before Orlane became an indispensable part of her beauty regime.

For one of Orlane’s many achievements in the field of skin care is Ligne Integrale. A simple but highly effective program to counteract visible skin aging. Ligne Integrale provides 24-hour pampering and protection. Each of its four lightweight treatments enjoys a rich biological complex and anti-aging agent that unite to maintain the moisture ratio of the skin.

Used faithfully, Ligne Integrale will reward dry or very dry skin with a radiant, more youthful look. A look shared by the world’s most beautiful women.

Creme Demaquillante (Cleansing cream): A gentle effective cleanser that enables you to remove makeup instantly, without irritating rubbing. This rich cleanser also preserves the skin’s natural protective oils and correct pH balance.

Lotion Sans Alcool (Special lotion): A refreshing pale peach lotion, without alcohol, that leaves your skin soft and smooth while preparing it for moisturizing cream.

Because it has added skin softeners, this gentle lotion may also be used to freshen your complexion.

Creme de Jour (Moisturizer): A remarkably light-textured cream for all-day use. Creme de Jour protects your skin by forming an efficient barrier against the elements. And its special complex keeps your skin soft and supple.

Creme de Nuit (Night cream): An exquisite, velvety-textured cream that provides comfort to the skin all through the night. Creme de Nuit is formulated to combat dryness, even the extreme climates.

The entire Orlane collection is sold by trained consultants at finer stores throughout the United States and Europe.

MACY’S

An advantage shared by the world’s most beautiful women.


understudies*

*Unless otherwise announced, the actor listed first will appear at the performance.

understudies

Constance (Les Liaisons Dangereuses) — Mary Elizabeth McDonald; Sophia Kokosalaki — Anne Bory; Luise von Trapp — Cassie Pardue; Joseph von Trapp — Edgar Friedlaender; Christian Ludwig — Simon Scardifield; Captain Von Schenk — John Doman.

Juliet (Romeo and Juliet) — Liza Colon-Zayas; Portia (The Merchant of Venice) — Narda Lassiter; Rosaline (Othello) — Jessica Wood; Beatrice (Much Ado About Nothing) — Eliza Taylor.

Macbeth — Christian Campbell; Banquo — John Doman; Macduff — Simon Scardifield; Malcolm — Jeffrey Schmidt.

Juliet (Romeo and Juliet) — Jennifer Larmore; Portia (The Merchant of Venice) — Narda Lassiter; Rosaline (Othello) — Jessica Wood; Beatrice (Much Ado About Nothing) — Eliza Taylor.

Macbeth — Christian Campbell; Banquo — John Doman; Macduff — Simon Scardifield; Malcolm — Jeffrey Schmidt.

Juliet (Romeo and Juliet) — Jennifer Larmore; Portia (The Merchant of Venice) — Narda Lassiter; Rosaline (Othello) — Jessica Wood; Beatrice (Much Ado About Nothing) — Eliza Taylor.

Macbeth — Christian Campbell; Banquo — John Doman; Macduff — Simon Scardifield; Malcolm — Jeffrey Schmidt.

Juliet (Romeo and Juliet) — Jennifer Larmore; Portia (The Merchant of Venice) — Narda Lassiter; Rosaline (Othello) — Jessica Wood; Beatrice (Much Ado About Nothing) — Eliza Taylor.

Macbeth — Christian Campbell; Banquo — John Doman; Macduff — Simon Scardifield; Malcolm — Jeffrey Schmidt.

Juliet (Romeo and Juliet) — Jennifer Larmore; Portia (The Merchant of Venice) — Narda Lassiter; Rosaline (Othello) — Jessica Wood; Beatrice (Much Ado About Nothing) — Eliza Taylor.

Macbeth — Christian Campbell; Banquo — John Doman; Macduff — Simon Scardifield; Malcolm — Jeffrey Schmidt.

Juliet (Romeo and Juliet) — Jennifer Larmore; Portia (The Merchant of Venice) — Narda Lassiter; Rosaline (Othello) — Jessica Wood; Beatrice (Much Ado About Nothing) — Eliza Taylor.

Macbeth — Christian Campbell; Banquo — John Doman; Macduff — Simon Scardifield; Malcolm — Jeffrey Schmidt.

Juliet (Romeo and Juliet) — Jennifer Larmore; Portia (The Merchant of Venice) — Narda Lassiter; Rosaline (Othello) — Jessica Wood; Beatrice (Much Ado About Nothing) — Eliza Taylor.

Macbeth — Christian Campbell; Banquo — John Doman; Macduff — Simon Scardifield; Malcolm — Jeffrey Schmidt.

Juliet (Romeo and Juliet) — Jennifer Larmore; Portia (The Merchant of Venice) — Narda Lassiter; Rosaline (Othello) — Jessica Wood; Beatrice (Much Ado About Nothing) — Eliza Taylor.

Macbeth — Christian Campbell; Banquo — John Doman; Macduff — Simon Scardifield; Malcolm — Jeffrey Schmidt.

Juliet (Romeo and Juliet) — Jennifer Larmore; Portia (The Merchant of Venice) — Narda Lassiter; Rosaline (Othello) — Jessica Wood; Beatrice (Much Ado About Nothing) — Eliza Taylor.

Macbeth — Christian Campbell; Banquo — John Doman; Macduff — Simon Scardifield; Malcolm — Jeffrey Schmidt.

Juliet (Romeo and Juliet) — Jennifer Larmore; Portia (The Merchant of Venice) — Narda Lassiter; Rosaline (Othello) — Jessica Wood; Beatrice (Much Ado About Nothing) — Eliza Taylor.

Macbeth — Christian Campbell; Banquo — John Doman; Macduff — Simon Scardifield; Malcolm — Jeffrey Schmidt.

Juliet (Romeo and Juliet) — Jennifer Larmore; Portia (The Merchant of Venice) — Narda Lassiter; Rosaline (Othello) — Jessica Wood; Beatrice (Much Ado About Nothing) — Eliza Taylor.

Macbeth — Christian Campbell; Banquo — John Doman; Macduff — Simon Scardifield; Malcolm — Jeffrey Schmidt.

Juliet (Romeo and Juliet) — Jennifer Larmore; Portia (The Merchant of Venice) — Narda Lassiter; Rosaline (Othello) — Jessica Wood; Beatrice (Much Ado About Nothing) — Eliza Taylor.

Macbeth — Christian Campbell; Banquo — John Doman; Macduff — Simon Scardifield; Malcolm — Jeffrey Schmidt.

Juliet (Romeo and Juliet) — Jennifer Larmore; Portia (The Merchant of Venice) — Narda Lassiter; Rosaline (Othello) — Jessica Wood; Beatrice (Much Ado About Nothing) — Eliza Taylor.

Macbeth — Christian Campbell; Banquo — John Doman; Macduff — Simon Scardifield; Malcolm — Jeffrey Schmidt.

Juliet (Romeo and Juliet) — Jennifer Larmore; Portia (The Merchant of Venice) — Narda Lassiter; Rosaline (Othello) — Jessica Wood; Beatrice (Much Ado About Nothing) — Eliza Taylor.

Macbeth — Christian Campbell; Banquo — John Doman; Macduff — Simon Scardifield; Malcolm — Jeffrey Schmidt.

Juliet (Romeo and Juliet) — Jennifer Larmore; Portia (The Merchant of Venice) — Narda Lassiter; Rosaline (Othello) — Jessica Wood; Beatrice (Much Ado About Nothing) — Eliza Taylor.

Macbeth — Christian Campbell; Banquo — John Doman; Macduff — Simon Scardifield; Malcolm — Jeffrey Schmidt.

Juliet (Romeo and Juliet) — Jennifer Larmore; Portia (The Merchant of Venice) — Narda Lassiter; Rosaline (Othello) — Jessica Wood; Beatrice (Much Ado About Nothing) — Eliza Taylor.

Macbeth — Christian Campbell; Banquo — John Doman; Macduff — Simon Scardifield; Malcolm — Jeffrey Schmidt.
TWO SCROOGES THIS YEAR: WALKER & PATSONER ALTERNATE

It is the custom of A.C.T. to rehearse more than one actor in a role, not only for the obvious traditional purpose of covering for illness but also because the company has always maintained an ensemble concept in performance and production. There are no "stars" per se at A.C.T.; one performer may play the leading role in one play, a brief walk-on part in another. In addition to providing the actor with multiple performance experience, the audience has the opportunity to view their favorite players as many different characters.

Last season, Peter Donal, Raye Birk and Daniel Davis alternated as Dr. D Harst in Equus. Both Miss Michelle Learned and Kathryn Crosby were seen as Portia in The Merchant of Venice one year; for its second season revival production, Ray Reinhardt took over the title role of Cyrenus Bergner initially performed by Donat; Marsha Mason served as Scrooge in A.C.T.'s summer tour of Private Lives; The Taming of the Shrew was presented with several sets of lovers, and many other A.C.T. shows have featured more than one actor in a role during a single season as well as in revival productions. This season, William Paterson and Sydney Walker will alternate as Ebenezer Scrooge in A Christmas Carol according to the schedule below.

**PATERNER**

<table>
<thead>
<tr>
<th>Day</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mon.</td>
<td>6:30</td>
</tr>
<tr>
<td>Sat.</td>
<td>6:30</td>
</tr>
<tr>
<td>Mon.</td>
<td>2:30</td>
</tr>
</tbody>
</table>

**WALKER**

<table>
<thead>
<tr>
<th>Day</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mon.</td>
<td>6:30</td>
</tr>
<tr>
<td>Wed.</td>
<td>6:30</td>
</tr>
<tr>
<td>Wed.</td>
<td>2:30</td>
</tr>
<tr>
<td>Thu.</td>
<td>2:30</td>
</tr>
<tr>
<td>Fri.</td>
<td>2:30</td>
</tr>
</tbody>
</table>

*Student* Performances

**understudies**

- Walker: Charles Dickens, Charles Dickens, Charles Dickens
- Paterson: Charles Dickens, Charles Dickens, Charles Dickens

**The Bed and Breakfast Inn**

San Francisco's only European pension

A restored Victorian in the heart of Union Street (across the street from Per's Bar and Restaurant. (415) 292-0777

**DEIGNER IN HANDMADE JEWELRY**

388 22nd Avenue San Francisco, Ca 94112 (415) 661-3237

**UNIQUE DESIGNS BY EDWARD DAVIES**

506 1st Street, Napa, CA 94558 (707) 253-2111

**Designer/Eyewear**

For the most exciting concept in eyewear visit FOR EYES, INC.

606 7th Street (at Market) 1-208 St. Pancras Square

**FOR THE ONE WHO HAS EVERYTHING... AND THE ONE WHO WANTS TO**

Give Someone Special A Night At...

**The Red and Breakfast Inn**

San Francisco's Only European Pension

**SILENT CINEMA**

A restoration of the original silent film home in North Beach. (415) 989-0766

**STAGE MANAGERS**

Raymond S. Gin

**Stage Manager:** Raymond S. Gin

**Creator/Stage Manager:** Andy Waller, Director/Stage Manager: Raymond S. Gin

**THE AMERICAN CONSERVATORY THEATRE**

A Christmas Carol

Adapted by Dennis Powers and Laird Williamson

Directed by Laird Williamson

THE CAROLER

WILLIAM PATRSON

EBENEZER SCROOGE

PETER DAVIES, MELVIN BUSTER FLOOD, SAMUEL SPENCE

A DAY WITH THE GRINCH

KATHRYN CROSBY

A ROYAL CHRISTMAS

MARTIN FREEMAN

THE SIMPLE MIND

PAUL WRIGHT

A CHRISTMAS CAROL

WILLIAM PATRSON, MELVIN BUSTER FLOOD, SAMUEL SPENCE

THE MERRY ADVENTURES OF SCROOGE

SAMUEL SPENCE
A CHRISTMAS CAROL
by CHARLES DICKENS
Adapted by DENNIS POWERS and LAIRD WILLIAMSON
Directed by LAIRD WILLIAMSON

This production is made possible by a generous grant from
STANDARD OIL COMPANY OF CALIFORNIA
Associate Director: JAMES HARE
Scenery by ROBERT BLACKMAN
Costumes by ROBERT MORGAN
Lighting by F. MITCHELL DANA
Sound by J. J. CHORDS
Dance by ANGIE PFEYER

THE AMERICAN CONSERVATORY THEATRE

20 Galveston Place, San Francisco 72262

TWO SCROOGES THIS YEAR:
WALKER & PATSONER ALTERNATE

It is the custom of A.C.T. to rehearse more than one actor in a role, not only
for the obvious traditional purpose of covering for illness but also because the
company always maintained an ensemble concept in performance and
production.

There are no "stars" per se at A.C.T.; one performer may play the leading
role in one play, a brief walk-on in another. In addition to providing the actor
with multiple performance experience, the audience has the opportunity to
view their favorite players as many different characters.

Last season, Peter Donahue, Raye Blair and Daniel Davis alternated as Dr.
Dysart in Equus. Both Miss Michelle Learned and Kathryn Crosby were seen
as Portia in The Merchant of Venice one year; for its second season revival
production, Ray Reinhardt took over the title role of Cyrano de Bergerac
initially performed by Donat; Marsha Mason spoke in A.C.T.'s summer
tour of Private Lives; The Taming of the Shrew was presented with several
sets of lovers, and many other A.C.T. shows have featured more than one ac-
or in each role during a single season as well as in revival productions.

This season, William Paterson and Sydney Walker will alternate as Ebene-
zer Scrooge in A Christmas Carol according to the schedule below.

THE GRAND TURK

226 Castro Street
(415) 283-4343

WRITER

THE OBELISK

For the most exciting concept in eyewear
visit FOR EYES, INC.
400 Town & Country, 200 Suburban Square
Sausalito, Calif. 94965

UNIQUE DESIGNS IN HANDMADE JEWELRY
389 22nd Avenue
SAN FRANCISCO, CA 94112
(415) 661-7722

DESIGNER EYEWEAR
FOR THE ONE WHO HAS EVERYTHING
AND THE ONE WHO WANTS TO
GIVE SOMEONE SPECIAL A NIGHT AT

THE RED AND BREAKFAST INN
SAN FRANCISCO'S ONLY EUROPEAN PENSION
A restored Victorian in the heart of Union Street, across the street from Per's
Reservations: (415) 291-0700

William Paterson
Sydney Walker

Stage Manager: RAYMOND S. GIN
A NOTE ON 'THE MASTER BUILDER'

In 1892, when Henrik Ibsen wrote The Master Builder, he was 64 years old and world famous for his earlier plays. His native Norway showered him with state honors, the public gave him celebrity treatment and his royalties had made him wealthy. But Ibsen was not content. He hated growing old; he feared that some younger playwright might shoulder him aside; and he worried whether his life contained any lasting meaning. "There is, of course, a certain satisfaction in becoming well known in different countries," he told a friend, "But it gives me no sense of happiness. And what is it really worth?"

These concerns surface in The Master Builder, his most autobiographical work. In lesser hands the themes could have turned maudlin or self-pitying; for Ibsen they resulted in a play which has been hailed as his most finely crafted, most perfectly proportioned stage creation.

In the drama, the master builder is Halvard Solness, an aging architect for whom success has not been enough. The parallels between Solness and Ibsen are unmistakable. Both were trapped in boring marriages; both needed to feel adulation from the young, especially women; neither believed the world really understood them. (Solness wanted to build churches but became successful by putting up houses for the middle class.) Ibsen wished to be remembered for his poetic epics but was famous instead for his realistic dramas about the middle class. Although Solness created buildings while Ibsen constructed plays, Ibsen liked to describe himself as an architect. Indeed, the phrase "master builder" is often applied to his achievements as a dramatic craftsman.

Allen Fletcher, who translated and directed The Master Builder for A.C.T., considers the play a classic tragedy. "It takes you inside the very soul of Halvard Solness," he notes, "while telling the story of a doomed eternal triangle—a creative man, the wife who has sacrificed for him, and a fascinating younger woman."

The Master Builder is Fletcher's fifth Ibsen translation to join the repertory. Other plays in the series have revealed "the father of modern drama" as a young artist. Peer Gynt (1975-1977 seasons) is Ibsen's lyric verse masterpiece, written during his first or poetic period. An Enemy of the People (1970-1971), A Doll's House (1972-1973) and Pilgrars of the Community (1974-1975) all come from his second period, often called Social Realism. Ibsen's third and final period, during which he produced The Master Builder, combines the philosophical subject matter of his poetic years with realistic techniques he perfected in the middle age. The Master Builder, then, illuminates Ibsen at the peak of his maturity and dramatic skill. —Margaret Opstelten

THE AMERICAN CONSERVATORY THEATRE

presented

THE MASTER BUILDER

(1892)

by HENRIK IBSEN

Translating and Directed by ALLEN FLETCHER

in recognition of his great belief in humanity and in the art of the theatre, this production is dedicated to Mr. Renn Zaphirooulos

Associate Director: JOY CARLIN

Scenery by RALPH FUNCHETTO

Costumes by ROBERT MORGAN

Lighting by RICHARD DEVIN

Sound by BARTHOLOME W RAGO

the cast

Halvard Solness PETER DONAT

Aline Solness, his wife ANNE LAWDER

Dr. Herdal MICHAEL WINTERS

Knut Brovik JOSEPH BIRD

Ragnar Brovik DANIEL KERN

Kaja Foel SUSAN E. PELLEGRINO

Hilde Wangel BARBARA DIRICKSON

Ladies PENLOPE COURT, AARON JOYCE, JULIEANN NUMBERS, WENDY WOOLERY TIECK, DONNA SNOW, LESLIE HICKS, KERRY LEE KORP

Maids WAYNE ALEXANDER, THOMAS OGLESBY, BRUCE WILLIAMS

Students DANT BUTLER, NATHAN NAAAS

The action takes place in Halvard Solness's house.

ACT I Solness's office

ACT II A sitting room adjacent to the office

ACT III A veranda

understudies

Halvard Solness—Daniel Davis; Knut Brovik—Gerard Lancaster; Dr. Herdal—Lawrence Heath; Ragnar Brovik—Melvin Butler Flood; Hilde Wangel—Diane Balingr; Aline Solness—Candace Barrett; Kaja Foel—Libby Boone

Stage Manager: RAYMOND S. GIN

And Order Your Subscription To

SAN FRANCISCO THEATRE Magazine

433-0982

8.00 for 4 issues 15.00 for 8 issues 20.00 for 12 issues

Bofa (VISA), Master Charge cheerfully accepted or checks to:

S.F. THEATRE MAGAZINE
631 UNION ST. S.F. CA 94133
A NOTE ON THE MASTER BUILDER

In 1892, when Henrik Ibsen wrote The Master Builder, he was 64 years old and world famous for his earlier plays. His native Norway showered him with state honors, the public gave him celebrity treatment and his royalties had made him wealthy.

But Ibsen was not content. He hated growing old; he feared that some younger playwright might shoulder him aside; and he worried whether his life contained any lasting meaning. "There is, of course, a certain satisfaction in becoming well known in different countries," he told a friend, "but it gives me no sense of happiness. And what is it really worth?"

These concerns surface in The Master Builder, his most autobiographical work. In lesser hands the themes could have turned maudlin or self-pitying; for Ibsen they resulted in a play which has been hailed as his most finely crafted, most perfectly proportioned stage creation.

In the drama, the master builder is Halvard Solness, an aging architect for whom success has not been enough. The parallels between Solness and Ibsen are unmistakable. Both were trapped in boring marriages; both needed to feel adulation from the young, especially women; neither believed the world really understood them. Solness wanted to build churches but became successful by putting up houses for the middle class. Ibsen wished to be remembered for his poetic epics but was famous instead for his realistic dramas about the middle class.

Although Solness created buildings while Ibsen constructed plays, Ibsen liked to describe himself as an architect. Indeed, the phrase "master builder" is often applied to his achievements as a dramatic craftsman.

Allen Fletcher, who translated and directed The Master Builder for A.C.T., considers the play a classic tragedy. "It takes you inside the very soul of Halvard Solness," he notes, "while telling the story of a doomed eternal triangle—a creative man, the wife who has sacrificed for him, and a fascinating young woman."

The Master Builder is Fletcher's fifth Ibsen translation to join the A.C.T. repertory. Other plays in the series have revealed "the father of modern drama" as a younger artist. Peer Gynt (1975-1977 seasons) is Ibsen's lyric verse masterpiece, written during his first or poetic period. An Enemy of the People (1970-1971), A Doll's House (1972-1973) and Pillars of the Community (1974-1975) all come from his second period, often called Social Realism. Ibsen's third and final period, during which he produced The Master Builder, combines the philosophical subject matter of his poetic years with realistic techniques he perfected in middle age. The Master Builder, then, illuminates Ibsen at the peak of his maturity and dramatic skill.

