'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 1957, Monica Dickens, the writer’s granddaughter, wrote: “It even changed the world’s attitude at 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. Winker
present a new musical program
modelled on their successful Songs
We Want To Sing for contributing
members of the California Associ-
ation 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 astounded senior citizens as they entered the Geary Theatre for last year’s A Christmas Treat variety show.
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.

Intervening 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 1957, 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. 19, Geary Theatre The 1966 Holiday concert was so successful that A.C.T. is bringing back the popular 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 fifth 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 are appearing 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 screenplays were then published as Agee on Film, Volume II. In 1964 his sensitive study of Alabama sharecroppers during the Great Depression, Let Us Now Praise Famous Men, sold out all 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 work.

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 performance and audiences 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 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 children 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 unflinchingly honest human relationships which give definition to the most deep meaning of the word “family.”

—Margaret Olmstead

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

L’ERMITAGE
L’ERMITAGE
hôtel de grande classe

1055 Burton Way, Beverly Hills, California 90211 (213) 272-3544
Tel: From California (800) 250-8545, Outside CA (800) 451-0849

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 tells its simple story of good, evil, and tragedy with a quiet compassion that one will remember long after some of the theatre’s flashier sensations.”

—Margaret Olmstead
‘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 six 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 work.

Tad Mosel, a prolific television writer whose scripts had appeared on such programs as Phylco Television Playhouse, Goodyear’s 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 performance and audiences 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.

Stage givers 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 depresssing. It is, rather, a reverent hymn to life. Agee’s motifs, which Mosel has faithfully retained, express optimism, gentle humor and unflinchingly honest human relationships which give definition to the most deep meaning of the word “family.”

—Margaret Opota

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

L’ERMITAGE
hôtel de grande classe

1951 Burton Way, Beverly Hills, California 90210 (213) 278-3334
Tel from California (800) 250-0454, ninetwon (646) 471-0460
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 ambivalent atmosphere of Julius Caesar. "Shakespeare in this profoundly plumbed the depths of the political animal," says director Edward Paxon 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 civil 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 ostensively wished to protect the republic, actually caused its downfall. Of that dubious lot 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 notice of a production of Julius Caesar is at the Globe Theatre on September 21, 1599. From the Restoration until about the middle of 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 relatively uncharted. 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, John Gielgud and Marion Brando.
THE AMERICAN CONSERVATORY THEATRE

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 profound slump flayed 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 the civil 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 lot 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 place in history will be.”

The earliest notice of a production of Julius Caesar at the Globe Theatre on September 21, 1599. From the Restoration until about the middle of 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 relatively 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, John Gielgud and Marion 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 enrobed 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 the effects of aging skin.

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.

Use it 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 yet effective cleanser that enables you to remove makeup instantly, without irritating rubbing. This rich cleansing agent also helps preserve the skin’s natural protective oils and correct pH balance.

Lotion Sans Alcool (Special lotion): A refreshing pale peach lotion, without a drop of 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 refresh 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 finer stores throughout the United States and Europe.

OURLANE

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

TWO SCROOGES THIS YEAR:
WALKER & PATRONS 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 its favorite players as many different characters.

Last season, Peter Donat, Pave Birk and Daniel Davis alternated as Dr. Dyer in Equus. Both Miss Michael 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 spelled Learned 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 each 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.

**PATRONS**
- *Monday, Dec. 1 @ 8:30*
- *Tuesday, Dec. 2 @ 8:30*
- *Wednesday, Dec. 3 @ 8:30*
- *Thursday, Dec. 4 @ 8:30*
- *Friday, Dec. 5 @ 8:30*
- *Saturday, Dec. 6 @ 8:30*
- *Sunday, Dec. 7 @ 8:30*
- *Wednesday, Dec. 24 @ 8:30*
- *Sunday, Dec. 27 @ 2:00*
- *Wednesday, Dec. 31 @ 8:30*

**WALKER**
- *Monday, Dec. 1 @ 5:00*
- *Tuesday, Dec. 2 @ 5:00*
- *Wednesday, Dec. 3 @ 5:00*
- *Thursday, Dec. 4 @ 5:00*
- *Friday, Dec. 5 @ 5:00*
- *Saturday, Dec. 6 @ 5:00*
- *Sunday, Dec. 7 @ 5:00*
- *Wednesday, Dec. 24 @ 5:00*
- *Wednesday, Dec. 31 @ 5:00*

**Matinee Performances**
- *Friday, Dec. 2 @ 2:00*

**understudy**

William Paterson
Sydney Walker
THE AMERICAN CONSERVATORY THEATRE

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 HART
Scenery by ROBERT BLACKMAN
Costumes by ROBERT MORRIS
Lighting by F. MITCHELL DANA
Music by RICK ALEXANDER
Sound by MARTINLOMED RAGO
Dance by ANDREW FEVES

the cast

The Carver

CHRIS WILLIAM PATTERSON

Ebenezer Scrooge

WILLIAM MCKENNA

Bob Cratchit

WILLIAM MCKENNA

The Christmas Ghost

JOHN MCLEAN

A Woman in the Street

DAVINO FREDERICK, ANNA KASANUL

The Ghost of Christmas Past

THOMAS OLSON

Martha Cratchit

JANETE CRANFORD

Schoolmaster

DAVID SPENCER

Mr. Fezziwig

MERRITT FREDERICK

Fezziwig's Wife

BETH HARRIS

A Christmas Carol will be performed without intermission.

understudies

Carpenter/Bay Scrooge/Tiny Tim Cratchit—Andy Tunnel
Dicken's Woodcarver/Businessman—James R. Willett
Fritz—Charles Dickens
Marley—Bob Cratchit
Nicolas Nickleby—Lawrence Hecht
Peter Cratchit—Bub Crisp
Simpkin—Steve Lesnik
Stepney Boy—Tom Gilberg

A Student Performance. Matinee performances.

TWO SCROOGES THIS YEAR: WALKER & PATTERSON 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 in many different characters.

Last season, Peter Donat, Raye Bird and David Davis alternated as Dr. DYSART in Equus. Both Miss Michael 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 spelled Learned 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 each 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.

PATTERSON

WALKER

Date       Time

Dec. 1       8:30    Mon., Dec. 5
Dec. 3       8:30    Wed., Dec. 7
Dec. 5       8:30    Sat., Dec. 10
Dec. 6       8:30    Mon., Dec. 12
Dec. 8       8:30    Wed., Dec. 14
Dec. 9       8:30    Fri., Dec. 16
Dec. 11      8:30    Sat., Dec. 17
Dec. 15      8:30    Wed., Dec. 21
Dec. 16      8:30    Fri., Dec. 23
Dec. 18      8:30    Mon., Dec. 26
Dec. 19      8:30    Sat., Dec. 29

DATE       Time

Dec. 2       8:30    Mon., Dec. 5
Dec. 4       8:30    Wed., Dec. 7
Dec. 6       8:30    Fri., Dec. 9
Dec. 7       8:30    Sat., Dec. 11
Dec. 10      8:30    Mon., Dec. 13
Dec. 12      8:30    Wed., Dec. 15
Dec. 14      8:30    Fri., Dec. 17
Dec. 15      8:30    Sat., Dec. 19
Dec. 17      8:30    Mon., Dec. 21
Dec. 18      8:30    Wed., Dec. 23
Dec. 20      8:30    Fri., Dec. 25
Dec. 21      8:30    Sat., Dec. 27
Dec. 23      8:30    Mon., Dec. 29
Dec. 24      8:30    Wed., Dec. 31
Dec. 26      8:30    Fri., Jan. 1
Dec. 27      8:30    Sat., Jan. 2
Dec. 29      8:30    Mon., Jan. 4

* Student
Matinee Performances.
A NOTE ON 'THE MASTER BUILDER'

In 1892, when Henrik Ibsen wrote The Master Builder, he was 54 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 eclecticism 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.G.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 he has sacrificed for, and a fascinating younger woman."