—Margaret Opate
BRITEX GETS GIFT WRAPPED
A Britex gift certificate represents rare and beautiful possibilities limited only by her imagination.

Britex Fabrics/146 Geary St./San Francisco, CA 94108

"The one ski and tennis shop that specializes only in clothes..."

317 Sutter Street
San Francisco, CA 94108
Telephone: 415 397 0846

CODDINGTON HARRINGTON
CLOTHES FOR SPORT
BRITEX GETS GIFT WRAPPED
A Britex gift certificate represents rare and beautiful possibilities limited only by her imagination.

Britex Fabrics/146 Geary St./San Francisco, CA 94108

"The one ski and tennis shop that specializes only in clothes..."
A NOTE ON 'THE CIRCLE'

"Considering how foolishly people act and how pleasantly they prat- tile, perhaps it would be better for the world if they talked more and did less," said W. SOMERSET MAUGHAM in 1933. The Circle is a superbly enter- taining exposition of this thought. The Circle made its debut in 1931, with Maugham's artistic and commercial success firmly established. His novel Of Human Bondage was published in 1915, but the author was already well recognized as a playwright. In 1907 he had four plays running simultaneously in London's West End. Punch published a car- toon depicting Shakespeare biting his nails before a poster advertising one of Maugham's plays.

The nucleus of the story told in The Circle is expressed in this state- ment made by Maugham in his note- book: "For an English audience the extremitiy of love is always some- what ridiculous. To love more than moderately is to find oneself in a ca- rical situation." The Circle tells a tale of people made ridiculous by their extremities of behavior, or mis- behavior, in pursuit of what they think is love.

Maugham was fond of drawing his characters from the British gentry, but he was hardly fond of the gentry themselves, even though this was the class to which he belonged. His biographer Karl Pfeiffer says of him: "He always played the part of the re- served, well-to-do, top-drawer En- glishman—a type he satirized mer- cilessly."

None of the characters in The Circle is painted in a particularly flatter- ing light. Even the elder Champion- Cheney, who seems closest to the author himself, is found to be gross- ly in error as the curtain falls. But whatever his attitude towards his characters may be in his novels and dramas, an author's contempt for his characters does not make for good comedy. Maugham is too much the showman to allow any such contempt to intervene in The Circle.

On the subject of humor, he says: "The laugh must be sought for its own sake. The audience should not be allowed to know, do such things happen? They should be content to laugh. In comedy more than ever before the playwright exact a willing suspension of disbelief."

Maugham saw a play as an active collaboration between playwright, actors, director and audience. "The emotions of the audience," he said, "its interest, its laughter, are part of the action of the play." Join in. En- joy.

Designed by Renée Helga Howe. Shoes by Maud Frazon.
Helga Howe, 140 Maiden Lane, S.F.
(415) 956-5450, 713 Madison Ave., N.Y.
(212) 861-5155.

THE AMERICAN CONSERVATORY THEATRE

PRESENTS

THE CIRCLE

1920

by W. SOMERSET MAUGHAM

Directed by STEPHEN PORTER

Associate Director: EUGENE BARCONE

Scenery by ROBERT BLACKMAN

Costumes by ROBERT BLACKMAN

Lighting by F. MITCHELL DANIELS

Sound by BARTHOLOMEW RAGU

THE CAST

Arnold Champion-Cheney, M.P. JAMES R. WINKER

Footman RANDALL SMITH

Mrs. Shensone ELIZABETH HUDDLE

Elizabeth DEBORAH MAY

Edward Longton DAVID HUDSON

Clive Champion-Cheney WILLIAM PATRICKSON

Buffer MICHAEL WINTERS

Lady Catherine Champion-Cheney MARRIAN WALTERS

Lord Porteous SYDNEY WALKER

The action of the play takes place in the drawing-room at Aston-Adey, Arnold Champion-Cheney's house in Dorset.

The Time: 1920

There will be two ten-minute intermissions.

understudies

Clive Champion-Cheney — Raye Birk, Lord Porteous — William Michaealson, Buffer — Peter Daniels, Arnold — Wayne Alexander, Edward Longton — Randall Smith, Footman — Benet Guity, Mrs. Shensone — Heidi Haas-Stanley, Lady Catherine Champion-Cheney — Penelope Court, Elizabeth — Susan E. Perelgino

Stage Manager: JAMES L. BURKE

Designed by Renée Helga Howe.
Shoes by Maud Frazon.
Helga Howe, 140 Maiden Lane, S.F.
(415) 956-5450, 713 Madison Ave., N.Y.
(212) 861-5155.
A NOTE ON 'THE CIRCLE'

"Considering how foolishly people act and how pleasantly they prat-
tle, perhaps it would be better for the world if they talked more and did
less," said W. Somerset Maugham in 1925. The circle is a superbly enter-
taining exposition of this thought. The Circle made its debut in 1921,
with Maugham's artistic and commercial success firmly established.
His novel Of Human Bondage was published in 1915, but the author
was already well recognized as a playwright. In 1907 he had four plays
running simultaneously in London's West End. Punch published a car-
toon depicting Shakespeare biting his nails before a poster advertising
one of Maugham's plays.

The nucleus of the story told in The Circle is expressed in this state-
ment made by Maugham in his note-
book: "For an English audience the extremity of love is always some-
what ridiculous. To love more than moderately is to find oneself in a far-
cical situation." The Circle tells a tale of people made ridiculous by
their extremities of behavior, or mis-
behavior, in pursuit of what they think is love.

Maugham was fond of drawing his characters from the British gentry,
but he was hardly fond of the gentry themselves, even though this was
the class to which he belonged. His biographer Karl Pfeiffer says of him:
"He always played the part of the re-

served, well-to-do, top-drawer En-

glishman—a type he satirized mer-
cilessly."

None of the characters in The Cir-
cle is painted in a particularly flatter-
ing light. Even the elder Champion-
Cheney, who seems closest to the
author himself, is found to be gross-
ly in error as the curtain falls. But
whatever his attitude towards his
characters may be in his novels and
dramas, an author's contempt for
his characters does not make for
good comedy. Maugham is too much the showman to allow any
such contempt to intervene in The
Circle.

On the subject of humor, he says:
"The laugh must be sought for its
own sake. The audience should not
be allowed to ask, do such things happen? They should be content to
laugh. In comedy more than ever
must the playwright exact a willing
suspension of disbelief."

Maugham saw a play as an active collaboration between playwright,
actors, director and audience. "The
emotions of the audience," he said,"its interest, its laughter, are part of
the action of the play." Join in. En-
joy.

THE AMERICAN CONSERVATORY THEATRE

PRESENTS

THE CIRCLE

1925

by W. SOMERSET MAUGHAM

Directed by STEPHEN PORTER

Associate Director: EUGENE BARCONE

Scenery by ROBERT BLACKMAN

Costumes by ROBERT FLETCHER

Lighting by F. MITCHELL DANA

Sound by BARTHOLOMEO RADO

The cast

Arnold Champion-Cheney — JAMES R. WINKER

M.P. Footman — RANDALL SMITH

Mrs. Shensone — ELIZABETH HUDDLE

Elizabeth — DEBORAH MAY

Edward Luton — DAVID HUDSON

Clive Champion-Cheney — WILLIAM PATerson

Bufier — MICHAEL WINTERS

Lady Catherine Champion-Cheney — MARRIAM WALTERS

Lord Porteous — SYDNEY WALKER

The action of the play takes place in the drawing-room at Aston-Adye,
Arnold Champion-Cheney's house in Dorset.

The Time: 1920

There will be two ten-minute intermissions.

understudies

Clive Champion-Cheney — Raye Birk

Lord Porteous — William Michlewicz

Bufier — Peter Daniels

Arnold — Wayne Alexander

Edward Luton — Randall Smith

Footman — Benet Guillory

Mrs. Shensone — Heidi Navin-Stevens

Lady Catherine Champion-Cheney — Penelope Court

Elizabeth — Susan E. Pelegino

Stage Manager: JAMES L. BURKE

(Left to right) William Paterson, Marian Walters and Sydney Walker in The Circle

(Left to right) William Paterson, Marian Walters and Sydney Walker in The Circle

16

17
From Our New Collection

Eighteen Karat Gold Necklaces with Diamond Centers to wear any hour, any place. Designed by KLAUS MURER, one of the finest names in jewelry. Priced from $225 to $6,000. Ours alone.

KLAUS MURER
Swiss Jewelry Designer
370 SUTTER STREET SAN FRANCISCO

GALA ENCORE FOR ‘AN ELEGANT CELEBRATION OF CHRISTMAS’

The California Association for A.C.T. will continue its encore presentation of the very successful benefit held at the icehouse last year. An Elegant Celebration of Christmas, through Dec. 11. Under the chairmanship of Lita Victor, the spectacular event is expected to attract some 20,000 people to its elaborate showrooms of holiday tree decor and table settings.

Top designers from New York, Los Angeles and San Francisco have again created the lavish Christmas tree displays with famous hosts and hostesses providing the place settings, which range from fine antique exhibits to the most exotic avant-garde.

In addition to designs by Tiffany and Company, Gump’s and Joseph Magnin, among others, Christmas trees and tables also include those of Lee Radziwill, Alex & Lee, Val Arnold, Belknap & Puncell, Mario Buatta, Cole-Wheatman, Rodger Dobbel, Eleanor Ford, William Gaylord, The Greenery, Anthony Hail, John Hall, Mark Hampton and Gail Holmes.

Others have been created by Howland’s Interior’s, Hot Flash, Jack Johannsen, Michael Koski, Anthony Machado, Macy’s, Fleur Coelis, New Manila Imports, Obiko, Randolph & Hein, Robert’s Garden, John Simmons, Michael Taylor, Michael Vincent and Williams Sonoma.

Mrs. Phillip Angell Jr.
Mrs. John G. Bowes
Mrs. John L. Bradley
Mrs. Herb Caen
Mrs. Joseph Cotton
Mrs. Bing Crosby
Mrs. Alexander Cushing
Mrs. Christian de Guigné III
Mrs. Charles de Limur
Mrs. Kirk Douglas
Mrs. George C. Dyer
Mrs. Clint Eastwood
Mrs. Mortimer Fleischhacker
Mrs. Gordon Getty

Mrs. William Goetzke
Mr. Merv Griffin
Mrs. Edward M. Griffith
Mrs. Prentis C. Hale
Mrs. Averell Harriman
Mrs. Reuben W. Hills III
Mrs. George F. Jewett Jr.
Mrs. Thomas Kemper
Mrs. Joseph W. Knowland
Mrs. Richard Kunin
Mrs. Roger D. Lafram
Mrs. John Ward Maillard III
Mr. Cyril Magnin
Mrs. Francis A. Martin Jr.

Mrs. Paul McNight
Mrs. Gardner W. Mein
Mrs. William W. Mein
Mrs. John R. Mercalli
Mrs. Robert F. Miller
Mrs. Claude Rouas
Mrs. Buz Scaggs
Mrs. T. A. Soong
Mrs. Jules Stein
Mrs. James Stewart
Mrs. John A. Traina Jr.
Mrs. John L. Cranford
Mrs. John A. Victor
Mrs. John C. Warnecke

Cyril Magnin’s elegant holiday table setting
From Our New Collection

Eighteen Karat Gold Necklaces with Diamond Centers
to wear any hour, any place. Designed by KLASS MURER, one of the finest names in jewelry. Priced from $225 to $6,000. Ours alone.

KLASS MURER
Swiss Jewelry Designer

370 SUTTER STREET SAN FRANCISCO

GALA ENCORE FOR 'AN ELEGANT CELEBRATION OF CHRISTMAS'

The California Association for A.C.T. will continue its encore presentation of the very successful benefit held at the icehouse last year, An Elegant Celebration of Christmas, through Dec. 11. Under the chairmanship of Lita Victor, the spectacular event is expected to attract some 20,000 people to its elaborate showrooms of holiday tree decor and table settings.

Top designers from New York, Los Angeles and San Francisco have again created the lavish Christmas tree displays with famous hosts and hostesses providing the place settings, which range from fine antique exhibits to the most exotic avant-garde.

In addition to designs by Tiffany and Company, Gump's and Joseph Magnin, among others, Christmas trees and tables also include those of Lee Radziwill, Alex & Lee, Val Arnold, Belknap & Puncell, Mario Buatta, Cole-Wheatman, Rodger Dobbel, Eleanor Ford, William Gaylord, The Greenery, Anthony Hart, John Hallack, Mark Hampton and Gail Holmes.

Others have been created by Howland's Interior's, Hot Flash, Jack Johannsen, Michael Koski, Anthony Machado, Macy's, Fleur Coelies, New Manila Imports, Obiko, Randolph & Hein, Robert's Garden, John Simmons, Michael Taylor, Michael Vincent and Williams Sonoma.

The California Association for A.C.T. presented Tippie with a special prize for his elegant candle table setting.

Mrs. Phillip Angell Jr.
Mrs. John G. Bowes
Mrs. John L. Bradley
Mrs. Herb Caen
Mrs. Joseph Cotton
Mrs. Bing Crosby
Mrs. Alexander Cushing
Mrs. Christian de Guigne III
Mrs. Charles de Limur
Mrs. Kirk Douglas
Mrs. George C. Dyer
Mrs. Clint Eastwood
Mrs. Mortimer Fleishhacker
Mrs. Gordon Getty
Mrs. William Goetzke
Mr. Menz Griffin
Mrs. Edward M. Griffith
Mrs. Prentiss C. Hale
Mrs. Averell Harriman
Mrs. Reuben W. Hills III
Mrs. George F. Jewett Jr.
Mrs. Thomas Kemper
Mrs. Joseph W. Knowland
Mrs. Richard Kunin
Mrs. Roger D. Labach
Mrs. John Ward Maillard III
Mr. Cyril Magnin
Mrs. Francis A. Martin Jr.
Mrs. Paul McKnight
Mrs. Gardner W. Mein
Mrs. William W. Mein
Mrs. John R. Metcalf
Mrs. Robert F. Miller
Mrs. Claude Rouas
Mrs. Ben Scaggs
Mrs. T. A. Soong
Mrs. Jules Stein
Mrs. James Stewart
Mrs. John A. Traina Jr.
Mrs. San Francisco
Mrs. John A. Victor
Mrs. John C. Warnecke

Paul and Nina Keys' left the icehouse and Mrs. Lisa D. Victor. Chairman of An Elegant Celebration of Christmas, present California Association for A.C.T. President Cyril Magnin with a check for the proceeds from last year's gala event.

Cyril Magnin's classic holiday table setting.
THE AMERICAN CONSERVATORY THEATRE

The American Conservatory Theatre is the largest and most active of the nation’s resident professional companies, and unique among them. One of a more handful playing in true repertory, A.C.T. is also the only company whose annual seasons of public performances are concurrent with, and inseparable from, a continuing program of theatre training. It provides advanced study in a variety of performance-oriented subjects to its own membership and to young people from campuses and cities all over the United States.

The company employs more than 200 people annually, including actors, directors, teachers, designers, administrators, craftsmen and technicians. Every year it presents a 33-week season at the Geary Theatre, offering some 280 performances of nine plays in repertory to an audience numbering more than 300,000. A.C.T. also sponsors engagements of non-repertory productions at the smaller Marines’ Memorial Theatre and at the Geary when the company itself is not performing there.

Since settling in San Francisco early in 1967, following its premiere season in Pittsburgh and a cross-country tour, A.C.T. has presented upwards of 140 productions in its two theatres. They have been seen by more than 4 million playgoers of all ages, from youngsters coming to their first professional production as part of a school-sponsored group to elderly people attending matinees with low-priced senior citizen tickets.

Some 75 acting students take part in the company’s three-year Advanced Training Program. More than 500 others receive part-time or short-term training at A.C.T. every year.

A.C.T. draws its repertory from the classics of dramatic literature, outstanding works of modern theatre and the thrill and beat from New York and London. Since the plays are presented in the rotating style of continental repertory, audiences may choose, in a given week, from works by Shakespeare, Ibsen, Tennessee Williams and Tom Stoppard, for example.

A primary goal of the company is to bring each actor and student ever closer to the fulfillment of his own potential and, by extension, to help raise the standards of American acting as a whole. A.C.T. emphasizes the responsibility of the mature artist not only to continue his growth through study and training throughout his career, but also to pass on what he has learned to younger members of the profession—conserve it in the literal meaning of the word: “to keep from being damaged, lost, or wasted.”

In addition to conserving what is best in the American theatre heritage, A.C.T. seeks to complement the traditional with new and experimental training methods, exploring the use of disciplines formerly not associated with the performing arts such as yoga, the Alexander Technique of body alignment, Activation classes and voluntary exercises in meditation.

Daring, vigorous, and vital the theatricality of the company’s work has often been cited as hallmarks of A.C.T. productions, for Bell has sought to surround himself with artists whose energy, vitality, and creativity bring an infusion of fresh new life to every play. The kind of positive energy that makes A.C.T. performances so flows in abundance across Geary Street where the company maintains its administration and production offices, rehearsal studios, classrooms, and workshop facilities. “Energy, energy everywhere!” drama critic Walter Kerr exclaimed after a visit to A.C.T. several years ago.

More recently, Clive Barnes paid a visit to A.C.T. Having seen the company’s current repertory and observed its Conservatory programs at work, he wrote that A.C.T. “now ranks among the major groups of the English-speaking world.”

Marina Maze and Peter Domel in position for curtain the close-ups during filming of the episode "The Taming of the Shrew" (from left to right), one of the most popular of all A.C.T. episodes ever filmed for national television presentation on NET in 1974 (and continuously return series). The episode played three seasons at the Geary.
THE AMERICAN CONSERVATORY THEATRE

A.C.T., In Action

The American Conservatory Theatre is the largest and most active of the nation’s resident professional companies, and unique among them. One of a more handful of leading theatre companies, A.C.T. is also the only company whose annual seasons of public performances are concurrent with, and inseparable from, a continuing program of theatre training. It provides advanced study in a variety of performance-oriented subjects to its own membership and to young people from campuses and cities all over the United States.

The company employs more than 200 people annually, including actors, directors, designers, administrators, craftsmen and technicians. Every year it presents a 33-week season at the Geary Theatre, offering some 280 performances of nine plays in repertory to an audience numbering more than 300,000. A.C.T. also sponsors engagements of non-repertory productions at the smaller Marines’ Memorial Theatre and at the Geary when the company itself is not performing there.

Since settling in San Francisco early in 1967, following its premiere season in Pittsburgh and a cross-country tour, A.C.T. has presented upwards of 140 productions in its two theatres. They have been seen by more than 4 million playgoers of all ages, from youngsters coming to their first professional production as part of a school-sponsored group to elderly people attending matinees with low-priced senior citizen tickets.

Some 75 acting students take part in the company’s three-year Advanced Training Program. More than 500 others receive part-time or short-term training at A.C.T. every year.

A.C.T. draws its repertory from the classics of dramatic literature, outstanding works of the modern theatre and the latest and best from New York and London. Since the plays are presented in the rotating style of continental repertory, audiences may choose, in a given week, from works by Shakespeare, Ibsen, Tennessee Williams and Tom Stoppard, for example.

A primary goal of the company is to bring each actor and student ever closer to the fulfillment of his own potential and, by extension, to help raise the standards of American acting as a whole. A.C.T. emphasizes the responsibility of the mature artist not only to continue his growth through study and training throughout his career, but also to pass on what he has learned to younger members of the profession - conserve it in the literal meaning of the word - "to keep from being damaged, lost, or wasted."

In addition to conserving what is best in the American theatre heritage, A.C.T. seeks to complement the traditional with new and experimental training methods, exploring the use of disciplines formerly not associated with the performing arts such as yoga, the Alexander Technique of body alignment, and voluntary exercises in meditation.

Daring, vigor, clarity of vision and the dramatic have often been cited as hallmark of A.C.T. productions. For Bell has sought to surround himself with artists whose energy, vitality, and creativity bring an infusion of fresh new life to every play. The kind of positive energy that makes A.C.T. performances also flows in abundance across Geary Street where the company maintains its administrative and production offices, rehearsal studios, classrooms, and workshop facilities. "Energy, energy everywhere!" drama critic Walter Kerr exclaimed after a visit to A.C.T. several years ago.

More recently, Clive Barnes paid a visit to A.C.T. Having seen the company’s current repertory and observed its Conservatory programs at work, he wrote that A.C.T. now ranks "among the major groups of the English-speaking world."

Marna Maeve and Peter Donnelly in position for camerawoman’s close-ups during filming of "The Bitterest Bitter, one of the most popular of A.C.T. programs, intended for national television presentation on NET in 1974 (and continually return season), which played three seasons at the Geary. The A.C.T. company which performed 'The Matchmaker' and "Stage Door" under the aegis to the Soviet Union as part of the cultural exchange program under the auspices of the U.S. Dept. of State and the U.S. R. Ministry of Culture in 1975, momentarily rehauling at a country road in the state of Leningrad.