The Master Builder is Fletcher's fifth Ibsen translation to join the repertoire. 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 Oesper
A NOTE ON 'THE MASTER BUILDER'

In 1892, when Henrik Ibsen wrote The Master Builder, he was 54 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 Haigard 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.G.T., considers the play a classic tragedy. “It takes you inside the very soul of Haigard 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 A.G.T. repertoire. 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 Olseata
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 Kebaya Company

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

JULIUS CAESAR AT A.C.T.

...And On Film

Film versions of Julius Caesar featuring Top — John Gielgud (left) and James Mason (right) Bottom — John Gielgud and Charlton Heston (left) and Raye Rich (seated)

"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 admire each other, perhaps it would be better for the world if they talked more and did less," said W. Somerset Maugham in 1929. The Circle is a superbly entertaining exposition of this thought.

The Circle made its debut at the New Theatre in London in 1912, 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 1927 he had four plays running simultaneously in London's West End. Punch published a cartoon 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 statement made by Maugham in his notebook: "For an English audience the extremity of love is always somewhat ridiculous. To love more than moderately is to find oneself in a farcical situation." The Circle tells the tale of a people made ridiculous by their extremities of behavior, or misbehavior, 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 reserved, well-to-do, top-drawer Englishman—a type he satirized mercilessly."

None of the characters in The Circle is painted in a particularly flattering light. Even the elder Champion-Cheney, who seems closest to the author himself, is found to be grossly 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, "are intense, its laughter, are part of the action of the play." Join in. Enjoy.

THE AMERICAN CONSERVATORY THEATRE
THE CIRCLE
1929
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 BARTLOMEO RAGO
THE cast
Arnold Champion-Cheney, M.F.P.
Footman
Mrs. Shenstone
Edward Luton
Clive Champion-Cheney
Lady Catherine Champion-Cheney
Lord Porforte
James R. WINKER
Randall SMITH
Elizabeth HUDDOLE
Deborah MAY
David HUDSON
William PATTERSON
Michael WINTERS
Marian WALTERS
Sydney WALKER
J. W. Champion-Cheney—Ray Bink, Lord Porforte—William Michigamhen, Butler—Peter Dussau, Mrs. Shenstone—Mary Leonard, Lady Catherine Champion-Cheney—Pentelope Court, Elizabeth—Susan E. Perlineho
Stage Manager: JAMES L. BURKE

Re Opening June 1, 1929

Center for another kind of performing art: cooking
A haven for the serious cook, W-S stocks every conceivable kind of cooking implement, from all over the world.
Come in and see us. It's a marvelous place to browse.

WILLIAMS-SONOMA
San Francisco - 578 Sutter Street
Palo Alto - 36 Town & Country Village
San Francisco - Palo Alto - Beverly Hills
"Considering how foolishly people act and how pleasantly they prattle, perhaps it would be better for the world if they talked more and did less," said W. Somerset Maugham in 1922. The Circle is a superbly entertaining 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 cartoon 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 statement made by Maugham in his notebook: "For an English audience the extremity of love is always somewhat ridiculous. To love more than moderately is to find oneself in a farcical situation." The Circle tells a tale of people made ridiculous by their extremities of behavior, or misbehavior, 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 gentility 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 reserved, wheel-to-do, top-drawer Englishman—a type he satirized mercilessly."

None of the characters in The Circle is painted in a particularly flattering light. Even the elder Champion-Cheney, who seems closest to the author himself, is found to be grossly 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 interfere 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. Enjoy.