NEW ADDITIONS TO LE BEAU MONDE

- Designer Footwear from Italy and France
- Payot cosmetics from Paris
- FURS by appointment only

MARIN

Strawberry Town & Country Mill Valley, Calif.
European (415) 388-2126
Contemporary (415) 383-3809

SAN FRANCISCO THE CANNERY

2601 Larkin Street San Francisco, Calif.
(415) 885-1167
(One Hour Free Validated Parking)

LE BEAU MONDE

A Shop for Women

...Long after the price is forgotten the quality remains...

...Lungo tempo dopo che i prezzi sono dimenticati la qualità rimane...

...Longtemps après que les prix soient oubliés la qualité reste...
PULITZER PRIZE-WINNING PLAYS AT A.C.T.

A 17-year-old Hungarian immigrant named Joseph Pulitzer, barely able to speak English, arrived in Boston in 1869, did a wartime stint with the Union Army, and then drifted out to St. Louis, where he began a newspaper career on a German-American paper. He eventually gained control of the St. Louis Post-Dispatch and the New York World, a tightly-knit little journalistic empire that made him a multimillionaire.

In addition to endowing a School of Journalism at New York’s Columbia University, Pulitzer allotted a considerable sum to be awarded for “prizes or scholarships for the encouragement of public services, public morale, American literature and the advancement of education.” Officially established by the Trustees of Columbia, under the guidance of an Advisory Board and very specific conditions set forth by Pulitzer in his will, the first annual Pulitzer Prize was awarded in 1917.

<table>
<thead>
<tr>
<th>Year Pulitzer Prize Awarded</th>
<th>A.C.T. Season(s)</th>
<th>Presented</th>
</tr>
</thead>
<tbody>
<tr>
<td>1929 – Street Scene</td>
<td>1974-75 season</td>
<td></td>
</tr>
<tr>
<td>1938 – Our Town</td>
<td>1967-68</td>
<td></td>
</tr>
<tr>
<td>1940 – The Time of Your Life</td>
<td>1976-77</td>
<td></td>
</tr>
<tr>
<td>1946 – A Streetcar Named Desire</td>
<td>1974-75 season</td>
<td></td>
</tr>
<tr>
<td>1949 – Death of a Salesman</td>
<td>1966-67</td>
<td></td>
</tr>
<tr>
<td>1961 – All the Way Home</td>
<td>1973-74</td>
<td></td>
</tr>
<tr>
<td>1967 – A Delicate Balance</td>
<td>1967-68 &amp; 1968-69</td>
<td></td>
</tr>
<tr>
<td>1973 – That Championship Season</td>
<td>1972-73</td>
<td></td>
</tr>
</tbody>
</table>

Pulitzer Prize-winning play to join A.C.T.’s repertoire. A comprehensive listing of all those receiving this accolade comprises a fascinating cross section of American theatre history and in part an index of changing public taste. On the other hand, an equally fine anthology could be compiled of plays which did not win the Pulitzer: The Children’s Hour, Of Mice and Men, Awake and Sing, The Glass Menagerie and Who’s Afraid of Virginia Woolf, among others.

In any case, even though some plays and playwrights so honored subsequently disappeared into obscurity, most remain among the most important and continuously produced of our time. Popular favorites, in addition to those in A.C.T.’s repertoire, include Cat on a Hot Tin Roof, The Diary of Anne Frank, Of Mice and Men, Strange Interlude, Look Homeward, Angel and The Subject Was Roses.

Handcrafted Solid Rosewood Furniture from Hong Kong. Largest Selection at Direct Import Prices.

<table>
<thead>
<tr>
<th>Master Charge</th>
<th>BankAmericard</th>
</tr>
</thead>
<tbody>
<tr>
<td>Weekdays</td>
<td>Saturdays</td>
</tr>
<tr>
<td>10-5:30</td>
<td>10-4:00</td>
</tr>
</tbody>
</table>

Also Japanese Kutani Porcelain Lamps, Screens and other Accessories.

Visit our New Show Room

San Francisco
1450 Franklin St.
776-5490 (ｏｏｒ ｗ｝

Los Angeles
615 No. La Brea Ave.
(213) 938-3219

WE FIX ANYTHING.

BOOKS!

Glamorous hostesses serve unique meals. For exotic, unusual, outstanding, international recipes featuring Brazilian cuisine from Hannah’s hometown original colonial capital. Free details. Bahia Enterprises, Box 7107-L, Los Angeles, CA 90071.

464 MAGNOLIA

Dinner & Dance books, new and used. Castro Drama Books, 3886 17th Street (near Noe), San Francisco. Phone 431-1154. We buy libraries.
PULITZER PRIZE-WINNING PLAYS AT A.C.T.

A 17-year-old Hungarian immigrant named Joseph Pulitzer, barely able to speak English, arrived in Boston in 1869, did a wartime stint with the Union Army, and then drifted out to St. Louis, where he began a newspaper career on a German-American paper. He eventually gained control of the St. Louis Post-Dispatch and the New York World, a tightly-knit little journalistic empire that made him a multimillionaire.

In addition to endowing a School of Journalism for New York's Columbia University, Pulitzer allotted a considerable sum to be awarded for "prizes or scholarships for the encouragement of public services, public morale, American literature and the advancement of education."

Officially established by the Trustees of Columbia, under the guidance of an Advisory Board and very specific conditions set forth by Pulitzer in his will, the first annual Pulitzer Prize, awarded for fiction, drama, history, biography, poetry, music and various categories of newspaper work, were presented in 1917.

Although occasionally controversial, the award usually automatically lures audiences to the theatre showing the play so honored, provides the journalist and/or publication receiving this accolade similar fame if not necessarily fortune and generally increases the esteem in which the recipient is held by peers and public alike.

All the Way Home is the tenth Pulitzer Prize-winning play to join A.C.T.'s repertory. A comprehensive listing of all those receiving this accolade comprises a fascinating cross section of American theatre history and is in part an index of changing public taste. On the other hand, an equally fine anthology could be compiled of plays which did not win the Pulitzer: The Children's Hour, Of Mice and Men, Awake and Sing, The Glass Menagerie and Who's Afraid of Virginia Woolf, among others.

In any case, even though some plays and playwrights so honored subsequently disappeared into obscurity, most remain among the most important and continuously produced of our time. Popular favorites, in addition to those in A.C.T.'s repertory, include Cat on a Hot Tin Roof, The Diary of Anne Frank, Of Mice and Men, Strange Interlude, Look Homeward, Angel and The Subject Was Roses.

Year Pulitzer Prize Awarded

1929 - Street Scene ........................................ 1974-75 season
1937 - You Can't Take It With You ........................ 1972-73 & 1973-74
1938 - Our Town ........................................... 1967-68
1940 - The Time of Your Life .............................. 1970-71
1948 - A Streetcar Named Desire ......................... 1967-68
1949 - Death of a Salesman ............................... 1965-66 & 1966-67
1957 - Long Day's Journey into Night .................. 1967-68
1961 - All the Way Home .................................. current (1977-78)
1973 - That Championship Season ....................... 1972-73

A.C.T. Season(s) Presented

1929 - Street Scene ........................................ 1974-75 season
1937 - You Can't Take It With You ...................... 1972-73 & 1973-74
1938 - Our Town ........................................... 1967-68
1940 - The Time of Your Life .............................. 1970-71
1948 - A Streetcar Named Desire ......................... 1967-68
1949 - Death of a Salesman ............................... 1965-66 & 1966-67
1957 - Long Day's Journey into Night .................. 1967-68
1961 - All the Way Home .................................. current (1977-78)
1973 - That Championship Season ....................... 1972-73

Handcrafted Solid Rosewood Furniture from Hong Kong.

Largest Selection at Direct Import Prices.

Master Charge

BankAmericard

Weekdays Saturdays

10-5:30 10-4:00

Also Japanese Kutani Porcelain

Lamps, Screens and other Accessories.

Visit our New Show Room

San Francisco

1450 Franklin St.

776-5490 (car. Bush)

Los Angeles

615 No. La Brea Ave.

(213) 938-3219

WE FIX ANYTHING.

MEN WOMEN ETC

JOHNVergel ROD INDIANAPOLIS, INDIANA

391-5552

464 MAGNOLIA

Dinner & Dance Branches

IN LAFAYETTE SQUARE CITY CENTER

464 MAGNOLIA

MEALS

Glamorous hostesses serve unique meals. For exotic, unusual, outstanding, international recipes featuring Brazilian cuisine from Hannah's hometown original colonial capital. Free details. Bahia Enterprises, Box 71071-L, Los Angeles, CA 90071.

BOOKS

Film, theatre and dance books, new and used. Castro Drama Books, 3866 17th Street (near Noe), San Francisco. Phone 431-1154. We buy libraries.
TRAINING AT A.C.T.

There is no time during the year when one or more of A.C.T.'s numerous training programs is not in session. The "Conservatory", in the American Conservatory Theatre's name is a real concept continually in practice, warranting the company's reputation as the nation's leading theatre training institute.

A.C.T. works on the principle that an actor must continue to grow throughout the entirety of his professional life if he is to realize his full creative potential. The actor must discover, and constantly rediscover, his skills, techniques and emotional resources, always seeking to broaden and deepen them through the creativity and discipline of training. He therefore needs a professional environment that awakens, stimulates and supports his creativity; for only then will his search for artistic fulfillment be understood and encouraged.

A.C.T. seeks to provide that environment through its conservatory concept of continuing, comprehensive training for every member of the acting company, a concept basic to all of A.C.T.'s work and equal in importance to public performances.

Currently, 48 first-year students and 26 in the second-year comprise the Advanced Training Program with another four enrolled as candidates for a Master of Fine Arts in Acting degree. The Young Conservatory, which operates on a year-round basis, has some 300 young people between the ages of eight and 18 training through May.

The Black Actors' Workshop, in its third year with 20 students, was initiated after the success of A.C.T.'s Asian-American Theatre Workshop, founded to communicate the Asian-American experience through the performing arts. And the annual Evening Extension Program (see story on next page for details), held every spring, will begin in February. The 10-week Summer Training Program, which brought 163 students to A.C.T. last summer, will be seeking applicants to begin training in mid-June.

Persons interested in any of the varied programs A.C.T. offers for theatre training should contact the Registrar, A.C.T., 450 Geary St., San Francisco 94102, for additional information.

A.C.T.'S EVENING EXTENSION PROGRAM

Come February, A.C.T.'s Geary Street studios will be just as busy with activity nightly as from 10 a.m., to 6 p.m. A special program for students and members of the community who want to broaden their skills in one or more subjects, the annual 10-week Evening Extension Program begins Feb. 6 with a Jan. 15 application deadline.

Classes are offered on a selective basis—each meeting for two hours a week—in much the same way colleges and universities operate their adult education sessions. No audition is required but individual class size is limited so applications are processed on a first-come, first-served basis. All classes are conducted by A.C.T. actors and teachers.

A complete listing of courses will be available in December and include movement, musical theatre and beginning, intermediate and advanced acting. Past curriculums have also included voice, yoga, dance, Shakespeare, mime, singing, children's theatre for teachers and youth leaders, theatre organization and management, and theatre publicity and public relations.

There is no age limit for applicants to the Evening Extension Program; last year students ranged in age from 17 to 60. People of all professions and occupations have attended for a number of reasons and not all those who enroll intend to make the theatre a career. Students have included educators, retirees, disc jockeys, a beauty consultant, landscaper, civil engineer and a TV anchorman in addition to actors learning to sing and singers learning to act.

Additional information may be obtained by writing to Evening Extension Program, A.C.T., 450 Geary St., San Francisco 94102.
TRAINING AT A.C.T.

There is no time during the year when one or more of A.C.T.'s numerous training programs is not in session. The "Conservatory," the American Conservatory Theatre's name is a real concept continually in practice, warranting the company's reputation as the nation's leading theatre training institute.

A.C.T. works on the principle that an actor must continue to grow throughout the entirety of his professional life if he is to realize his full creative potential. The actor must discover, and constantly rediscover, his skills, techniques and emotional resources, always seeking to broaden and deepen them through the creativity and discipline of training. He therefore needs a professional environment that awakens, stimulates and supports his creativity; for only then will his search for artistic fulfillment be understood and encouraged.

A.C.T. seeks to provide that environment through its conservatory concept of continuing, comprehensive training for every member of the acting company, a concept basic to all of A.C.T.'s work and equal in importance to public performances.

Currently, 48 first-year students and 26 in the second-year comprise the Advanced Training Program with another four enrolled as candidates for a Master of Fine Arts in Acting degree. The Young Conservatory, which operates on a year-round basis, has a 200 young people between the ages of eight and 18 training through May.

The Black Actors' Workshop, now in its third year with 28 students, was initiated after the success of A.C.T.'s Asian-American Theatre Workshop, founded to communicate the Asian-American experience through the performing arts. And the annual Evening Extension Program (see story on next page for details), held every spring, will begin in February.

The 10-week Summer Training Program, which brought 163 students to A.C.T. last summer, will be seeking applicants to begin training in mid-June.

Persons interested in any of the varied programs A.C.T. offers for theatre training should contact the Registrar, A.C.T., 450 Geary St., San Francisco 94102, for additional information.

A.C.T.'S EVENING EXTENSION PROGRAM

Come February, A.C.T.'s Geary Street studios will be just as busy with activity nightly as from 10 a.m. to 6 p.m. A special program for students and members of the community who want to broaden their skills in one or more subjects, the annual 10-week Evening Extension Program begins Feb. 6 with a Jan. 15 application deadline.

Classes are offered on a selective basis—each meeting for two hours a week—in much the same way colleges and universities operate their adult education sessions. No audition is required but individual class size is limited so applications are processed on a first-come, first-served basis. All classes are conducted by A.C.T. actors and teachers.

A complete listing of courses will be available in December and include movement, musical theatre and beginning, intermediate and advanced acting. Past curriculums have also included voice, yoga, dance, Shakespeare, mime, singing, children's theatre for teachers and youth leaders, theatre organization and management, and theatre publicity and public relations.

There is no age limit for applicants to the Evening Extension Program; last year students ranged in age from 17 to 60. People of all professions and occupations have attended for a number of reasons and not all those who enroll intend to make the theatre a career. Students have included educators, retirees, disc jockeys, a beauty consultant, landscaper, civil engineer and a TV anchorperson in addition to actors learning to sing and singers learning to act.

Additional information may be obtained by writing to: Evening Extension Program, A.C.T., 450 Geary St., San Francisco 94102.
WINKER & MAY: DYNAMIC DUO ON STAGE AND IN SONG

James R. Winker and Deborah May, currently playing husband and wife in The Circle, have been featured together in several other A.C.T. productions during their years with the company, including Broadway and The Matchmaker.

Talented musical performers as well as dedicated actors, the pair have presented a special program entitled Songs We Want To Sing to sell-out houses at the Bourean Winery two years in a row and as a special presentation attended by more than 600 contributing members of the California Association for A.C.T. last year.

More Songs We Want To Sing, an entirely new series of medleys including show and other popular songs as well as the addition of Sondheim and even rock and roll, is scheduled as a special event for current contributors Dec. 14, from 6:70 p.m. at the Geary Theatre.

WINTER FAIR

The first "total" Gourmet Club. First, you get a complete 3-course menu each month including a long list of extras. There's a complete shopping list of what and how much to buy for 6 people. A time organizer detailing how to get ready days and hours before. Wine suggestions with prices. Details on how to have everything ready exactly when you want it.

Le Campion is no ordinary experience. Each complete menu has been coordinated, planned and tested by Le Campion Gourmet Club's expert staff consultants and famous chefs. At the top of the list is John Conway, Club Director and Master Chef. There are also Don Silvers, experienced UCLA instructor, chef and kitchen designer, Annie May de/Bresson, instructor of French Cuisine at UC Berkeley; Henry Rubin, nationally syndicated wine writer; and many other contributing chefs from around the world.

The money you save pays the $35.00 membership fee. As a special member benefit, Le Campion Gourmet Club also offers periodic Discount Savings (up to 30%) on new products and appliances, the finest quality kitcheware and utensils, and exquisite table pieces. There is absolutely no obligation. It's just an added service for club members—and could cover the entire cost of joining.

In addition, you receive in-depth critiques written by experts in the field assessing new products, popular cookbooks and other important items—all free.

Everyone knows, gourmet can not be just by recipes alone—and that's why Le Campion gives you more with your membership.
WINKER & MAY: DYNAMIC DUO ON STAGE AND IN SONG

James R. Winker and Deborah May, currently playing husband and wife in The Circle, have been featured together in several other A.C.T. productions during their years with the company, including Broadway and The Matchmaker. Talented musical performers as well as dedicated actors, the pair have presented a special program entitled Songs We Want To Sing to sell-out houses at the Bouverian Winery two years in a row and as a special presentation attended by more than 600 contributing members of the California Association for A.C.T. last year.

More Songs We Want To Sing, an entirely new series of medleys including show and other popular songs as well as the addition of Sondheim and even rock and roll, is scheduled as a special event for current contributors Dec. 14, from 6:30 p.m. at the Geary Theatre.

You are cordially invited to a 7-course gourmet dinner—$5.00 per person including wines with each course.

Of course, monthly 7-course gourmet dinner menus—with special holidays, international and seasonal recipes.

Personalized stand-up menu binder with your name imprinted in gold on the cover.

Wine suggestions for each course—with alternate selections and prices.

Complete shopping lists—including staple checklists.

Complete step-by-step time organizers—with day before and early preparation guides.

Members of Le Campion Gourmet Club serve a truly authentic gourmet dinner at a fraction of the cost in their own home.

It's the first "total" Gourmet Club.

First, you get a complete 5-course menu each month including a long list of extras. There's a complete shopping list of what and how much to buy for 6 people. A time organizer detailing how to get ready days and hours before. Wine suggestions with prices. Details on how to have everything ready exactly when you want it.

Le Campion is no ordinary experience. Each complete menu has been coordinated, planned and tested by Le Campion Gourmet Club's expert staff consultants and famous chefs. At the top of the list is John Conway, Club Director and Master Chef. There are also Don Silvers, experienced UCLA instructor, chef and kitchen designer, Annie May de/Bresson, instructor of French Cuisine at UC Berkeley; Henry Rubin, nationally syndicated wine writer; and many other contributing chefs from around the world.

The money you save pays the $35.00 membership fee. As a special member benefit, Le Campion Gourmet Club also offers periodic Discount Savings (up to 30%) on new products and appliances, the finest quality kitchenware and utensils, and exquisite table pieces. There is absolutely no obligation. It's just an added service for club members—and could cover the entire cost of joining.

Le Campion Gourmet Club
Orders mailed before December 15 will arrive in time for Christmas.

Send to:

Le Campion Gourmet Club
790 2nd Avenue, Suite 110
New York, N.Y. 10017

Name
Address
City/State/Zip

Signature

Money Back Guarantee: If you are not thoroughly satisfied, simply return the member kit within 10 days to receive a complete refund.
For those who appreciate the best...

A Baldwin piano is the choice of some of the world's most famous musicians. Experts appreciate its beautiful and consistent tone, its responsive action, its lifetime dependability. That's why Santa is so busy delivering Baldwin pianos every Christmas. Why not ask him to deliver one to your home this year.

Baldwin

Daly City
Baldwin Music Center of Westlake
640 Westlake Mall
Westlake Shopping Center

Hayward
Hayward Piano & Organ
24832 Mission Blvd.
538-3773

San Mateo
Baldwin Piano & Organ Center
14 E. 4th Street
848-2125

Oakland
Ennsburg Music Center
3139 Broadway
444-1900

Walnut Creek
Cheney's Baldwin Pianos & Organs
1501 S. Main
935-5810

In Repertory December-March:

Opening Later in the Season: TRAVESTIES

A.C.T. GIFT CERTIFICATES
Gift certificates in any denomination — redeemable for tickets — are now available at the Geary Theatre box office or by mail: A.C.T., 450 Geary St., San Francisco 94102.

Give A.C.T., a very special gift for every holiday occasion.

A.C.T. box office: 10:00 A.M. to 5:00 P.M. Monday through Saturday, noon to 5:00 P.M. Sunday.
# AMERICAN CONSERVATORY THEATRE

## PERFORMANCE SCHEDULE

**GEARY THEATRE/Geary & Mason Sts.**

<table>
<thead>
<tr>
<th>MONDAY</th>
<th>TUESDAY</th>
<th>WEDNESDAY</th>
<th>THURSDAY</th>
<th>FRIDAY</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>DECEMBER</th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>7</td>
<td>8</td>
<td>9</td>
<td>10</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>12</td>
<td>13</td>
<td>14</td>
<td>15</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>17</td>
<td>18</td>
<td>19</td>
<td>20</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>22</td>
<td>23</td>
<td>24</td>
<td>25</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>27</td>
<td>28</td>
<td>29</td>
<td>30</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>31</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>JANUARY</th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>7</td>
<td>8</td>
<td>9</td>
<td>10</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>12</td>
<td>13</td>
<td>14</td>
<td>15</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>17</td>
<td>18</td>
<td>19</td>
<td>20</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>22</td>
<td>23</td>
<td>24</td>
<td>25</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>27</td>
<td>28</td>
<td>29</td>
<td>30</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>31</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>FEBRUARY</th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>7</td>
<td>8</td>
<td>9</td>
<td>10</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>12</td>
<td>13</td>
<td>14</td>
<td>15</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>17</td>
<td>18</td>
<td>19</td>
<td>20</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>22</td>
<td>23</td>
<td>24</td>
<td>25</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>27</td>
<td>28</td>
<td>29</td>
<td>30</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>31</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>MARCH</th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>7</td>
<td>8</td>
<td>9</td>
<td>10</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>12</td>
<td>13</td>
<td>14</td>
<td>15</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>17</td>
<td>18</td>
<td>19</td>
<td>20</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>22</td>
<td>23</td>
<td>24</td>
<td>25</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>27</td>
<td>28</td>
<td>29</td>
<td>30</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>31</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### A.C.T. GIFT CERTIFICATES

Gift certificates in any denomination — redeemable for tickets — are now available at the Geary Theatre box office or by mail: A.C.T., 450 Geary St., San Francisco 94102. Give A.C.T. — a very special gift for every holiday occasion.

---

For those who appreciate the best...

A Baldwin piano is the choice of some of the world's most famous musicians. Experts appreciate its beautiful and consistent tone, its responsive action, its lifetime dependability. That's why Santa is so busy delivering Baldwin pianos every Christmas. Why not ask him to deliver one to your home this year.

---

Daly City
Baldwin Music Center of Westlake
414 Westlake Mall
Westlake Shopping Center
508-8283

Hayward
Hayward Piano & Organ
24832 Mason Blvd.
538-3773

San Mateo
Baldwin Piano & Organ Center
18 East 4th Avenue
344-5193

Oakland
Haydens Music Center
2710 Broadway
444-1000

Walnut Creek
Chalmers Baldwin Pianos & Organs
1501 S. Main
999-6930
AMERICAN CONSERVATORY THEATRE
AWARDED
NATIONAL ENDOWMENT FOR THE ARTS CHALLENGE GRANT

Largest Award
To Any Single U.S. Theatre
To Be Matched By NEW & INCREASED Contributions

1st PHASE: OCT.-DEC. 1977
GIVE TO A.C.T. NOW!

Please complete the card you will find in the lobby.
Additional cards are available at the Box Office.

GIFTS FROM SCANDINAVIA

David-Andersen of Norway carries the finest quality in Scandinavian gold, silver and enameled jewelry. There is a magnificent selection of crystal, porcelain and pewter. You will find such well-known names as Royal Copenhagen, Orrefors, Kosta-Boda and Georg Jensen. If you are looking for the perfect gift, be sure to drop in.

A LAYAWAY YOU CAN Lie IN

Our gleaming brass beds make marvelous presents. Order one now during our pre-Christmas sale and you can be sure of having the exact size and style you want in time for the holidays. And the new part is, it's one gift you both can enjoy - a 10% discount on the catalog and keep it under your pillow.

Emil Cellini
536 Pacific San Francisco 391-6000
AMERICAN CONSERVATORY THEATRE
AWARDED
NATIONAL ENDOWMENT FOR THE ARTS
CHALLENGE GRANT

Largest Award
To Any Single U.S. Theatre
To Be Matched By NEW & INCREASED
Contributions

1st PHASE: OCT.-DEC. 1977
GIVE TO A.C.T. NOW!

Please complete the card you will find in the lobby.
Additional cards are available at the Box Office.

Bay Health Spa
2310 POWELL at BAY
San Francisco 94133
412-1557 352-9800

The 6th Avenue Cheese Shop
215 6th Avenue
San Francisco, CA
12-13 xmas season
Open Mon.-Sat.
9-6:30

The St. Helena Health Center
Deer Park, California 94576
Associated with The St. Helena Hospital,
a fully accredited nonprofit medical facility.

Our gleaming brass beds make marvel-ous presents. Order one now during our pre-Christmas sale and you can be sure of having the exact size and style you want in time for the holidays. And the new part is, if you gift both can share! We will send a beautiful color catalog and keep it under your pillow.

Emil Cellini
536 Pacific San Francisco 391-6000

GIFTS FROM SCANDINAVIA

David-Andersen of Norway carries the finest quality in Scandinavian gold, silver and enameled jewelry. There is a magnificent selection of crys-
tal, porcelain and pewter. You will find such well known names as Royal Copenhagen, Orrefors, Kosta-Boda and Georg Jensen. If you are looking for the perfect gift, be sure to drop in.
WHO'S WHO

WILLIAM BALL (General Director) founded the American Conservatory Theater in 1955 and performed in the theater's productions. He has been associated with the theater's artistic direction for over 50 years. Ball is also a member of the Board of Trustees.

JAMES B. MCKENZIE (Executive Director) was appointed as Associated Artistic Director of the theater in 1961. He is a graduate of the University of Pennsylvania and has been associated with the theater since 1952. McKenzie has directed numerous productions for the theater, including productions of Shakespearean plays.

ALLEN FLETCHER (Conservatory Director) is a former student of the National Theatre School of Canada and has been associated with the theater for over 20 years. He is a member of the Board of Trustees.

EDWARD PAYSON CALL (Guest Director), who directed the production of "The Seafarer" in 1964, has been associated with the theater for over 15 years. He is a member of the Board of Trustees.

LAIRD WILLIAMSON (Stage Director), who directed the production of "The Winter's Tale" in 1965, is a member of the Board of Trustees.

STEPHEN PORTER (Guest Director) directed the production of "The Caucasian Chalk Circle" in 1966. He is a member of the Board of Trustees.

WILLIAM K. BILL (Guest Director) directed the production of "A Midsummer Night's Dream" in 1967. He is a member of the Board of Trustees.

The board of directors of the Theatre Communications Group of which the American Conservatory Theater is a member, appointed the Theatre Advisory Panel of the National Endowment for the Arts. The panel consists of five members, each of whom is a leading artist in the field of the performing arts. The panel is also responsible for the administration of the National Endowment for the Arts, which funds the arts in the United States. The panel is composed of members of the Board of Trustees, the Conservatory Director, the Executive Director, and the Conservatory Director's designee.

The Tony Awards have been presented annually since 1952 to recognize excellence in the American theatre. The awards are presented by the American Theatre Wing, a non-profit organization dedicated to the advancement of the American theatre. The Tony Awards are considered to be the highest honor in the American theatre.

CANDACE BARRETT directs the Young Conservatory, a program for young artists aged 8-12 years. She is also a member of the Board of Trustees.

JOSEPH BIRD, in his 5th season as a member of the Broadway company of "The Music Man," directed the production of "The Music Man" in 1968. He is a member of the Board of Trustees.

The American Conservatory Theater is a member of the American Association of Theater Schools, which is a professional organization that represents the interests of theatre schools in the United States. The organization is dedicated to the advancement of the American theatre and the training of the next generation of theatre professionals.
WHO'S WHO

WILLIAM BALL (General Director) founded the American Conservatory Theatre and the Bay Area's leading theatre. He was a major figure in the theatrical world, known for his dedication to the arts and for his tireless efforts to promote the theatre. He was a member of the Board of Trustees and had a significant impact on the growth and success of the theatre.

JAMES B. MCKENZIE (Executive Producer) has devoted his career to the arts. He has been a key figure in the development of the theatre, serving as a leading figure in the community and working hard to ensure the success of the productions.

ALLEN FLETCHER (Conservatory Director) is a renowned figure in the theatre world. He has directed and produced numerous productions, and his contributions to the arts are immeasurable.

EDWARD PAYSON CALL (Guest Director), a renowned figure in the theatre world, has directed productions that have captivated audiences worldwide. He has been recognized for his outstanding contributions to the arts and has received numerous awards for his work.

LAIRD WILLIAMSON (Stage Director) is a respected figure in the theatre world. He has directed productions that have been critically acclaimed and have won numerous awards. His contributions to the arts are significant and have been recognized both locally and internationally.

CANDACE BARRETT directs the Young Conserva- tory, performing with the company. At A.C.T., she has directed productions that have been critically acclaimed and have won numerous awards. Her contributions to the arts are significant and have been recognized both locally and internationally.

JOSEPH BIRD, now in his 8th season, was a member of the first Broadway company. He made his Broadway debut with "You Can't Take It With You" and appeared in 10 off- Broadway productions. A featured actor in 17 APA-Phoenix Repertory productions, he also toured New York and also toured Canada and the U.S., with "That's Life" and "The Show Off" in the APA-Phoenix Repertoire. Bird has appeared in productions at the Phoenix Theatre, the Phoenix Repertory, and other productions.

STEPHEN PORTER (Guest Director) has directed several productions on Broadway for the American Conservatory Theatre and Circle in the Square. He has also directed productions at the American Conservatory Theatre and has been a key figure in the theatre world for many years.

EDITH MARSH (Stage Director) is a renowned figure in the theatre world. She has directed productions that have been critically acclaimed and have won numerous awards. Her contributions to the arts are significant and have been recognized both locally and internationally.

WILLIAM BALL decided to return to the theatre in the spring of 1969 and opened the Theatre in the spring of 1970. He was a key figure in the development of the theatre, serving as a leading figure in the community and working hard to ensure the success of the productions.

LIBBY BOONE, who studied under the Winterscad Training Program, joined the company this season, having also studied at the University of Connecticut and the Front Street Theatre in Middletown. She has appeared in two films and at the Circuit Playhouse in Memphis, and was seen in The Glass Menagerie, When You Comin’ Back, Red Ryder, and Especially Descendin’. Boone has earned a Bachelor’s degree from Memphis State University through an independent study of the application of acting technique in the education of children with learning disabilities.

JOY CARLIN graduated from the University of Chicago and has studied at Yale Drama School and with Lee Strasberg. An original member of the Actor’s Playwright’s Theatre, she has appeared on Broadway with The Second City, in off-Broadway productions, with resident and summer theatres and in television and films. For A.C.T. she directed The House of Bernarda Alba and has performed in over 20 productions.

 PENELOPE COURT joins the acting company this year and teaches voice in the Winterscad Training Program. She trained at the Academy of Dramatic Art in Michigan, and is receiving an M.F.A. from the Goodman School of Drama in Chicago. In Chicago, she was a founding member of David Mamet’s St. Nicholas Theatre Co., where she was seen in The Poet and The Rent and Beyond the Horizon. She also appeared as a Jumper in Jumpers at the Evanston Theatre Co. and in the title role of Sylvia Platt: A Dramatic Portrait at the Body Politic.

 PETER DAVIES, a native of Walnut Creek, joins the company this season after two years in the Winterscad Training Program. While studying at U.C. Santa Barbara, where he received his B.A. in Theatre Arts, he participated in the National College Theatre Festival, appearing in Medea: A Noh Cycle at the Kennedy Center for the Performing Arts. This past summer Davies was seen at the Old Globe Theatre, San Diego in Hamlet and Timon of Athens and he has appeared in the television series Streets of San Francisco and the film Bound for Glory.

DANIEL DAVIS has numerous stage credits in addition to two N.E.T. productions and a film. Appearing in many productions on and off Broadway, he played opposite Katherine Hepburn in the national touring company of Coco. He has played leading roles with the Stratford Festival of Canada, the American Shakespeare Festival, Milwaukee Repertory Theatre, Actors’ Theatre of Louisville, P.G.P.A. in Santa Maria and the Oregon Shakespearean Festival. His roles at A.C.T. include Clarence in Richard III, Dr. Heider in The Ruling Class, Martin Dysart in Equus, Iago in Othello and the title role in Peer Gynt among others.

HEIDI HELEN DAVIS joined the company for the first time this season as an Associate in the Winterscad Training Program. She also studied for three years at the San Francisco Actors’ Ensemble, appearing in The Lady’s Not for Burning, Summer and Smoke, Salome, Harlequinade and The Good Lord and taught movement and folk dance. Last season Davis appeared in A.C.T.’s productions of Peer Gynt and Othello.

BARBARA DIRICKSON, a founding member of the Winterscad Training Program, has appeared in the training program six years ago and has appeared in Cyrano de Bergerac, The Hot L. B&B., MORE. The House, The Cherry Orchard, Pillars of the Community, Jumpers, Street Scene, The Matchmaker, Goodbye, This Is (An Entertainment), Peer Gynt, Equus, The Taming of the Shrew, Man and Superman, A Christmas Carol and The Bourgeois Gentilhomme.
Elegance for every occasion

Enjoy a CHAMPAGNE DRINK every evening, Merl robots and Carols Illumination. Experience San Francisco with TAKE A GUIDE TOUR’S whipped gales. Or call behind the hotel we are providing with ROLLS FOR RENT the day, week or month.


SAN FRANCISCO LIVERY
1255 POST STREET - SAN FRANCISCO, CALIFORNIA 94109
(415) 392-2142

CARLOS CARVAJAL’S
DANCE SPECTRUM

DEC. 8 - 18
WINTERMAS
A FESTIVAL OF LIGHT

DEC. 25 - JAN. 8
CRYSTAL SUPPER
A CINDERELLA FANTASY
PAULS OF FINE ART, ETC.
WORLD PREMIERE

Time for Diamonds
Imagine. A miniature 18K gold and diamond pendant filled with a full carat of tiny cut diamonds instead of sand! Who but San Francisco’s Sidney Mobell could have created something so timely, 18K yellow gold, $2,000. Platinum, $1,000.

Order by mail.
All major credit cards accepted.
Please include credit card # and expiration date.

804-7644

LIBBY BOONE, who studied in the Advanced Training Program, is now working on the company this season, having also studied at the University of Connecticut and the Front St. Theatre in Minneapolis. She has appeared in two films and at the Circuit Playhouse in Memphis, and was seen in The Glass Menagerie. When You Comin’ Back, Red Ryder and Orphans Descend. Boone has earned a Bachelor’s degree from Memphis State University through an independent study of the application of acting technique in the education of children with learning disabilities.

JOY CARLIN graduated from the University of Chicago and is currently studying at Yale Drama School and with Lee Strasberg. An original member of Chicago’s Playwright’s Theatre, she has appeared on Broadway with The Second City, in off-Broadway productions, with resident and summer theatres and in television and films. For A.C.T. she directed The House of Bernarda Alba and has performed in over 20 productions.

PENELOPIC COURT is the artistic company this year and teaches voice in the Advanced Training Program. She trained at the Academy of Dramatic Art in Michigan, and is receiving an M.F.A. from the Goodwin School of Drama. In Chicago, she was a founding member of David Mamet’s St. Nicholas Theatre Co., where she was seen in The Poet and The Rent and Beyond the Horizon. She also appeared as a Jumper in Jumpers at the Evanston Theatre Co. and in the title role of Sylvia Plath: A Dramatic Portrait at the Body Politic.

PETER DAVIES, a native of Walnut Creek, joins the company this season after two years in the Advanced Training Program. While studying at U.C. Santa Barbara, where he received his B.A. in Theatre Arts, he participated in the National College Theatre Festival, appearing in Medea: A Noah Cycle at the Kennedy Center for the Performing Arts. This past summer Davies was seen at the Old Globe Theatre, San Diego in Hamlet and Timon of Athens and has appeared in the television series Streets of San Francisco and the film Bound for Glory.

DANIEL DAVIS has numerous stage credits in addition to two N.E.T. productions and a film. Appearing in many productions on and off Broadway, he played opposite Katharine Hepburn in the national touring company of Coco. He has played leading roles with the Stratford Shakespeare Festival of Canada, the American Shakespeare Festival, Milwaukee Repertory Theatre, Actors’ Theatre of Louisville, P.G.P.A. in Santa Maria and the Oregon Shakespearean Festival. His roles at A.C.T. include Clarence in Richard III, Dr. Heider in The Ruling Class, Martin Dysart in Equus, Othello and the title role in Peer Gynt, among others.

HEIDI HELEN DAVIS is the company after two years in the Advanced Training Program. She also studied for three years at the San Francisco Academy of the Performing Arts, appearing in The Lady’s Not for Burning, Summer and Smoke, Salome, You and the Good Lord and taught movement and folk dance. Last season Davis appeared in A.C.T.’s productions of Peer Gynt and Othello.

BARRABAR DICKRICKSON joined A.C.T. as a intern of the training program six years ago and has appeared in Cyrano de Bergerac, The Hot L.Billy More, The House, The Cherry Orchard, Pillars of the Community, Jumpers, Street Scene, The Matchmaker, Othello and Julius Caesar. This Is (An Entertainment), Peer Gynt, Equus, The Taming of the Shrew, Man and Superman, A Christmas Carol and The Bourgeois Gentleman.

Top off your evening by stepping into for a nostalgic ride at The Pentshouse, On Union Square, 32nd floor of The St. Francis. Live music, Little Diablo. Beautiful drinks. And an unstuffed view of the city and allowing ladies of the bays. The grand finale to a memorable night.

Dinner from 6 p.m., including Sunday.
Reservations: 696-7777.

THE PENTSHOUSE
Atop The St. Francis on Union Square

VISALLOBE’S Furniture Center

SALES:
- New & Old Furniture
- Antique Reproductions
- Pure Asian Accoutrements
SERVICES:
- Delivering
- Removal
- Customizing
- Reupholstering
- Floor Refinishing

Nana in Ghareebdi Square. Find back in home on an elegant setting overlooking the Box. Open daily for lunch and dinner to 11 p.m. For reservations, phone 721-8822.

GAYLORD inda resaturant

Gloriolllud Surf & Party

(For information: 1-800-359-2322)

32 BARTLETT STREET
SAN FRANCISCO, CALIFORNIA 94101
(415) 392-2142
BENNET GUILLORY joins the A.C.T. acting company this season after two years in the Advanced Training Program and will continue to furthering with the Evening Extension Program and co-direct the Black Actor's Workshop where he made his directing debut with Sophocles' Medea. At the Little Fox Theatre he played several roles in One View Over the Cuckoo's Nest, as seen in the West Coast Black Repertory Theatre production of The Blood Knot which was later televised in two separate segments on TV's Open Studio and appeared in the Artist Enterprise Theatre production of The Ballad of Dangerous George.

LAWRENCE HECHT is now in his fourth season with the company after two years in the Advanced Training Program. He has performed with the Xeresos Performing Company, the Marin Shakespeare Festival, the Grand Comedy Festival and the Company Theatre of Berkeley. This year he accepted a new duties as Associate Director with the company and continues to serve as an acting instructor and project director for the Conservatory. He has been seen at A.C.T. in Desire Under the Elms, The Taming of the Shrew, Peer Gynt, Equus, Othello, A Christmas Carol and Valentine and Valentine.

ELIZABETH HUBBARD made her professional debut at New York's Lincoln Center Repertory in the title role of the Country Wife and as Gruscha in the Caucasian Chalk Circle. This is her sixth season at A.C.T., where her roles have included the Duenna in Cyrano de Bergerac, Suzie in The HOT L BATHROOM, Mrs. Mauzanne in Street Scene, Dolly in The Matchmaker, the Countess in Il Matrimonio and Joan in Knock Knock among others. Last summer she appeared in the Shakespeare Festival in roles in Hamlet, Cleopatra and directing A Streetcar Named Desire. This coming season she will return to Oregon to direct Strindberg's Miss Julie.

GERALD LANCASTER comes to the company this season from the Pacific Conservatory of the Performing Arts where he appeared in Enrico IV, Return to Normalcy, Ah, Wilderness! and Able. He returned to New Orleans after two years in the A.C.T. and performed in the title role in Julius Caesar. He received his M.F.A. from Southern Methodist University where he was a member of the Professional Acting Company. In addition to directing, he spent five seasons with the Oregon Shakespeare Festival playing Cleopatra in Antony and Cleopatra and directing A Streetcar Named Desire. This coming season he will return to Oregon to direct Strindberg's Miss Julie.

DEBORAH MAY, now in her sixth season with A.C.T., studied in the Advanced Training Program. She has been an artist in residence at the Pacific Conservatory of the Performing Arts where her last season was in The Mikado, The Most Happy Fellow and Showboat, as well as Helena in A Midsummer Night's Dream, Alzire in The Barber of Seville and Othello. She has appeared in the in the Berkeley Repertory's A Christmas Carol and The Merry Wives of Windsor, Peer Gynt, The Taming of the Shrew, The Cherry Orchard, Cyrano de Bergerac, Street Scene, Jumpers, Othello, Equus, A Christmas Carol and The Bourgeois Gentelman. He has performed at the Colorado, Oregon and Marin Shakespeare Festivals.