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

The Time: 1920

There will be two ten-minute intermissions.

understudies

Clive Champion-Cheney—Ray Blk, Lord Porteous—William Michener; Butler—Peter Davis; Arnold—Wayne Alexander; Edward Luton—Randal Smith;, Foscarnet—Barney Guillory; Mrs. Sherstone—Heidi Joan Davis; Lady Catherine Champion-Cheney—Penelope Court; Elizabeth—Susan E. Prentice

Stage Manager: JAMES L. BURKE

THE AMERICAN CONSERVATORY THEATRE

THE CIRCLE

by W. SOMERSET MAUGHAM

Directed by STEPHEN PORTER

Associate Director: EUGENE BARCONE

Scenery by ROBERT BLACKMAN

Costumes by ROBERT FLETCHER

Lighting by P. MITCHELL DANA

Sound by BARTHLOMEO PAGO

The cast

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

Footman—RANDALL SMITH

Mrs. Sherstone—ELIZABETH HUDDLE

Edward Luton—DEBORAH MAY

Clive Champion-Cheney—DAVID HUDSON

Lady Catherine Champion-Cheney—WILLIAM PATERSO

Butler—MICHAEL WINTERS

Lord Porteous—MARRIANN WALTERS

Sydney Walker—SYDNEY WALKER

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

The Time: 1920

There will be two ten-minute intermissions.

understudies

Clive Champion-Cheney—Ray Blk, Lord Porteous—William Michener; Butler—Peter Davis; Arnold—Wayne Alexander; Edward Luton—Randal Smith;, Foscarnet—Barney Guillory; Mrs. Sherstone—Heidi Joan Davis; Lady Catherine Champion-Cheney—Penelope Court; Elizabeth—Susan E. Prentice

Stage Manager: JAMES L. BURKE
Eighteen Karat Gold Necklaces with Diamond Centers to wear any hour, any place. Designed by KL AUS MURER, one of the finest names in jewelry. Priced from $225 to $6,000. Ours alone.

KLAUS MURER
Swiss Jewelry Designer
370 SUTTER STREET S AN FRANCISCO

---

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 Vierot, 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 once 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, Gum's and Joseph Magnin, among others, Christmas trees and tables also include those of Lee Radziwill, Alex & Lee, Val Arnold, Belknap & Purcell, Mario Buatta, Cole-Wheatman, Roger Bobbier, Eleanor Ford, William Gaylord, The Greenery, Anthony Hall, John Hallcock, Mark Hampton and Gail Holmes.

Others have been created by Howard's Interior, Hot Flash, Jack Johansson, Michael Koski, Anthony Machado, Macy's, Fleur Cowles, New Manila Imports, Obiko, Randolph & Heim, Robert's Garden, John Simmons, Michael Taylor, Michael Vincent and Williams-Gonoma.

---

GALA ENCORE FOR ‘AN ELEGANT CELEBRATION OF CHRISTMAS’

A.C.T. general director William Ball (left) brings on ex-Cali Magnin presents Tippy with a special prize for his elegant cameo table setting.

Cyril Magnin in a festive holiday table setting.

Table settings showcased are by:

Mrs. Philip Angel Jr. Mrs. William Goetzke
Mrs. John B. Bowes Mrs. Meni Griffin
Mrs. John L. Bradley Mrs. Edward M. Griffith
Mrs. Herb Cahn Mrs. Prentis C. Hale
Mrs. Joseph Cotton Mrs. Averill Hartman
Mrs. Bing Crosby Mrs. Reuben W. Hills III
Mrs. Alexander Cushing Mrs. George F. Jewett Jr.
Mrs. Christian de Guigne III Mrs. Thomas Kempner
Mrs. Charles de Limur Mrs. Joseph W. Knowland
Mrs. Kirk Douglas Mrs. Richard Kurnin
Mrs. George C. Dyer Mrs. Roger D. Lapham
Mrs. Clint Eastwood Mrs. John Ward Maillard III
Mrs. Mortimer Feldshacke Mr. Cyril Magnin
Mrs. Gordon Getly 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. Bob Scaggs Mrs. T. A. Soong
Mrs. John E. Stewart Mrs. Julies Stein
Mrs. John A. Traina Jr. Mrs. Jann Stewart
Mrs. John I. Vierot Mrs. John C. Warnecke
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
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 the most hand-ful playing in blue repertoire, A.C.T. is also the only company whose annual sessions 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 produces a 33-week season at the Geary Theatre, offering some 280 performances of nine plays in repertory to an audience numbering more than 200,000. 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 premier 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. unifies 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.