GALYNN KERN joins the company after study in the Advanced Training Program. He received an M.F.A. in Acting. He also holds a B.S. in Psychology from the University of Oregon. Kern was First Narrator in Berlioz Bacchus and Nymphs and directed by Seiji Ozawa for the San Francisco Symphony. His A.C.T. credits include Desire Under the Elms, The Merry Wives of Windsor, Peer Gynt, The Taming of the Shrew, The Cherry Orchard, Cyrano de Bergerac, Street Scene, Jumpers, Othello, Equus, A Christmas Carol and The Bourgeois Gentelman. He has performed at the Colorado, Oregon and Marin Shakespeare Festivals.

DAVID HUDSON joins the company this season after receiving a B.F.A. from the University of Washington Professional Training Program and appearing in productions there of The Master Builder, The Crucible and Centralia 1919. He also acted with the Southbury Playhouse in Connecticut, appearing in Tea and Sympathy and One Fine View Over the Cuckoo's Nest and last summer was seen in Antony and Cleopatra and Henry VI, Part III at the Oregon Shakespearean Festival.

WILLIAM McKERGHAN joins the company this season after nine seasons at the Milwaukee Repertory Theatre where he was seen in 13 productions in Milwaukee, nearly every one of which was a world premiere, most notably, Fables, as well as an original member of the Peter Boen's Actors Workshop. In New York he studied with Tony Award-winning director, Delakova and performed with the Seattle Repertory Theatre and this past summer was a Resident Artist with Prime Mimes in Santa Maria where she appeared in Ah, Wilderness! and Showboat. At A.C.T., she has been seen in the title role of Ann in The Tavern, A Doll's House, The House of Bernarda Alba, Tonight, 9:30, You Can't Take It With You, Pillars of the Community, Desire Under the Elms. This is (An Entertainment), Peer Gynt, Equus, Man and Superman and Valentine and Valentine.

ANN LAWDER, who graduated from Stanford University, was an original member of the Actors Workshop. In New York she studied movement with Katia Delakova and performed in the Seattle Repertory Theatre and this past summer was a Resident Artist with Prime Mimes in Santa Maria. In addition, she appeared in Ah, Wilderness! and Showboat. At A.C.T., she has been seen in the title role of Ann in The Tavern, A Doll's House, The House of Bernarda Alba, Tonight, 9:30, You Can't Take It With You, Pillars of the Community, Desire Under the Elms. This is (An Entertainment), Peer Gynt, Equus, Man and Superman and Valentine and Valentine.

ELIZABETH LECK joined the company this season after studying at the University of Denver in Denver. She has appeared in A Midsummer Night's Dream, A Christmas Carol, The Merry Wives of Windsor, Peer Gynt, The Taming of the Shrew and The Cherry Orchard.

BENNET GUILLORY joins the A.C.T. acting company this season after two years in the Advanced Training Program and will continue to furthering with the Evening Extension Program and co-direct the Black Actor’s Workshop where he made his directing debut with Sophocles’ Medea. At the Little Fox Theatre he played several roles in One View Over the Cuckoo’s Nest, as seen in the West Coast Black Repertory Theatre production of The Blood Knot which was later televised in two separate segments on TV’s Open Studio and appeared in the Artist Enterprise Theatre production of The Ballad of Dangerous George.

KATE FITZMAURICE, who joins the acting company this season, has been performing for her second season as an assistant producer and in voice coaching the actor’s in A.C.T.'s Advanced Training Program. A graduate of the Central School of Speech and Drama in London, Kate recently relocated to San Francisco and is now a freelance producer and voice coach.

MELVIN BUSTER FLOOD, who joins the company, is the author of the title role of the season and will be an instructor in the Dramatic Writing course at the Black Actor’s Workshop, is a graduate of the College of Fine Arts of Carnegie Mellon University, where he received a B.F.A. in Acting and also directed his first show there, A Piece of Die A Natural Death, which moved to the Pittsburgh Playhouse. A recipient of the B.F.A. in Acting and Acting Directing from Carnegie Mellon, he has directed several Off-Off-Broadway productions and is the co-founder of the company, the Pittsburgh Playhouse.

600 WOOD STREET FURNITURE
BENNET GUILLODY joins the A.C.T. acting company for a season after two years in the Advanced Training Program and will continue to teach acting with the Evening Extension Program and co-direct the Black Actor’s Workshop where he made his directing debut with Sophocles’ Medea. At the Little Fox Theatre he played several roles in One Night Over the Cuckoo’s Nest, seen as Morrie in the West Coast Black Repertory Theatre production of The Blood Knot which was later televised in two separate segments on TV’s Open Studio and appeared in the Artist Enterprise Theatre production of The Ballad of Dangerous George.

LAWRENCE HECHT is now in his fourth season with the company after two years with the Advanced Training Program. He has performed with the Actors’ Repertory Company, the Marin Shakespeare Festival, the Grand Comedy Festival and the Company Theatre of Berkeley. This year Hecht began new duties as Associate Director with the company and continues to serve as an acting in- structor and project director for the Conservatory. He has been seen at A.C.T. in Desire Under the Elms, The Taming of the Shrew, Peery Gym, Equis, Othello, A Christmas Carol and Valentia.

ELIZABETH HUBBARD made her professional debut at New York’s Lincoln Center Repertory in the title role of the Country Wife and as Grusha in The Caucasian Chalk Circle. This is her sixth season at A.C.T., where her roles have included the Duenma in Cyrano de Bergerac, Suzie in The HOT L BATLTINGOE, Mrs. Maudlin in Street Scene, Dolly in The Matchmaker, the Countess in Il Postino An Entertainment and Joan in Knock Knock, among others. Last summer she appeared in five separate roles with the Oregon Shakespearean Festival playing Cleopatra in Antony and Cleopatra and directing A Streetcar Named Desire. This coming summer she will return to Oregon to direct Strindberg’s Miss Julie.

Gerald Lancaster comes to the company this season from the Pacific Conservatory of the Performing Arts where he appeared in Enrico IV, Return to Normalcy, A Christmas Carol and A Good Man is Hard to Find. At A.C.T. he has appeared in the title role of the Country Wife and as Grusha in The Caucasian Chalk Circle. This is his sixth season at A.C.T., where his roles have included the Duenma in Cyrano de Bergerac, Suzie in The HOT L BATLTINGOE, Mrs. Maudlin in Street Scene, Dolly in The Matchmaker, the Countess in Il Postino An Entertainment and Joan in Knock Knock, among others. Last summer she appeared in five separate roles with the Oregon Shakespearean Festival playing Cleopatra in Antony and Cleopatra and directing A Streetcar Named Desire. This coming summer she will return to Oregon to direct Strindberg’s Miss Julie.

DAVID HUDSON joins the company this season after receiving a B.F.A. from the University of Washington Professional Training Program and appearing in productions there of the Master Builder, The Crucible and Centralia 1919. He also acted with the Southbury Playhouse in Connecticut, appearing in Tea and Sympathy and A View Over the Cuckoo’s Nest and last summer was seen in Antony and Cleopatra and Henry VI, Part III at the Oregon Shakespearean Festival.

KATE FITZMAURICE, who joins the acting company this season for her second season as company voice coach and voice teacher in A.C.T.’s Advanced Training Program. A gradu ate of the Central School of Speech and Drama in London, she is also an instructor there and at the Juilliard School in New York. At the Michigan Repertory Theatre in Ann Arbor she was seen as Meg in The Hostage, Rosaline and Love’s Labor’s Lost and Regan in King Lear and appeared in last season’s A.C.T. production of Peery Gym.

MELVIN BUSTER FLOOD, who joins the company this season and will be an instructor and co-director of the Black Actor’s Workshop, is a graduate of the College of Fine Arts of Car negie Mellon University, where he received a B.F.A. in Acting and also directed his first show, Ain’t Supposes to Die A Natural Death, which moved to the Pittsburgh Playhouse. A recipient of the B.B.A. in Business Administration from the Crispus Attucks College, Players, the Rankin Summer Repertory Theatre, the national touring company of Lenny Bruce and Car negie Mellon University.

ANNE LAWDER, who graduated from Stanford Univ., was an original member of the Actor’s Workshop shop. In New York she studied movement with Kathlyn Detakova and phonetics with Alice Hewins. She has sung with the N.Y.C. Opera chorus, appeared with the Seattle Repertory Theatre and this past summer was a Resident Artist at N.Y. State. Her fee appeared in Ah, Wilderness! and Showboat. At A.C.T. she has been seen in The Tavern, A Doll’s House, The House of Bernarda Alba, Tonight at 8:30, You Can’t Take It With You, Pillars of the Community, Desire Under the Elms. This is Anne (Entertainment) Peer Gynt, Equis, Man and Superman and Valentia.

DEBORAH MAY, now in her sixth season with A.C.T., studied in the Advanced Training Program. She has been an artist in residence at the Pacific Conservatory of the Performing Arts where she was seen in The Mikado, The Most Happy Fellow and Show boat, as well as Helena in A Midsummer Night’s Dream, Alcina in The Master of La Mancha and Consuelo in He Who Gets Slapped. At A.C.T. she was seen in Clay minus de Bergerac, Alice in You Can’t Take It With You, Irene Malloy in The Matchmaker and The Fabulous Invalid. She appeared in Tonight at 8:30, Broadway, The Mix, The Threepenny Opera, The Taming of the Shrew, A Christmas Carol and Travesties.

WILLIAM MCKEREGHAN joins the company for his sixth season after nine years at the Milwaukee Repertory Theatre where he was seen as Tobias in In: Delicate Balance, John Tarkington in Misalliance, Sander Turiu in The Play’s the Thing, The Marquis de Sade in Marat/Sade and most recently, as Willy Loman in Death of a Salesman. In addition, McKereghan has appeared at Hartford Stage Company and in A Doll’s House at Yale Rep. He also performed with the Dutch National Opera and the Royal Shakespeare Company. His last summer was spent directing at the Oregon Shakespearean Festiva.
DELORES Y. MITCHELL joined the A.C.T. acting company last season after two years in the Advanced Training Program and appeared in Man and Superman, Valentin and Valentina, Peer Gynt. Equus and as Mrs. Cratchit in A Christmas Carol. Mitchell received her B.A. in speech and drama from Florida A&M University in Tallahassee and has been seen at the Free Southern Theatre in New Orleans, Everyman Theatre in San Francisco and the Oregon Shakespearean Festival. An instructor this past year in A.C.T.’s Black Actor’s Workshop and Summer Training program, Mitchell co-directs the Black Actor’s Workshop.

MARK MURPHY, who joins the company this season, is a graduate of Bay-iour University, Texas. He has played major roles at the Oregon Shakespearean Festival in Romeo and Juliet, The Time of Your Life and Two Gentlemen of Verona and appeared at the Alley Theatre, Houston, in indians, Juno and the Paycock and Last Meeting of the Knights of the White Magnolia in Seattle. In Seattle he was seen at the Intiman Theatre in Bus Stop, The Importance of Being Earnest and Ghosts and A Contemporary Theatre in As You Like It.

THOMAS OGLESBY joins the company this season after two years in the Advanced Training Program. At the Nebraska Repertory Theatre he was seen as Bobby in Company, Lucentio in The Taming of the Shrew and Nick in What the Butler Saw and also appeared as Romeo in Romeo and Juliet at the Pacific Conservatory of the Performing Arts. His off-Broadway credits include The Robber Bridegroom at the New York St. Clements Theatre.

FRANK O'TWELL has served the company as its teacher of the Alexander Technique since the Conservatory's beginning in 1965 in Pittsburgh. He studied at the Canadian Art Theatre in Montreal, the Vera Soloviova Studio of Acting in New York and trained to teach at the American Center for the Alexander Technique in New York. In addition to “Alexanderizing” A.C.T.’s actors, Mr. O’towell has appeared as an actor in such productions as Three Sisters, Oedipus Rex, The Merchant of Venice, Cyano de Bergere and The Cherry Orchard.

WILLIAM PATerson, now in his eleventh season with A.C.T., has been a professional actor for over 30 years and has played almost 300 roles in stock and repertory, many of them at the Cleveland Playhouse. He has appeared frequently on TV and made five national tours with his original one-man show, one on Justice Oliver Wendell Holmes and the other on Benjamin Franklin. At A.C.T. he has been seen in The Matchmaker, The Ruling Class, Jumpers, The Taming of the Shrew, Caesar and Cleopatra, The Time of Your Life, Three Sisters, Dandy Dick, Man and Superman, as Grandpa in Miracle, and in You Can’t Take It With You and Ebenezer Scompo in A Christmas Carol.

SUSAN E. PELLEGRINO, who joined the company last season, was a student of the Alexander Technique under A.C.T.’s Desire Under the Elms. The Taming of the Shrew, A Christmas Carol, Valentin and Valentina and Peer Gynt. For two summers she has acted with the Pacific Conservatory of the Performing Arts as Louise in Oedipus, The Uterine Glory of Morrissey Hall, creating the role of Miss Tereza Winkle and as Ellie Mau Chipley in Allen Fletcher’s production of Showboat. She also studied at Caltech State University (San Francisco), City College of San Francisco and with the Pacific Academy of Ballet.

RAY REINHARDT, who celebrated A.C.T.’s memorable tour of Russia as Ephraim in Desire Under the Elms, is known to San Francisco as the lead in Ondine by Barger, The Miser, Stanley in A Streetcar Named Desire, Andrew Wyke in Sleuth and Astro in Uncle

INVESTMENT ALTERNATIVES

For many investors, Oriental rugs have long been an insufficiently understood art. Yet, since 1929, antique rugs have been considered one of the five best investments available. The great Persian rugs imported to this country at the end of the last century have now all but disappeared into European and museum collections, or to the Middle East, as the oil-rich countries continue to repurchase their heritage and thus seriou collectors seek rugs of substance and investment quality: hand-woven rugs with natural dyes that are artistically unique in composition. These are often 19th century Tribal rugs from Turkey and Asia Minor, as well as the Caucasus and China. While rugs may be regarded as primarily works of art, they usually have an attractive utility value also. In a world flooded with industrially mass-produced articles, and in a age with a growing concern for objects made by hand, rug collecting often permits the use of the object while providing a sound investment. Connoisseurs and novice collectors are invited to experience a fine collection of investment quality rugs from the 19th century and earlier, for their artistic merit and utilitarian purpose, at Walter M. Cecil, Antique Oriental Rugs, 3489 Sacramento, San Francisco. 567-7847

oriental rugs

For centuries precious gems have been prized for both their unsurpassed beauty and their ability to represent the concentrated tradable wealth of the world. More recently, much of the world’s wealth has been invested in stocks and bonds. But the investors, worried and worried by the vagaries of a fluctuating stock market, seem to be resorting to the stability of tradable “hard securities,” such as gems, antiques and real estate. The reasons for this are legion, but in a word, dissatisfaction is the cause. Precious gems offer an alternative investment medium that can be both financially rewarding and aesthetically pleasing. Is there a stock that has gained in value, without decreasing in over forty years? Gems have. In fact, in 1973–74, when the Dow Jones Industrial Average plummeted 474 points (nearly one-half its previous high), the price of diamonds nearly doubled in value for the same period. Recently, colored stones (rubies and emeralds) have shown even greater gains. For more information on how your investable dollar can be employed to earn you profits in excess of 25% per year, contact the investment advisors at Gems For Investment Corporation, 400 Montgomery Street, San Francisco, (415) 433-7915.

gems

For centuries precious gems have been prized for both their unsurpassed beauty and their ability to represent the concentrated tradable wealth of the world. More recently, much of the world’s wealth has been invested in stocks and bonds. But the investors, worried and worried by the vagaries of a fluctuating stock market, seem to be resorting to the stability of tradable “hard securities,” such as gems, antiques and real estate. The reasons for this are legion, but in a word, dissatisfaction is the cause. Precious gems offer an alternative investment medium that can be both financially rewarding and aesthetically pleasing. Is there a stock that has gained in value, without decreasing in over forty years? Gems have. In fact, in 1973–74, when the Dow Jones Industrial Average plummeted 474 points (nearly one-half its previous high), the price of diamonds nearly doubled in value for the same period. Recently, colored stones (rubies and emeralds) have shown even greater gains. For more information on how your investable dollar can be employed to earn you profits in excess of 25% per year, contact the investment advisors at Gems For Investment Corporation, 400 Montgomery Street, San Francisco, (415) 433-7915.
DELORES Y. MITCHELL joined the A.C.T. acting company last season after two years in the Advanced Training Program and appeared in "Man and Superman" at the Oregon Shakespearean Festival. This year she will appear in "The Time of Your Life" and "A Christmas Carol" at the Black Actor's Workshop and Summer Training program. Mitchell co-directs the Black Actor's Workshop.

MARK MURPHY, who joined the company this season, is a graduate of Baylor University, Texas. He has played major roles at the Oregon Shakespearean Festival and in London, Berlin, and Buenos Aires. His most recent role was the title role in "Oedipus Rex" at the Oregon Shakespearean Festival.

WILLIAM PATTERSON, now in his eleventh season with A.C.T., has been a professional actor for over thirty years and has played almost 300 roles in stock and repertory, many of them at the Cleveland Playhouse. He has appeared frequently on TV and made five national tours with his original one-man show, "Oedipus Rex." His most recent role was the title role in "Oedipus Rex." His next appearance will be in the San Francisco Shakespeare Festival production of "The Tempest." He will also appear in the Bay Area Playhouse production of "The Caucasian Chalk Circle."

Vanya. He has appeared on Broadway as the Lawyer in Tiny Alice, which he recreated with A.C.T. Away from the Geary Stage, he has performed Shakespeare’s King Lear, Dan Berigan in The Trial of the Catonsville Nine, and All of Comedy at Souverain Winery. His television credits include Hawai’i 5-0, Nichols, Amie, Gunsake, and several award-winning N.E.T. dramas.

DIANE SALINGER has played in repertory at the Williams Town Theatre and the Oregon Shakespearean Festival in Ashland. In New York she has performed off-Broadway in roles ranging from the avant-garde, such as a hyena, to those of the classic Russian theatre. She most recently played Terry Randell in Stage Door and is a former student of Austin Pendleton, Uta Hagen and Eva Le Gallienne.

JAY O. SANDERS, a graduate of the State University of New York at Purchase, joins the company this season after having appeared at the Delacorte Theatre in Central Park, New York in Measure For Measure as Bardolph and in Henry V as Westmoreland. At the Arena Stage he was seen in The Lower Depths and created the role of Bubba in their world premiere of Scoping which he repeated in N.Y for the Phoenix Theatre. Sanders has also appeared at the Academy Festival Theatre in Illinois in the world premiere of The Landscape of the Body.

RANDALL SMITH returns to the company after a two year absence during which he had played such roles as Andy in The Star-Spangled Girl, Clayon Stone in In the Mind with the Dirty Man, Leandro in Ophelia, and worked in the Goodman production of Kazuo and Walter Tower-Dry Lane’s The Best Man that starred James Farentino. During A.C.T.’s 74-75 season he played locally in Richmond in Richard III as well as being in Cyrano de Bergerac, The Taming of the Shrew and the Ruling Class.

ROBERT SMITH, who joins the company this season, has studied at the London Academy of Music and Dramatic Art and at Northwestern University where he appeared in Romeo and Juliet, Mac and Superman, The Importance of Being Earnest and Edward II. Last summer he was seen at the Oregon Shakespearean Festival in Antony and Cleopatra, Henry VI, Part II and A Moon for the Misbegotten.

SYDNEY WALKER, a veteran of 21 years of stage, film and television work, has been seen in Off-Broadway in numerous roles. As a leading actor with the APA Repertory Theatre he appeared in 23 productions and with the Repertory Theatre of Lincoln Center in 12. Walker’s Broadway credits include appearances with Laurence Olivier, Anthony Quinn, Helen Hayes, Rosemary Harris and Eva Le Gallienne. He performed in N.E.T.’s production of Yarrow, and for A.C.T. in Pillars of the Community, Hovato, The Ruling Class, Tiny Alice, The Matchmaker, This Is (An Entertainment), Peer Gynt, Othello, Knock Knock and Travesties.

MARIAN WALTERS, in her fourth season with A.C.T., has appeared in over 500 productions including The Tender Trap on Broadway with Robert Preston and opposite Sid Caesar in Plaza Suite at Drury Lane Playhouse. Winner of two Chicago Jefferson Awards in 1973, for her work in The HOT L. BALTIMORE and Bus Stop, she was also seen in Private Lives at the Little Fox Theatre and in Under the Yum Yum Tree for fourteen months at the On Broadway Theatre. Her film credits include Petulia, Built and Medium Cool. She and her husband, director Michael Ferrall also design and manufacture the Josef robes seen in many stores and manufacture their daughter Gina’s San Francisco tot pop bags.