During, vigor, clarity and vivid theatricality have often been cited as hallmarks of A.C.T. productions. For Ball 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 marks 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 repertoire and observed its Conservatory program at work, he wrote that A.C.T. now ranks among the major groups of the English-speaking world.”
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 mere handful of 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 campsites 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 200,000. A.C.T. also sponsors engagements of non-repertory productions at the smaller Marinette Memorial Theatre and at the Geary when the company itself is not performing there.

Since settling in San Francisco early in 1967, following its premier 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 finest 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, or voluntary exercises in meditation.

During, after, or during the actual productions, the Artistic staff have often been called "hallmarks of A.C.T. productions for Ball has sought to surround himself with artists whose energy, style, and creativity would infuse the fresh new life to every play. The kind of positive energy that marks A.C.T. performances also flows in abundance across Geary Street where the company maintains its administrative and production offices, rehearsal studios, classrooms, and shop facilities. "Energy, energy everywhere!" drama critic Walter Kerr exclaimed after a visit to A.C.T. several years ago.

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

A.C.T. general director Allison Ballo working on the stage, is a protected part of the company's training program. The theatre is an offshoot of the University of Pennsylvania and the Conservatory is a protected part of the company's training program. The theatre is an offshoot of the University of Pennsylvania and the Conservatory is a protected part of the company's training program.
PULZITZER 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 of 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 for fiction, drama, history, biography, poetry, music and various categories of newspaper work, were presented in 1917.

Although occasionally controversy surrounds the judges' decisions, the award usually automatically lends audiences to the theater showing the play so honored, provides the journalists and/or publication receiving this accolade similar fame if not necessity 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 but an index of changing public tastes. 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 did honor 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 and Les Miserables. The Subject Was Roses.

Year Pulitzer Prize Awarded
1922 - Street Scene
1923 - You Can't Take It With You
1924 - Our Town
1925 - The Time of Your Life
1926 - A Streetcar Named Desire
1927 - Death of a Salesman
1928 - Long Day's Journey Into Night
1929 - All the Way Home
1930 - A Delicate Balance
1931 - That Championship Season

A.C.T. Season(s) Presented
1974-75 season
1972-1973
1967-68
1967-68
1967-68
1967-68
1977-78
1967-68 & 1968-69
1972-73

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

Master Charge
BankAmerica

Weekdays
Saturdays
10:30
10:00

Also Japanese Kutani Porcelain Lampas, Screens and other Accessories.

Visit our New Show Room
San Francisco
1450 Franklin St.
776-5490 (orr. Bush)

Los Angeles
615 N. La Brea Ave.
(213) 938-3219

Lavender Blue Dell Deli
Homemade Desserts
Relaxing Atmosphere

WE FIX ANYTHING.

MEALS
Glorious house specials 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, 3986 17th Street (near Noe), San Francisco. Phone 431-1154. We buy libraries.

464 MAGNOLIA
Dinner & Brunch

IN LAFAYETTE
(415) 925-3530

464 MAGNOLIA
Dinner & Brunch

IN LAFAYETTE
(415) 925-3530

464 MAGNOLIA
Dinner & Brunch

IN LAFAYETTE
(415) 925-3530

464 MAGNOLIA
Dinner & Brunch

IN LAFAYETTE
(415) 925-3530
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 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 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 of 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 Prizes were awarded for fiction, drama, biography, poetry, music and various categories of newspaper work, were presented in 1917-18. Although occasionally controversial, the judges' decisions are usually automatically lured 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, 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, Awake and Sing, and The Glass Menagerie.