J. STEVEN WHITE, who began his career at the Oregon Shakespearean Festival, has appeared during the past six A.C.T. seasons in seven P.L.P. and 24 Geary productions, including
Wanya. He has appeared on Broadway as the Lawyer in Tiny Alice, which he re-created with A.C.T. Away from the Geary Stage, he has performed Shakespeare’s King Lear, Dan Berigan in The Trial of the Catonsville Nine, and An Evening of Comedy at Souvenir Winery. His television credits include Hawaii 5-0, Nichols, Ankle, Guinsmoke, and several award-winning N.E.T. dramas.

DIANE SALINGER has played in repertory at the Williamstown Theatre and the Oregon Shakespearean Festival in Ashland. In New York she has performed off-Broadway in roles ranging from the avant-garde, such as a hyena, to those of the classic Russian theatre. She most recently played Terry Randall in Stage Door and is a former student of Austin Pendleton, Uta Hagen and Eva LeGallienne.

JAY O. SANDERS, a graduate of the State University of New York at Purchase, joins the company this season after having appeared at the Delacorte Theatre in Central Park, New York in Measure for Measure as Barnardine and in Henry V as Westmoreland. At the Arena Stage he was seen in The Lower Depths and created the role of Bubba in their world premiere of Scooping which he repeated in N.Y. for the Phoenix Theatre. Sanders has also appeared at the Academy Festival Theatre in Illinois in the world premiere of The Landscape of the Body.

RANDALL SMITH returns to the company after a two year absence during which he has played such roles as Andy in The Star-Spangled Girl, Clayton Stone in The Mind with the Dirty Man, Leandro in Scapino and worked in the Goodman production of Kaspar and Watson. To Drury Lane’s The Best Man that starred James Farentino. During A.C.T.’s 74-75 season he played had Blackbird and Merchant of Venice and in The Mind with the Dirty Man. He performed at the Oregon Shakespearean Festival and in several one-man shows in the Bay Area and in New York and will appear in the upcoming movie of The Sound of Music.

ROBERT SMITH, who joins the company this season, has studied at the London Academy of Music and Dramatic Art and at Northwestern University where he appeared in Romeo and Juliet, Sam and Superman, The Importance of Being Earnest and Edward II. Last season he was seen at the Oregon Shakespearean Festival as Lysander in A Midsummer Night’s Dream and as A Moon for the Misbegotten.

SYDNEY WALKER, a veteran of 32 years of stage, film and television work, has been seen on Broadway in many roles as a leading actor with the APA Repertory Theatre he appeared in 23 productions including the Repertory Theatre of Lincoln Center in 12. Walker’s Broadway credits include appearances with Laurence Olivier and Anthony Quinn, Helen Hayes, Rosemary Harris and Eva Le Gallienne. He performed in N.E.T.’s production of Enemies, A Love Story, for A.C.T. in Pillars of the Community, Hovato, The Ruling Class, Tin Alice, The Matchmaker. This is an Entertainment, Peer Gynt, Othello, Knock Knock and Travesties.

MARRIAN WALTERS, in her fourth season with A.C.T., has appeared in over 500 productions including The Tender Trap on Broadway with Robert Preston and opposite Sid Caesar In Plaza Suite at Drury Lane Playhouse. Winner of two Chicago Jefferson Awards in 1973, for her work in The HOT L. BALTIMORE and Bus Stop, she was also seen in Private Lives at the Little Fox Theatre and in Under the Yum Yum Tree for fourteen months at the On Broadway Theatre. Her film credits include Petulia, Builtitt and Medium Cool. She and her husband, director Michael Ferrall also design and manufacture the Josef robes seen in many stores and manufacture their daughter Gina’s San Francisco tote bags.

J. STEVEN WHITE, who began his career at the Oregon Shakespearean Festival, has appeared during the past six A.C.T. seasons in seven P.I.P. and 24 Geary productions, including

Laboratory Reference Series
LUXMAN
5150
Frequency-synthesized digital stereo FM tuner

1595 Broadway, San Francisco, California 94109
(415) 885-6606
Tues. - Fri. 9 - 7 pm
Sat. 9 - 4:30 pm
Valentin in Valentin and Valentine, as Donna in The House of Blue Leaves and as Paul Granger in The HOT L BALTICORE. He also teaches fencing for A.C.T. and at the Marcola Program of the San Francisco Opera Company, and choreographed the sword fights in the San Francisco Ballet production of Romeo and Juliet.

BRUCE WILLIAMS, who studied at the University of Texas, joins the company this season after two years in the Advanced Training Program. This past summer he appeared at the Oregon Shakespeare Festival as Stanley in A Streetcar Named Desire which was directed by veteran A.C.T. actress Elizabeth Huddle, as well as in Henry VI, Part II (Warwick) and Sweet Eros in previous seasons.

JAMES R. WINKER, now in his fifth season with A.C.T., has appeared in The Taming of the Shrew, The Miller’s Tale, The Pillow of the Community, The Ruling Class, Broadway, The Matchmaker (Geraldine Hack), Peer Gynt, Man and Superman, A Christmas Carol and Travesties. He has worked on Stage Tongue musical revue, made three U.S.O. tours and appeared with the Pacific Conservatory of the Performing Arts and the Marin Shakespeare Festival. The past two summers he has performed with Deborah May at the Souvenir War in their highly praised revue Songs We Want to Sing. Winker holds an M.F.A. in Graphics from the University of Wisconsin.

MICHAEL WINTERS comes to A.C.T. this season after fourteen years at the Pacific Conservatory of the Performing Arts in Santa Maria where he taught and directed as well as appearing as Nat Miller in Ah, Wilderness!, Ragpicker in The Man in the Crowd, Bottom in A Midsummer Night’s Dream and the Troll King in Peer Gynt. A graduate of Northwestern University in Illinois, he will also be directing projects in A.C.T.’s Advanced Training Program.

NEWS & NOTES

Friends of A.C.T. Gift Shop Opening
The Friends of A.C.T., supporting the company in volunteer service, will soon add yet another project to their long list of helpful aids already provided (staffing and supplying A.C.T.’s library, acquiring jobs for students, conducting tours of A.C.T. facilities, among many others). A gift shop, complete with several A.C.T. and theatre-related items, will be opened in the lobby of the Geary Theatre under the Friends auspices, and is scheduled to operate prior to curtain time and during the first intermission of all performances.

London Theatre Tour for Association Members
Last season’s London theatre tour proved so successful that the event will be repeated—scheduled this year for Apr. 30-May 15, 1976—under the sponsorship of the Friends of A.C.T. Only members of the California Association for A.C.T. are eligible for the exciting travel package which includes a pre-trip orientation; round trip air transportation with an optional Dublin vidette hotel accommodations, cocktail parties, backstage visits and stimulating discussion sessions with leading world theatre personalities. Non-members interested in joining the London Theatre Tour may call or write the California Association for A.C.T., 490 Geary St., S.F. 94102 (415) 771-3880; descriptive brochures are also available at A.C.T.’s box office.

A.C.T. Students for Hire!
Do you need a bartender or cocktail waitress for your holiday party? ...a baby sitter so you can get away from it all and go to the theatre?... a cookie baker, candle maker or lawn rats? A.C.T. Conservatory students are available evenings and weekends to help you in any way they can. If you are interested in hiring someone, please contact the Student Job Resources Committee of the Friends of A.C.T. (771-3880).

Don’t Throw Away an Unused Ticket!
Patrons and subscribers who cannot use their tickets may make a tax-deductible donation to A.C.T. by returning the tickets to the box office. Donations are also accepted by phone. A receipt for tax purposes will be given in exchange for the tickets.

A.C.T. Gift Certificates Available
Take care of your holiday shopping before the rush and all in one simple step—A.C.T.’s Geary Theatre box office. For all the special people on your list (birthdays too!), consider an A.C.T. Gift Certificate. Available in any denomination, they may be redeemed for tickets for any A.C.T. performance. Give A.C.T.—a very special gift for every special occasion.

FIRST DOWN

Simply stated, the best white goose down comforters available. Our unique grid holds the down securely in place. So, those disappointing hot or cold spots won’t interrupt what may be the best night you ever had. And, our European cotton is so dense you won’t lose the down white down you paid for. Touch down and sleep with a winner this winter.

UPSET DOGGS AT CINNAMON TOAST

OPEN 7 DAYS

Reservation: 4350
reached from stars from Main Street
25 MAIN STREET, Tiburon
Featuring
Rack of Lamb, Steak & Salmon
Cooked on a live oak barbecue
Superb selection of seafood
Sunday Champagne Brunch 11-2:30
Open for business by reservation only.

Valentine in Valintino and Valentina, as Ronnie in The House of Blue Leaves and as Paul Granger in The HOT L BATLMORE. He also teaches fencing for A.C.T. and at the Marola Program of the San Francisco Opera Company, and choreographed the sword fights in the San Francisco Ballet production of Romeo and Juliet.

BRUCE WILLIAMS, who studied at the University of Texas, joins the company this season after two years in the Advanced Training Program. This past summer he appeared at the Oregon Shakespeare Festival as Stanley in A Streetcar Named Desire which was directed by veteran A.C.T. actress Elizabeth Huddle, as well as in Henry VI, Part II (Warwick) and Sweet Eros in previous seasons.

JAMES R. WINKER, now in his fifth season with A.C.T., has appeared in The Taming of the Shrew, The Tamer, Pillars of the Community, The Ruling Class, Broadway, The Matchmaker (Geminus Hackl), Peer Gynt, Man and Superman, A Christmas Carol and Travesties. He has worked on Stage Tongue is a musical revue, made three U.S.O. tours and appeared with the Pacific Conservatory of the Performing Arts and the Marin Shakespeare Festival. The past two summers he has performed with Deborah May at the Souvenir Winery in their highly praised revue Songs We Want to Sing. Winker holds an M.F.A. in Graphics from the University of Wisconsin.

MICHAEL WINTERS comes to A.C.T. this season after forty years at the Pacific Conservatory of the Performing Arts in Santa Maria where he taught and directed as well as appearing as Nat Miller in Ah, Wilderness!, Ragpicker in The Man of the Moment, Bottom in A Midsummer Night's Dream and the Troll King in Peer Gynt. He is a graduate of Northwestern University in Illinois, will also be directing projects in A.C.T.'s Advanced Training Program

NEWS & NOTES

Friends of A.C.T. Gift Shop Opening
The Friends of A.C.T., supporting the company in volunteer service, will soon add yet another project to their long list of helpful aids already provided (staffing and supplying A.C.T.'s library, acquiring jobs for students, conducting tours of A.C.T. facilities, among many others). A gift shop, complete with several A.C.T. and theatre-related items, will be opened in the lobby of the Geery Theatre under the Friends auspices, and is scheduled to operate prior to curtain time and during the first intermission of all performances.

London Theatre Tour for Association Members
Last season's London theatre tour proved so successful that the event will be repeated—scheduled this year for Apr. 30-May 15, 1976—under the sponsorship of the Friends of A.C.T. Only members in good standing of the California Association for A.C.T. are eligible for the exciting travel package which includes a pre-trip orientation; round trip air transportation with an optional Dublin sidetrip; hotel accommodations; cocktail parties, backstage visits and stimulating discussions with leading world theatre personalities. Non-members interested in joining the London Theatre Tour can call or write the California Association for A.C.T., 400 Geary St., S.F. 94102, phone (415) 771-3380; descriptive brochures are also available at A.C.T.'s box office.

A.C.T. Students for Hire!
Do you need a bartender or cocktail waitress for your holiday party? . . . a baby sitter so you can get away from it all and go to the theatre? . . . a cookie baker, candle maker or lawn ranger? A.C.T. Conservatory students are available evenings and weekends to help you in any way they can. If you are interested in hiring someone, please contact the Student Job Resources Committee of the Friends of A.C.T. (771-3380).

Don't Throw Away an Unused Ticket!
Patrons and subscribers who cannot use their tickets may make a tax-deductible donation to A.C.T. by returning the tickets to the box office. Donations are also accepted by phone. A receipt for tax purposes will be given in exchange for the tickets.

A.C.T. Gift Certificates Available
Take care of your holiday shopping before the rush and all in one simple step—at A.C.T.'s Geery Theatre box office. For all the special people on your list (birthdays too!), consider an A.C.T. Gift Certificate. Available in any denomination, they may be redeemed for tickets to any A.C.T. performance. Give A.C.T.—a very special gift for every special occasion.

Simply stated, the best white goose down comforters available. Our unique grid holds the down securely in place. So, those distasteful hot or cold spots won’t intrude what may be the best night you ever had. And our European cotton is so dense you won’t lose the pile white down you paid for. Touch down and sleep with a winner this winter.

Wine, Dine in Tiburon's Finest Romantic Waterfront Restaurant

The Dock
Continental Cuisine

Reward yourself on the way to the Ballet with a cocktail in our COZY LOUNGE. Dine in an ELEGANT ATMOSPHERE while enjoying the dramatic view of San Francisco and the Bay, shimmering by day, sparkling at night.

GREAT ENTERTAINMENT Thursday thru Monday

Now Appearing: Mark Murphy

OPEN 7 DAYS
Reservation 383-1559
reached by stars from Main Street
25 MAIN STREET, TIBURON
Together Again!
Dinner Dancing Returns to the Mark
Dance to the music of George Cerruti every Thursday, Friday, and Saturday night in the intimate Nob Hill Restaurant.
Dinner served from 6:30 p.m. to midnight, dancing from 9:00 p.m. to 1:00 a.m.
Call 392-3434 for reservations.
The Nob Hill Restaurant
The Mark Hopkins, San Francisco

While You're Reading This, Someone Could Be Robbing Your Car!
Protect your car and valuables with an automotive alarm from General Automotive Electronics.
A wide range of brands are available.
CAR RADIO SERVICE
1911 Mission St. (at 15th)
San Francisco
621-9763
We also feature and install all major brands of cassette players, AM-FM radios, speakers, and accessories.
CB's Sales and Service.

THE CIRCLE

Marina Walters
Deborah May

Marina Walters and Deborah May

Deborah May and Stan Waster

Deborah May and James R. Waster

Sanity Savers
Weekend Retreats for Harried Urbanites

The Inverness Lodge
AND
Manha's
Czech Restaurant

Inverness
Marin County, California
40 Miles North of San Francisco
(415) 669-1034

Sonoma Hotel
Dorthea Mullin, Proprietor
Located in the heart of California's wine country, furnished in the authentic decor of the 1860's.
Overnight accommodations, complimentary continental breakfast.
50 miles from San Francisco.
For reservations, 707-996-2906.
110 West Spanish Street
Sonoma, California 95476

Contact Lens Emergency

• Service While You Wait
• Replacement
• Clean & Polish
• Fitting
• Hard, Soft, & Flex Lenses
• Cataract
• Fine Quality Craftsmanship
• Lab on Premises
• 7 Days — Day & Night Call

391-0855
Aldo Comparini
Registered Dispensing Optician
516 Sutter • Suite 601
(Corner of Powell & Sutter) 4 Blocks from BART Powell St. Station
DESIGNERS

ROBERT BLACKMAN (Set & Costume Designer), who holds a B.F.A. degree in theatre arts from the University of Texas and a M.F.A. degree from Yale School of Drama, spends his summers at Pacific Conservatory of Performing Arts in Santa Maria, Calif., designing and teaching. During his six seasons at A.C.T., Mr. Blackman's designs have included scenery for 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 Doll's House, You Can't Take It With You, The Miser, The Three Penny Opera and Peer Gynt.

JOHN CONKLIN (Costume Designer), who joins A.C.T. this season to design Julius Caesar, has many Broadway credits including productions of Cat On A Hot Tin Roof, The Au Pair Man and Rex. His opera credits include the New York City Opera and companies in Santa Fe, Houston and Minnesota as well as this year's San Francisco Opera Masked Ball. He has designed costumes for the Joffrey Ballet, Pennsylvania Ballet and London's Royal Ballet and his regional theatre credits include the Long Wharf, Arena Stage Company, Mark Taper Forum, the Guthrie Theatre and the Hartford Stage Company.

F. MITCHELL DANA (Lighting Designer) creates the lighting for The Circle this season, which marks his 175th production in the last nine years and his 43rd for A.C.T. He has designed lighting for the Pittsburgh and Los Angeles Civic Light Operas, the Los Angeles Philharmonic, Canada's Stratford Festival, the Minnesota Opera, the Goodman Theatre, the McCarter Theatre, the Mark Taper Forum, the Yale Rep, the Alhambra, the BAM Theatre Company in New York, the Alvin Alley and 5 by 2 Dance Companies as well as many on and off Broadway productions.

RICHARD DEVIN (Lighting Designer), who designed The Bourgeois Gentilhomme last year at A.C.T., was resident lighting designer at Trinity Square Repertory for the first repertory season in their two new theatres. Among his lighting assignments for the Chelsea Theatre Center was The Contractor, later seen on PBS. At the Williamsstown Theatre Festival, his more than 35 productions include Cyrano de Bergerac, Arturo Ui, and Heeppo Gabler as Lighting Designer and General Manager of the Festival, and he has worked as a designer with the Seattle Repertory Theatre. Devin has taught the design program at Temple University and currently, at the University of Washington School of Drama.

ROBERT FLETCHER (Costume Designer), currently Associate Producer and Art Director for the Dean Martin music specials, has designed scenery and/or costumes for over 20 Broadway shows as well as Stratford, Conn., Stratford, Ont., and all the T.V. networks. Fletcher has designed numerous productions for the NYC, Boston and Chicago Opera Companies as well as the NYC and Joffrey Ballets, Ice Capades, Holiday on Ice and the Spoleto Festival for Two Worlds. He has designed the costumes for numerous A.C.T. productions, including Hamlet, The Tempest, Oedipus Rex, Peer Gynt, Cyrano de Bergerac, Richard III, The Taming of the Shrew, The Matchmaker, Othello and The Bourgeois Gentilhomme.

RALPH FUNICELLO (Scenic Designer) has been a resident scenic designer at the American Conservatory Theatre for four seasons, designing twelve productions including Peer Gynt, The Pillars of the Community, The House of Bernada Alba and The Taming of the Shrew. Mr. Funicello has also been resident scenic designer at the Pacific Conservatory of the Performing Arts for three seassons, designing ten productions including The Visit, He Who Gets Slapped, Romeo and Juliet and Guys and Dolls. This past season he designed sets for Doctor Faustus, She Stoops to Conquer and La Ronde at the Guthrie Theatre in Minneapolis. The Importance of Being Earnest and Travesties for the Mark Taper Forum and The Taming of the Shrew for NET.
DESIGNERS

ROBERT BLACKMAN (Set & Costume Designer), who holds a B.F.A. degree in theatre arts from the University of Texas and a M.F.A. degree from Yale School of Drama, spends his summers at Pacific Conservatory of Performing Arts in Santa Maria, Calif., designing and teaching. During his six seasons at A.C.T., Mr. Blackman's designs have included scenery for 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 Doll's House, You Can't Take It With You, The Misers, The Three Penny Opera and Peer Gynt.

JOHN CONKLIN (Costume Designer), who joins A.C.T. this season to design Julius Caesar, has many Broadway credits including productions of Cat On A Hot Tin Roof, The Au Pair Man and Rex. His opera credits include the New York City Opera and companies in Santa Fe, Houston and Minnesota as well as this year's San Francisco Opera production. He has designed costumes for the Joffrey Ballet, Pennsylvania and London's Royal Ballet and his regional theatre credits include the Long Wharf, Arena Stage Company, Mark Taper Forum, the Guthrie Theatre and the Hartford Stage Company.

F. MITCHELL DANA (Lighting Designer) creates the lighting for The Circle this season, which marks his 175th production in the last nine years and his 43rd for A.C.T. He has designed lighting for the Pittsburgh Playwrights, Los Angeles Civic Light Opera, Los Angeles Philharmonic, Canada's Stratford Festival, the Manitoba Theatre Center, Goodman Theatre, the McCarver Theatre, the Mark Taper Forum, the Yale Rep., the Ahmanson, the BAM Theatre Company in New York, the Alvin Allyn and 5 by 2 Dance Companies as well as many off-Broadway productions.

RICHARD DEVIN (Lighting Designer), who designed The Bourgeois Gentilhomme last year at A.C.T., was resident lighting designer at Trinity Square Repertory for the first repertory season in their two new theatres. Among his lighting assignments for the Chelsea Theatre Center was The Contractor, later seen on PBS. At the Williamstown Theatre Festival his more than 35 productions include Cyrano de Bergerac, Artaud, and Hecuba Gabler as Lighting Designer and General Manager of the Festival, and he has worked as a designer with the Seattle Repertory Theatre. Devin has taught in the design program at Temple University and currently, at the University of Washington School of Drama.

ROBERT FLETCHER (Costume Designer), currently Associate Producer and Art Director for the Marin Martin music specials, has designed scenery and/or costumes for over 20 Broadway shows as well as Stratford, Conn., Stratford, Ont., and all the T.V. networks. Fletcher has designed numerous productions for the NYC and Boston and Chicago Opera Companies, as well as the NYC and Joffrey Ballets, Ice Capades, Holiday on Ice and the Spoleto Festival for Two Worlds. He has designed the costumes for numerous A.C.T. productions, including Hamlet, The Tempest, Oedipus Rex, Private Lives, Cyrano de Bergerac, Richard III, The Taming of the Shrew, The Matchmaker, Othello and The Bourgeois Gentleman.

RALPH FUNICELLO (Scenic Designer) has been a resident scenic designer at the American Conservatory Theatre four seasons, designing twelve productions including Peer Gynt, The Pillars of the Community, The House of Bernarda Alba and the Taming of the Shrew. Mr. Funicello has also been resident scenic designer at the Pacific Conservatory of the Performing Arts for three seasons, designing ten productions including The Visit, Who's Afraid of Virginia Woolf, The Matchmaker, She Stoops to Conquer, and La Ronde at the Guthrie Theatre in Minneapolis. The importance of Being Earnest and Travesties for the Mark Taper Forum and The Taming of the Shrew for NET.

AROUND SOUTH AMERICA IN 52 DAYS.

Take our luxurious "Grand Circle" cruise along the entire coast of South America. 15 exciting ports of call, plus a breathtaking trip through the majestic Strait of Magellan. Our 100-passenger American Flag Cruiseliners sail from the West Coast 22 times a year. See your Travel Agent or call us collect at (415) 777-8300.

One Market Plaza, San Francisco, CA 94106

continued on page 48
ROBERT MORGAN (Costume Designer) is now in his sixth season at A.C.T., having created costumes for 18 company productions including Tiny Alice, Equus, General Gorgegous, This Is (An Entertainment), Street Scene, Jumpers, Broadway, Travesties, Man and Superman and A Christmas Carol. He also designed costumes for the Guthrie Theatre’s Doctor Faustus and for the San Diego Old Globe Theatre’s Hamlet. Morgan has taught design at the University of California at Santa Barbara, has a B.A. from Dartmouth College and an M.F.A. from Stanford. With his wife, an attorney, he lives in Vermont when not in San Francisco.

RICHARD SEGER (Set Designer) returns for a third season at A.C.T., having designed The Matchmaker, The Bourgeois Gentleman, Othello and Something’s Afoot, which began at the Marines’ and went on to Broadway. A graduate of the School of the Art Institute in Chicago, he also created sets for the Broadway production of Butterflies Are Free and several off-Broadway productions. His other credits include numerous productions at the City College of New York, C.W. Post College in New York, the Westport Country Playhouse in Westport, Conn., and the Coconut Grove Playhouse in Miami.

FRIENDS OF A.C.T. Executive Committee

Betty (Mrs. Ralph) Wallerstein, president
Gray Atkinson
Ruth (Mrs. Joseph) Barton
Carol (Mrs. Alan) Backer
Nancy (Mrs. Gerald) Colvin
Nadine (Mrs. Claude) Dawson
Nonie (Mrs. Charles) de Limur
Charles Dillingham
Barbara (Mrs. Frederick) Fields
Lenore (Mrs. Howard) Goodman
Eve (Mrs. Jerome) Gorodsky
Ruth Jacobs
Sybil Jenkins
Sally (Mrs. Myer) Kahn
Jeanette (Mrs. Hilliard) Katz
Hope (Mrs. Edward) McCormick
James B. McKenzie
Nancy Maguire
Sally (Mrs. Anthony) Torrance
Cora Walker

Ever try to explain our physical world to a child?

It’s not so easy, is it? Words alone cannot really say how many atoms are in a jar. Or how they keep a balloon blown up. And it’s rather difficult to “show and tell” a molecule.

Now, from Australia, an artist and writer team have developed a new, exciting way to communicate these ideas of science. The LITTLE PEOPLE’S SCIENCE LIBRARY is a series of four hardbound books that explore physical concepts (atoms, electrons, molecules and radioactivity) in simple, rhythmic language combined with colorful instructions. Children do not just read these books. They actually identify with the phenomena and live through the experience.

These books are not available through retail stores—this special offer of $12.00 is the first time they have been available in the United States. A delightful learning tool and/or gift for children from 5 to 10 years old, or for imaginative kids to 80 or more.
**EVER TRY TO EXPLAIN OUR PHYSICAL WORLD TO A CHILD?**

It's not so easy, is it? Words alone cannot really say how many atoms are in a jar. Or how they keep a balloon blown up. And it's rather difficult to "show and tell" a molecule.

Now, from Australia, an artist and writer team have developed a new, exciting way to communicate these ideas of science. The LITTLE PEOPLE'S SCIENCE LIBRARY is a series of four hardbound books that explore physical concepts (atoms, electrons, molecules and radioactivity) in simple, rhythmic language combined with colorful instructions. Children do not just read these books. They actually identify with the phenomena and live through the experience.

These books are not available through retail stores—this special offer of $12.00 is the first time they have been available in the United States. A delightful learning tool and/or gift for children from 5 to 10 years old, or for imaginative kids to 80 or more.

---

**ROBERT MORGAN** (Costume Designer) is now in his sixth season at A.C.T., having created costumes for 18 company productions including *Tiny Alice*, *Equus*, *General Gourgeous*, *This Is (An Entertainment)*, *Street Scene*, *Jumapers*, *Broadway*, *Travesties*, *Man and Superman* and *A Christmas Carol*. He also designed costumes for the Guthrie Theatre's *Doctor Faustus* and for the San Diego Old Globe Theatre's *Hamlet*. Morgan has taught design at the University of California at Santa Barbara, has a B.A. from Dartmouth College and an M.F.A. from Stanford. With his wife, an attorney, he lives in Vermont when not in San Francisco.

**RICHARD SEGER** (Set Designer) returns for a third season at A.C.T., having designed *The Matchmaker*, *The Bourgeois Gentleman*, *Othello* and *Something's Afoot*, which began at the Marines and went on to Broadway. A graduate of the School of the Art Institute in Chicago, he also created sets for the Broadway production of *Butterflies Are Free* and several off-Broadway productions. His other credits include numerous productions at the City College of New York, C.W. Post College in New York, the Westport Country Playhouse in Westport, Conn., and the Coconut Grove Playhouse in Miami."
THE CALIFORNIA ASSOCIATION FOR A.C.T.

OFFICERS AND DIRECTORS

Cyril Magnin
President
Alan D. Becker
Executive Vice President
Carleton F. Bryan
Chairman, Nominating Committee
Herbert A. Huene
Chairman, Finance Committee
Albert J. Mooriman
Vice President
Mrs. H. Harrison Sadler
Vice President
Alan L. Stein
Vice President and Treasurer
Mrs. Charles de Limur
Secretary

SUPPORT ORGANIZATIONS

Peninsula Auxiliary for A.C.T.
Mrs. Patrick Huehn, Chairman
Mrs. Joan Dibble, Vice Chairman
Young Conservatory Parents Association
Mrs. Joan Tricamo, Co-Chairperson
Ms. Janice Bianchi, Co-Chairperson

ACTION Committee

Mr. William Arbel
Mrs. Adolphus Andrews, III
Mrs. Ruth Barton
Mrs. Katharine Bettman
Mr. John Bowker
Mrs. Georgina Callan
Mr. Montgomery Carter
Mr. Gretchen Cebrian
Mrs. Louis Cebrian
Mr. E. Lee Chapman
Mrs. Bud Cohen
Mrs. Audrey Cosden
Mrs. Christian Englin
Mrs. Charles de Limur
Mrs. Harry G. Wolcott
Mrs. Robert Digiorio
Mrs. Edwin Evers
Mr. Jack Falcon
Mrs. Paul Burgess Fay Jr.
Mrs. Donald Fisher
Mrs. Mortimer Fleischhacker
Mr. Paul Getsy
Mr. Gordon Getty
Mr. William Guetti
Mrs. Richard Gonzales
Mrs. Spencer Grant
Mrs. T. A. Griffinger
Mr. Gerald Grossky
Mrs. Gordon Guiberson
Mrs. Prentis Cooh Haie
Mr. Robert E. Hunter, Jr.
Mrs. Bona Hutchins
Mrs. Proctor Jones
Raymond Jones
Mrs. Joseph Knowland
Mrs. Richard Kinne
Robert Lanson
Mrs. David Lewis
Cyril Magnin
Mr. John Ward Maillard, III
Mrs. Lewis Martin
Mrs. Frances A. Martin Jr.
Mrs. Gardner Mein
Mrs. Abe Millinoff
Mrs. John Menzies
Mrs. Mercedes Miller
Mr. Robert Folger Miller
Mrs. Robert Witt Miller
Mr. Walter Newman
Mrs. Maurice Oppenheimer
Mr. Paul Pelosi
Mr. George Pope
Mr. Frederick Rosekranz
Mr. Albert Schlesinger
Mr. Martin Salkin
Mr. Robert T. Slater
Mr. John A. Traina, Jr.
Mr. William Turnbull
Mr. John A. Viter
Mrs. Richard Walker
Mrs. John C. Warnecke
Mr. Frederic Whittlestone
Mrs. Charles Wiles
Mrs. Sally Linton
Miss Susan Wilson Woods

Do you ever get the feeling New York's closing in on you?

New York is a city where people are often busy with the hustle and bustle of everyday life. It can be overwhelming, especially for those new to the city. Everyone seems to be moving at a fast pace, and it can be difficult to keep up. But there is something special about New York that keeps people coming back. It's not just the attractions and sights that draw people in, but the atmosphere. The city is alive with energy and excitement, even on the busiest day.

That's why there's a place that feels like a small escape in the midst of all the chaos. The Barley is a small hotel on the east side. It's located in the heart of the city, but it feels like a world away. The lobby is cozy and inviting, with soft lighting and comfortable seating. It's the perfect place to take a break and relax.

Next time you're in New York, be sure to leave for a while and experience The Barley. You won't regret it.
Contributors
(May 1, 1976—November 8, 1977)
BUSINESS & MAJOR FOUNDATION GIFTS
Adaptive Systems Corp.
Alta Miss Hotel
American Airlines
Arthur Anderson & Co.
Apparel City Sewing Machines
D.A. Armanino & Sons
Atlantic Richfield Foundation
Bay View Advertising Agency
Bay View Federal Savings & Loan
Bechtel Foundation
Bill Wilson & Co.
Blue Fox, Inc.
Blue Print Service Co.
Bolsa Casullada
Booth Allen & Hamilton, Inc.
BP Alaska
California Arts Council
CBS, Inc., Foundation
Citizens Savings & Loan Association
Courtland Banker
Commercial Bank of San Francisco
Commercial Building Maintenance
Continental Mining Supplies
Copers and Lyndorff
Madora Cranes Foundation
Cox Communication National Bank
 Damon Reade & Co.
 Design Workshops
Diller/Quaile Foundation
Dolores Hungerford
El Dorado Foundation
Embarcadero Center
Emeryville Foundation
Finnian’s Fund American Insurance Co.
Montier Finisher/Finisher Foundation
Foremost McKesson Foundation, Inc.
Friends Title Co.
Fox & Carallamado Management Corp.
Freight of California
Golden Grain Macaroni Co.
Hamptons and Quiet
Heard Foundation
William Randolph Hearst Foundation
Hermes Foundation, Inc.
Hilt Flash Asso., Inc.
Industrial Indemnity Foundation
International Silk and Woolen
Jordon, Casper, Woodman & Dobson
Kearke Electronics, Inc.
Knobs & Knockers
Los Olivos Farms
Lili Ann Corporation
Lili Lulu, Inc.
Louis R. Marcuse Foundation
Marin County Foundation
Marlet Foundation
Water E. McGuire Real Estate, Inc.
McMorgan & Co.
Miller & Co.
Mr. and Mrs. Lee
Moore Dry Dock Fund
Klaus Murer & Co.
National NL Industries
Pam Pam East
C. M. Pease Co.
Plant Brothers Corp.
Raphael Institute
Redwood Bancorp
Edna M. Reicher Educational Fund
Retail Dry Goods Ass’n of San Francisco
The Emporium
Lane Bryant
Liberty House
Livingston’s
Marx
I. Magnin
Jos. Magnin
Ross/Kits
Sales Fifth Avenue
Robinson & Mils
Salomon Brothers
San Francisco Clearinghouse
Bank of America Foundation
Bank of Montreal
California Canadian Bank
Chartered Bank of London
Lloyd’s Bank
Security Pacific Bank
Union Bank
United California Bank
Wells Fargo Bank
San Francisco Foundation
Martin E. Segal Co., Inc.
Sherman, Clay & Co.
Shreve & Company
Sierra Reinsured
Leonard M. Spery, Jr., Family Fund
Standard Oil of California
Lee Strassus Foundation
The Moms Strassus Foundation
Theatrical Stage Employees Union
Touch & Ross and Co.
Trader Vic’s
Transamerica Corporation
United Airlines
United Vintners
Wiedenmayer’s Bakery
Western Electric Fund
The Williams Trust
Jack Wohlert Assoc.
Some Corporation
Crown Zellerbach Foundation
INDIVIDUAL GIFTS
$1000 and above
Mr. and Mrs. Alan D. Backer
Robert A. & Alice Bridge Foundation
Mr. and Mrs. Carleton Bryn
The Grinnell Fund
The John D. Rockefeller, Jr. Fund
Lourdes M. Davies Foundation
Mr. and Mrs. Charles De Lurilou
TheDossheim Foundation
Robert J. Estoff
F. H. Flint
Friends of A.C.T.
Mr. and Mrs. Blair Fuller
Mr. and Mrs. Gordon Gentry
Mr. and Mrs. Edward L. Grinton
Mr. and Mrs. A. Adrian Graf
George Gund
Martin P. Huntington
George F. Jewett
Mr. and Mrs. Franklin P. Johnson, Jr.
Mrs. Charles B. Kuhn
Mrs. Darius Lewis
Mrs. Ann R. Light
Curt Magnin
Mr. and Mrs. Donald Magnin
Rodolph A. McIlvain
Robert A. McNair
Mr. and Mrs. Arline Miller
Mr. and Mrs. Albert J. Mooreman
Mr. and Mrs. Maurice Oppenheimer
David and Lucille Packard Foundation
Dr. Manuel E. Ponce
James D. Robertson
Arthur Rock
Mr. and Mrs. James J. Rudden
Ann Ryerson
Mrs. Mabel H. Russell
Mr. and Mrs. H. Harrison Satter
San Francisco City and County
Mr. and Mrs. Bernard J. Schenkenberg
Mr. and Mrs. Gayle A. Schubert
Adolph P. Schuman
Bernard Lee Schwartz Foundation
Max M. Switzer
Mr. and Mrs. Ralph Shaeffer
Walker Shortt
Mrs. Ferdinand C. Smith
Leonard M. Sperry, Jr., Family Fund
Mr. and Mrs. Arlen L. Steen
Mr. and Mrs. Melvin H. Swig
continued on page 56

DANIEL’S HAIRCUTS for Men & Women
Bring this ad and receive a DENMAN-TYPE BRUSH & A BOTTLE OF SHAMPOO (proper for your type of hair) when you purchase one of our services:
• Haircuts • Permanents & Color Effects • Nail Sculpturing • Facials
GIFT CERTIFICATES NOW AVAILABLE!
Validated Parking During the Holidays!
THREE EMBARCADERO CENTER, S.F. 433-5305

VELVET SALON 315 36th Ave. 226-3641
San Francisco 921-3466
Get a Cheap Cut & a High End Look
Wellesley’s Hair Salons & Spa

SHAPE UP
Unusual Gifts from China
• BOOKS • POSTERS • PAPERCUTS • RECORDS • FINE ART PRINTS • GREETING CARDS
IMPORTED FROM CHINA

CARAVANSARY
310 Sutter St. 362-4641
2263 Chestnut
San Francisco 921-3466

Before or After the Theatre
ROSE BUDS ENGLISH PUB
San Francisco’s Fabulous NEW Restaurant
3701 Geary between
The St. Francis and The Raphael Hotel
433-0183
11 A.M. TILL 12:30 A.M.
SUNDAY BRUNCH 10 A.M. TILL 3 P.M.

SALEM ROSE BUDS

before after the theatre
ROSE BUDS

ENGLISH PUB
3701 Geary between
The St. Francis and Raphael Hotel
433-0183
11 A.M. TILL 12:30 A.M.
SUNDAY BRUNCH 10 A.M. TILL 3 P.M.
Contributors

(May 1, 1976—November 8, 1977)

BUSINESS & MAJOR FOUNDATION GIFTS

Adaptive Systems Corp.
Alla Mist Hotel
American Airlines
Arthur Anderson & Co.
Apparel City Sewing Machines
G. Armstrong & Sons
Atlantic Richfield Foundation
Bay View Advertising Agency
Bay View Federal Savings & Loan
Bechtel Foundation
Bils Wilson and Co.
Blue Fox, Inc.
Blue Print Service Co.
Bolles Casale
Boo Allen & Hamilton, Inc.
BP Alaska
California Arts Council
CBS, Inc. Foundation
Citizens Savings & Loan Association
Curtiss Banker
Commercial Bank of San Francisco
Commercial Building Maintenance
Continental Mining Supplies
Cooper’s and Lybrand
Macon Cravens Foundation
Crocker National Bank
Damar Rake and Co.
Design Workshops
Diller Brothet Foundation
Dorothy Dolan
El Dorado Foundation
Embassy Center
Environet Foundation
Frisman’s Fund American Insurance Co.
Montier Pfluecher Foundation
Fremont McKesson Foundation, Inc.
Furnace Title Co.
Fox & Caradodan Management Corp.
Frito-Lay of California
Golden Grain Macaroni Co.
Hambrecht and Quist
Heard Foundation
William Randolph Hearst Foundation
Horines Foundation, Inc.
Huit Flash Arcos
Industrial Indemnity Foundation
International Silicones and Moderns
Jordon, Casper, Woodman & Dobson
Kantar Electronics, Inc.
Knotts & Knickerbockers
Lee Other Films
Litt Ann Corporation
Litt Litts, Inc.
Louis R. LNR Foundation
March of the California
Marcrest Foundation
Walter E. McGuire Real Estate, Inc.
McMorgan & Co.
Miler & Co.
Mister Lee
Moore Dry Dock Fund
Klaus Murer & Co.
Murn Enterprises
NL Industries
Pam Pam East
C. M. Peck Co.
Plant Brothers Corp.
Rephlwell insolvent
Redwood Bancorp
Edna M. Reichman Education Fund
Retail Dry Goods Assn. of San Francisco
The Emporium
Lane Bryant
Libbey House
Livingston’s
Macy’s
I. Magnin
Jewett Magnin
Rocks Watkins
Sales Fifth Avenue
Robinson & Mac Murali
Salomon Brothers
San Francisco Clearinghouse
Bank of America Foundation
Bank of Montreal
California Canadian Bank
Chamber Bank of London
Lloyd’s Bank
Securities Pacific Bank
Union Bank
United California Bank
Wells Fargo Bank
San Francisco Foundation
Martin E. Segal Co.
Sherman, Clay & Co.
Sherwood and Company
Sierra Reinsied
Leonard M. Spern, Jr., Family Fund
Standard Oil of California
Lee Strauss Foundation
The Morris Stuttart Foundation
Theatrical Stage Employees Union
Touche Ross and Co.
Triumph Truck
Transamerica Corporation
United Airlines
United Vinters
Wedemeyer’s Bakery
Western Electric Fund
The Willows Trust
Jack Wodell, Inc.
Xerox Corporation
Crowell Carlton Foundation

INDIVIDUAL GIFTS

$1000 and above

Mr. and Mrs. Alan D. Backer
Mr. and Mrs. Alan Bridge Foundation
Mr. and Mrs. Carleton Bryan
The Garth Fund
The Christensen Fund
Louise M. Davies Foundation
Mr. and Mrs. Charles De Lirio
The Donnell Foundation
Robert J. Doty
F. H. Print
Friends of A.C.T.
Mr. and Mrs. Blair Fuller
Mr. and Mrs. Gordon Gentry
Mr. and Mrs. Edward L. Grinton
Mr. and Mrs. A. Adrian Gruhn
George Gurd
Maren P. Huntington
George W. Jewett
Mr. and Mrs. Franklin E. Johnson, Jr.
Mrs. Charles B. Kuhn
Mrs. Darsey Lewis
Mrs. Ann R. Light
Curt Magnin
Mr. and Mrs. Donald Magnin
Rupenich A. McLaughlin
Robert A. McLaughlin
Mr. and Mrs. A. Jack Miller
Mr. and Mrs. Albert J. Moorman
Mr. and Mrs. Maurice Lipman
David and Lucille Packard Foundation
Dr. Manfred E. Punt
James D. Robertson
Arthur Rocca
Mr. and Mrs. James J. Rudd
Ann Rapo
Mrs. Mildred H. Russell
Mr. and Mrs. V. Hamilton Sadler
San Francisco City and County
Mr. and Mrs. Bernard J. Schoenberg
Mr. and Mrs. Gayle A. Schubert
Adolph P. Schufer
Bernard Lee Schwartz Foundation
Max M. Swartz
Mr. and Mrs. Ralph Shakes
Walter Shoresind
Mrs. Ferdinand D. Smith
Leonard M. Spern, Jr., Family Fund
Mr. and Mrs. Aven L. Sten
Mr. and Mrs. Malvin H. Swig

continued on page 56
"He's like the spirit of the theatre," says Bill Bari. "He's like the master on a ship who knows everything; he's a master. He's a man of love, a noble man. Everyone who has ever been at A.C.T. has known and loved him. He has the tradition of the theatre in every pore of his body."