The following show the 1929-73 A.C.T. Season(s) presented:

<table>
<thead>
<tr>
<th>Year</th>
<th>Pulitzer Prize Awarded</th>
</tr>
</thead>
<tbody>
<tr>
<td>1929</td>
<td>Street Scene</td>
</tr>
<tr>
<td>1937</td>
<td>You Can't Take It With You</td>
</tr>
<tr>
<td>1939</td>
<td>Our Town</td>
</tr>
<tr>
<td>1940</td>
<td>The Time of Your Life</td>
</tr>
<tr>
<td>1948</td>
<td>A Streetcar Named Desire</td>
</tr>
<tr>
<td>1949</td>
<td>Death of a Salesman</td>
</tr>
<tr>
<td>1957</td>
<td>Long Day's Journey Into Night</td>
</tr>
<tr>
<td>1961</td>
<td>All the Way Home</td>
</tr>
<tr>
<td>1967</td>
<td>A Delicate Balance</td>
</tr>
<tr>
<td>1973</td>
<td>That Championship Season</td>
</tr>
</tbody>
</table>

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

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

WE FIX ANYTHING.

Lavender Blue Delfi Doll
Home Fashions
Shiahsk Atmosphere
Handmade Quality
1330 Ninth Ave.
Between Irving & Judah
681-1585

464 MAGNOLIA
Dames & Drumhead

MEALS
Glorious 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 71747-L, Los Angeles, CA 90071. 305-445-2429

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

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

WE FIX ANYTHING.

Lavender Blue Delfi Doll
Home Fashions
Shiahsk Atmosphere
Handmade Quality
1330 Ninth Ave.
Between Irving & Judah
681-1585

464 MAGNOLIA
Dames & Drumhead

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

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

WE FIX ANYTHING.

Lavender Blue Delfi Doll
Home Fashions
Shiahsk Atmosphere
Handmade Quality
1330 Ninth Ave.
Between Irving & Judah
681-1585

464 MAGNOLIA
Dames & Drumhead

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

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

WE FIX ANYTHING.

Lavender Blue Delfi Doll
Home Fashions
Shiahsk Atmosphere
Handmade Quality
1330 Ninth Ave.
Between Irving & Judah
681-1585

464 MAGNOLIA
Dames & Drumhead

Handcrafted Solid Rosewood Furniture from Hong Kong. Largest Selection at Direct Import Prices.
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 for some 300 young people between the ages of eight and 18 training through May.

The Black Actors' Workshop, now in its third year with 24 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 183 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 studio 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 such the same way colleges and universities operate their adult education sessions. No audition is required but individual class sizes are 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 80. 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" 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 institution.

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, now in its third year with 26 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 80. People of all professions and occupations have attended for a number of reasons and not all those who enroll intend to make the theater 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.
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 sellout houses at the Souverain Winery two years in a row and as a special presentation attended by more than 300 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 Souverain and even rock and roll, is scheduled as a special event for current contributors Dec. 14, from 8-7:30 p.m. at the Geary Theatre.

...in Broadway

James R. Winker and Deborah May

...in Movie Songs We Want To Sing

...in The Matchmaker

Wink and May

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

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

"total" Gourmet Club.

First, you get a complete 7-course meal 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 Conover, Club President and Master Chef. There are also Don Silvers, experienced UCLA instructor, chef and kitchen designer; Annie May de Brésson, 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 newest 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.

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, gourmets can not cook by recipes alone—and that’s why Le Campion gives you more with your membership.

Le Campion Gourmet Club

Orders mailed before December 15 will arrive in time for Christmas.

Install me in Le Campion Gourmet Club.