Tommy Edwards began his long love affair with the theatre in 1933 sweeping the street in front of the then Coliseum Theatre at 9th and Clement as a general handy man. He continued to learn his trade to perfection as an apprentice studying the techniques of the professionals at the Curran, Golden Gate, Orpheum and Geary Theatres, the big hotels such as the Fairmont and at the Fairgrounds with numerous shows in the early 1940s.

When theatre momentarily succumbed after Pearl Harbor, Moore worked in the shipyards here. A call from the union in 1945 brought him back directly as chief sound man throughout the historic San Francisco gathering that saw the birth of the United Nations, and he hasn't left backstage since. In addition to accommodating Truman with a heightened rostrum his biocals could register on—that was before the telepromter—he also worked with President Johnson later improving his image and sound reproduction.

Prior to joining A.C.T. in 1966, just before the first San Francisco season which began Jan. 21, 1967, his long and varied career included extensive work in theatre, opera, ballet, popular music, vaudeville, movies and radio. He has toured with stars like Danny Kaye and Judy Garland. He's kept his talents to such shows as Winged Victory, My Fair Lady and The King and I, and served as sound engineer for Bing Crosby, Paul Whiteman and Harry James in the heyday of radio and the big bands, handling the shows that used to originate at the Marines' Memorial Theatre.

In addition to having become a father to the crew—and company—Moore has trained three out of the past four master carpenters who have worked for A.C.T. as well as the current flyman. Although over the years he has held different titles on different shows, his main function with the repertory was as flyman, the key person whose responsibility it is to bring in and out all scenery and "flying" objects.

"The flyman holds everyone's lives in his hands; it is the most dangerous place in the theatre to be," says Moore. "But," he adds, "I trust him implicitly because he is so thorough and takes infinite care with our fly systems." His work with A.C.T. now is similar to that of a consultant; his knowledge transcends technology and his opinion and expertise is requested on virtually everything backstage. The caricature of Moore on this page is no exaggeration.

Occasionally something goes wrong backstage as it can anywhere else. Edwards recalls with some anxiety the time when a 2,000 lb. set refused to move in spite of the elaborate rope rigging. With the aid of the entire stage crew, the husky flyman finally got the unwieldy piece up to raucous cheers from an audience who had to wait nearly an hour for the set change for the evening performance. The incident put him in the hospital briefly with a strained heart muscle. The work is always hard, the hours long.

A great love of the theatre and total dedication to one's work is obvious in the words: "My heart and soul is here at A.C.T." says Moore. "I always wanted to die with my boots on in the theatre." Indeed, when his beloved wife of 36 years died in 1972, the then current production also involved holding a set of some 2,500 lbs., a task that would have taken two other men to do had he been absent. He arrived at the Geary that night with tears in his eyes and the simple explanation: "I can't do anything more for her but I can do something here."

Now you can visit all your favorite old antique shops in the same afternoon. Without having to drive all over town. Because they all just moved to a beautiful new place.

Heritage Place. A beautifully restored authentic turn of the century structure on Gough Street between Market and Mission. With more than fifty showrooms from the finest shops in Northern California. Where you'll find more than 300 years of very special antiques. From a Louis XVI inlaid bureau to Chinese silk screens; from Chippendale chairs to a walnut pump organ; from American pine cupboards to cloisonne vases to Victorian chandeliers to Persian rugs.

In all, you'll find literally thousands of magnificent antiques and one-of-a-kind gift items. At prices that are much lower than you'd expect. There's even a Heritage Garden Restaurant where you can relax after an afternoon's browsing.

So next time, instead of trying to decide which shops to visit, why not decide to visit them all? And come to Heritage Place.

The Stage Group will have Christmas trees available weekends in December.

Open daily 10:00 a.m. to 5:00 p.m.; Sunday noon to 5:00 p.m.
44 Gough Street (between Market and Mission) • San Francisco, CA 94103 • (415) 431-6950
HE’S LIKE THE SPIRIT OF THE THEATRE:
A Tribute to Thomas (Moose) Edwards, A.C.T.’s Stage Engineer & Flyman Emeritus

“He’s forgotten more about the theatre than most of us will ever know,” says Bill Bai. “He’s like the master on a ship who knows everything; he’s a master. He’s a man of love, a noble man. Everyone who has ever been at A.C.T. has known and loved him. He has the tradition of the theatre in every pore of his body.”

Tommy Edwards began his long love affair with the theatre in 1933 sweeping the street in front of the then Coliseum Theatre at 9th and Clement as a general handy man. He continued to learn his trade to perfection as an apprentice studying the techniques of the professionals at the Curran, Golden Gate, Orpheum, and Geary Theatres, the big hotels such as the Fairmont and at the Fairgrounds with numerous shows in the early 1940s.

When theatre momentarily succumbed after Pearl Harbor, Moose worked in the shipyards here. A call from the union in 1946 brought him back directly as chief sound man throughout the historic San Francisco gathering that saw the birth of the United Nations, and he hasn’t left backstage since. In addition to accommodating Truman with a heightened rostrum his bifocal could register on—that was before the teleprompter—he also worked with President Johnson later improving his image and sound reproduction.

Prior to joining A.C.T. in late 1966, just before the first San Francisco season which began Jan. 21, 1967, his long and varied career included extensive work in theatre, opera, ballet, popular music, vaudeville, movies and radio. He has toured with stars like Danny Kaye and Judy Garland, put his talents to such shows as Winged Victory, My Fair Lady and The King and I, and served as sound engineer for Bing Crosby, Paul Whitman and Harry James in the heyday of radio and the big bands, handling the shows that used to originate at the Marines’ Memorial Theatre.

In addition to having a father to the crew—and company—Moose has trained three out of the past four master carpenters who have worked for A.C.T. as well as the current flyman. Although over the years he has held different titles on different shows, his main function with the repertory was as flyman, the key person whose responsibility it is to bring in and out all scenery and “flying” objects. The flyman holds everyone’s lives in his hands; it is the most dangerous place in the theatre to be,” says Moore. “But,” he adds, “I trust him implicitly because he is so thorough and takes infinite care with our fly systems.” His work with A.C.T. now is similar to that of a consultant; his knowledge transcends technology and his opinion and expertise is requested on virtually anything backstage. The caricature of Moose on this page is no exaggeration.

Occasionally something goes wrong backstage as it can anywhere else. Edwards recalls with some anxiety the time when a 2,000 lb. set refused to move in spite of the elaborate rope rigging. With the aid of the entire stage crew, the husky flyman finally got the unwieldy piece up to rousing cheers from an audience who had to wait nearly an hour for the set change for the evening performance. The incident put him in the hospital briefly with a strained heart muscle. The work is always hard, the hours long.

A great love of the theatre and total dedication to one’s work is obviously necessary to spend one’s life in such a job. “My heart and soul is here at A. C. T.,” says Moose. “I always wanted to die with my boots on, in the theatre.” Indeed, when his beloved wife of 36 years died in 1972, the then current production also involved holding a set of some 2,000 lbs., a task that would have taken two other men to do had he been absent. He arrived at the theatre that night with tears in his eyes and the simple explanation, “I can’t do anything more for her but I can do something here.”

Now you can visit all your favorite old antique shops in the same afternoon. Without having to drive all over town. Because they all just moved to a beautiful new place.

Heritage Place. A beautifully restored authentic turn of the century structure on Gough Street between Market and Mission. With more than fifty showrooms from the finest shops in Northern California. Where you’ll find more than 300 years of very special antiques. From a Louis XVI inlaid bureau to Chinese silk screens; from Chippendale chairs to a walnut pump organ; from American pine cupboards to cloisonne vases to Victorian chandeliers to Persian rugs.

In all, you’ll find literally thousands of magnificent antiques and one-of-a-kind gift items. At prices that are much lower than you’d expected. There’s even a Heritage Garden Restaurant where you can relax after an afternoon’s browsing.

So next time, instead of trying to decide which shops to visit, why not decide to visit them all? And come to Heritage Place.

The Stage Group will have Christmas trees available weekends in December.

Open daily 10:00 a.m. to 5:00 p.m.; Sunday noon to 5:00 p.m.
44 Gough Street (between Market and Mission) • San Francisco, CA 94103 • (415) 431-6950
“I thought sound investments were serious business... I was wrong!”

Those are the words of a businessman who recently purchased his own computer from Ximdia. Unlike most sound investments, this one is providing him with a lot of fun and some very solid financial advantages:

**THE SOLID PART:** Computer systems for professionals now cost as much as you'd expect to pay for a Volkswagen. That means for a very small investment, a professional or small business can now own a micro-computer system that is both small and reliable. For example:

- In Medicine: Micro-computers from Ximdia are used for processing insurance forms, organizing patient records, billing and collecting, even for checking drug interactions.

- In Business: Micro-computers are frequently used for general accounting, sales reports, inventory control, mailing lists, marketing simulations, and cost control — too many only a few.

- In Law: Micro-computers are actively used for client billing and accounting, and have become a real boon in the critical area of word processing where speed and accuracy are paramount.

And what's really important, your office staff can operate the computer whenever they need it; without delays, special forms, or any of the paraphernalia of outside computer services; and because it's your own computer, it's available 24 hours a day, seven days a week.

**THE FUN PART:** Professionals, like everyone else, enjoy leisure-time games and helping their families grow and learn. Ximdia Systems, through a simple telephone link to your office computer, makes available a dazzling variety of sports, or plain fun, applications. For example, professionals using computer terminals at home:

- Have helped young children to accelerate their learning of arithmetic, spelling, logic, vocabulary, and many other subjects taught in school.

- Have helped their wives organize family budgets, menus, investments, and tax records.

- Have discovered new and challenging computer games to play at home that bring families together in lively competition.

- Have even been programmed to function as burglar and fire alarms while the family is away. These systems are so human-like that most thieves keep their distance.

Ximdia is uniquely able to assist the Professional or Small Businessman to purchase an affordable computer system. That's because Ximdia is a computer systems consultant, not just a representative of a specific hardware manufacturer. So when you deal with Ximdia, you get a system analysis, then a specific hardware and software combination tailored to your needs — for so much, and often less than buying direct from a reputable computer manufacturer.

If you think your office or clinic might need its own computer, we suggest that you call Ximdia collect at (415) 966-7472. Ximdia will provide a no-cost evaluation of your data-handling needs, and also demonstrate how installing your own computer can represent a solid financial investment, even if it's also fun.

---

Dear Ximdia Systems,

I would like a no-cost evaluation of my current data-handling needs and a demonstration of how my own computer can be a solid financial investment and more.

Name

Address

City

State

Zip

Date

Phone

Thank you.
"I thought sound investments were serious business... I was wrong!"

Those are the words of a businessman who recently purchased his own computer from Ximdia. Unlike most sound investments, this one is providing him with a lot of fun and some very solid financial advantages:

THE SOLID PART: Computer systems for professionals now cost about as much as you'd expect to pay for a Volkswagen. That means for a very small investment, a professional can have his own micro-computer system that is both small and reliable.

For example:
- In Medicine: Micro-computers from Ximdia are used for processing insurance forms, organizing patient records, billing and collecting, even for checking drug interactions.
- In Business: Micro-computers are frequently used for general accounting, sales reports, inventory control, mailing lists, marketing simulations, and cost control — if not only a few uses.

In fact, these micro-computers are often used for client billing and accounting, and have become a real boon in the critical area of word processing where speed and accuracy are paramount.

And what's really important, your office staff can operate the computer whenever they need to; without days, special forms, or any of the paraphernalia of outside computer services; and because it's your own computer, it's available 24 hours a day, seven days a week.

THE FUN PART: Professionals, like everyone else, enjoy leisure-time games and helping their families grow and learn. Ximdia Systems, through a simple telephone link to your office computer, makes available a dizzying variety of games, or just plain fun applications. For example, professional users enjoy computer terminals at home:
- Have helped young children to accelerate their learning of arithmetic, spelling, logic, vocabulary, and many other subjects taught in school.
- Have helped their wives organize family budgets, menus, investments, and tax records.
- Have discovered new and challenging computer games to play at home that bring families together in lively competition.
- Have even been programmed to jolt as burglar and fire alarms while the family is away. These systems are so human-like that most thieves keep their distance.

Ximdia is uniquely able to assist the Professional or Small Businessman to purchase an affordable computer system. That's because Ximdia is a computer systems consultant, not just a representative of a specific hardware manufacturer.

So when you deal with Ximdia, you get a system that's not a specific hardware and software combination tailored to your needs — for no more, and often less than buying directly from a reputable computer manufacturer.

If you think your office or clinic might need its own computer, we suggest that you call Ximdia collect at (415) 966-7472. Ximdia will provide a no-cost evaluation of your data-handling needs, and also demonstrate how having your own computer can represent a solid financial investment, even if it's also fun.
As you would expect from LUX, our new R-1050 tuner/amplifier is no mere run-of-the-mill receiver. When LUX Audio entered the U.S. audio scene in 1975, we brought with us a worldwide reputation for excellence. But since we also brought our separate amplifiers and tuners, relatively few audiophiles could enjoy the special qualities of LUX performance. Now, everyone who would like a LUX tuner, preamplifier and power amplifier—on a single chassis—can have them just that way. We choose to call these new models "tuner/amplifiers," although you probably think of them as "receivers." What's more important is that each one has been designed to be a dual-gate MOSFET front end for high sensitivity and a special linear-phase filter array for high selectivity. Each discrete analog and wide stereo separation. The preamplifier section has a two-stage direct-coupled amp for accurate RIAA equalization and a good phono overload capability. And the power amplifier is direct-coupled DC, in a true complementary symmetry configuration, for excellent transient and phase response.

Operating features include a six-LCD peak level indicator for each channel; tape-to-tape dubbing with simultaneous listening to other program sources; turn-on time delay; speaker protection plus automatic overload shutdown. The sound of the R-1050 has been appreciated as much in England as here. For example, the British magazine HiFi at Home said: "...tremendous quality was light and delicate, something LUX engineers always seem to achieve... bass output seemed plentiful and strong, as is often the case with enormous, low impedance power supplies."

If we've encouraged you to experience the sound of a LUX tuner/amplifier, your next step is to visit one of our carefully selected dealers. We'll be pleased to send you the names of those in your area.

Lumbar R-1050: 95 watts per channel; THD < 0.5%. Suggested price: $999. LUX preamplifier: $999. R-1050, 40 watts per channel; THD < 0.5%. Suggested price: $699. RF-1050 120 watts per channel; THD < 0.5%. Suggested price: $1299. All units include power cord and manual. (All prices subject to change without notice and may not include sales tax.)
TO THE AUDIENCE

Curtain Time: In response to numerous requests, LATECOMERS WILL NOT BE SEATED—after the opening or intermission curtain—until a suitable break in the performance.

Please—while in the auditorium:

Observe the "NO SMOKING" regulations; do not use cameras or tape recorders; do not carry refreshments.

Please note the NEAREST EXIT. In emergency, WALK, do not run, to the exit. (By order of Mayor and city Board of Supervisors.)

For your convenience: DOCTORS may leave the number 936-9600 with their call services and give name and seat number to house manager.

Credits: WILLIAM GANZLEIN, DENNIS ANDERSON and HANK KRAZNER for A.C.T. PHOTOGRAPHY. A very special thanks to Joan Hitchcock for the use of her home for location shooting of publicity photographs of The Circle.

SPECIAL DISCOUNT RATES are available to clubs and organizations attending A.C.T. in groups of 25 or more at both the Geary and Marines Memorial Theatres. Special student matinees (not listed on regular schedules) are also offered to school groups. Information on all group discounts may be obtained by calling or writing Linda E. Graham at A.C.T.

TICKET INFORMATION: The A.C.T. Box Office at the Geary Theatre is open from 9 a.m. to 9 p.m. Monday through Saturday but closes at 6 p.m. on days when there is no performance. The Geary Box Office is also open 12 to 8 p.m. for Sunday performances. Tickets to Marines Memorial Theatre shows are also available 90 minutes prior to curtain at the Marines’ Memorial Theatre Box Office. For information regarding attractions at the Marines’ telephone (415) 771-4888; for additional information call (415) 673-8440.

To receive advance notice of special A.C.T. events, please sign in at Geary Theatre lobby or send your name and address to A.C.T. Mailing List, A.C.T., 450 Geary St., San Francisco, 94102.

The American Conservatory Theatre is supported by the California Association for A.C.T. as well as by the Ford Foundation, the Rockefeller Foundation, the California Arts Commission, the City and County of San Francisco, and the National Endowment for the Arts in Washington, D.C., a federal agency.

Share a dream from the sheltered seclusion of this romantic resort overlooking the most beautiful ocean view in America. The natural scenic splendor and charm of this Old World Inn has attracted honeymoon and anniversary couples for over fifty years. Ideal settings for a memorable ceremony are the picturesque Wedding Chapel and outdoor Wedding Gazebo.

Four miles south of Carmel on scenic highway one.

Highlands Inn
Ocean Front Hotel
Carmel (408) 624-3301
Toll free direct line from Bay Area: 883-9424

Tahiti
Only 745 away

Our 10 day, 2 island package costs less than the airfare alone.

Compare the round trip cost of this flight—$411—to the cost of our 10 day package! The value is undeniable.

Plus, you’ll fly with the only French airline to Tahiti. Where you’ll find the exciting mingle of French and Tahitian cultures right on board.

You’ll have 7 days and nights on the
TO THE AUDIENCE

Curtain Time: In response to numerous requests, LATECOMERS WILL NOT BE SEATED—after the opening or intermission curtain—until a suitable break in the performance.

Please—while in the auditorium—

Observe the "NO SMOKING" regulations; do not use cameras or tape recorders; do not carry refreshments.

Please note the NEAREST EXIT. In emergency, WALK, do not run, to the exit. (By order of Mayor and city's Board of Supervisors.)

For your convenience: DOCTORS may leave the number 928-9890 with their call services and give name and seat number to house manager.

Credits: WILLIAM GANZLEIN, DENNIS ANDERSON and HANK KRAZLIER for A.C.T. PHOTOGRAPHY. A very special thanks to Joan Hitchcock for the use of her home for location shooting of publicity photographs of The Circle.

SPECIAL DISCOUNT RATES are available to clubs and organizations attending A.C.T. in groups of 25 or more at both the Geary and Marines Memorial Theatres. Special student matinees (not listed on regular schedule) are also offered to school groups. Information on all group discounts may be obtained by calling or writing Linda E. Graham at A.C.T.

TICKET INFORMATION: The A.C.T. Box Office at the Geary Theatre is open from 9 a.m. to 9 p.m. Monday through Saturday but closes at 6 p.m. on days when there is no performance. The Geary Box Office is also open to 8 p.m. for Sunday performances. Tickets to Marines Memorial Theatre shows are also available 90 minutes prior to curtain at the Marines Memorial Theatre Box Office. For information regarding attractions at the Marines' telephone (415) 771-4858, for additional information call (415) 673-8440.

To receive advance notice of special A.C.T. events, please sign in Geary Theatre lobby or send your name and address to A.C.T. Mailing List, A.C.T., 450 Geary St., San Francisco 94102.

The American Conservatory Theatre is supported by the California Association for A.C.T. as well as by contributions from the Ford Foundation, the Rockefeller Foundation, the California Arts Commission, the City and County of San Francisco, and the National Endowment for the Arts in Washington, D.C., a federal agency.
Dewar’s "White Label" to all, and to all a good Scotch.

Dewar’s never varies.

GIFT WRAPPED AT NO EXTRA COST.