The Le Campion Gourmet Club is an association of well-informed, discriminating gourmets and hosts. Members enjoy the company of other members in a friendly atmosphere, combined with an extraordinary knowledge of gourmet cooking and an interest in the latest trends in the world of cooking.

Mailing Address: 1200 Mt. Diablo Blvd., Walnut Creek, California 94596

Mail to Le Campion Gourmet Club, 1200 Mt. Diablo Blvd., Walnut Creek, California 94596. Money Back Guarantee. If you are not thoroughly satisfied, simply return the协同 within 30 days to receive a complete refund.

Le Campion Gourmet Club

Orders mailed before December 15 will arrive in time for Christmas.

Install me in Le Campion Gourmet Club.

The Le Campion Gourmet Club is an association of well-informed, discriminating gourmets and hosts. Members enjoy the company of other members in a friendly atmosphere, combined with an extraordinary knowledge of gourmet cooking and an interest in the latest trends in the world of cooking.

Mailing Address: 1200 Mt. Diablo Blvd., Walnut Creek, California 94596

Mail to Le Campion Gourmet Club, 1200 Mt. Diablo Blvd., Walnut Creek, California 94596. Money Back Guarantee. If you are not thoroughly satisfied, simply return the协同发展 within 30 days to receive a complete refund.
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 sellout houses at the Souverain Winery two years ago 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 Sonneheim 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.

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 7-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 ruin 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 Conroy, Club Director and Master Chef. There are also Don Silvers, experienced UCLA instructor, chef and kitchen designer; Annie May deBresson, 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.

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 cook by recipes alone—and that's why Le Campion gives you more with your membership.

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

Install me in Le Campion Gourmet Club.

Please send a gift membership to:

Send to:

My check is enclosed in the amount of $ for months.

Please make my charge to:

I agree to pay $ for 6 months or $ for 12 months

Name:

Address:

City/State/Zip:

Signature:

Mail to: Le Campion Gourmet Club, 1200 Mt. Diablo Blvd., Walnut Creek 94596

Member's Gift Certificate. If you are not thoroughly satisfied, simply return the member within 5 days to receive a complete refund.

Lester Bagged

Design by Janet Ross

Visit our boutique in Stanford Shopping Center, Palo Alto, or send $1.00 for lustrous color catalogue of designer leggins. Woman's Secret Dept. 107, Box 31442, San Francisco, CA 94131
**AMERICAN CONSERVATORY THEATRE**

**PERFORMANCE SCHEDULE**

GEARY THEATRE/Geary & Mason Sts.

<table>
<thead>
<tr>
<th>MONTH</th>
<th>WEDNESDAY</th>
<th>THURSDAY</th>
<th>FRIDAY</th>
<th>SATURDAY</th>
</tr>
</thead>
<tbody>
<tr>
<td>DECEMBER</td>
<td>Circle</td>
<td>Caesar</td>
<td>Master</td>
<td></td>
</tr>
<tr>
<td></td>
<td>12.30</td>
<td>4:30</td>
<td>6:30</td>
<td>8:30</td>
</tr>
<tr>
<td></td>
<td>4:30</td>
<td>6:30</td>
<td>8:30</td>
<td>10:00</td>
</tr>
<tr>
<td></td>
<td>6:30</td>
<td>8:30</td>
<td>10:00</td>
<td>12:00</td>
</tr>
<tr>
<td>JANUARY</td>
<td>Circle</td>
<td>Caesar</td>
<td>Master</td>
<td></td>
</tr>
<tr>
<td></td>
<td>12.30</td>
<td>4:30</td>
<td>6:30</td>
<td>8:30</td>
</tr>
<tr>
<td></td>
<td>4:30</td>
<td>6:30</td>
<td>8:30</td>
<td>10:00</td>
</tr>
<tr>
<td></td>
<td>6:30</td>
<td>8:30</td>
<td>10:00</td>
<td>12:00</td>
</tr>
<tr>
<td>FEBRUARY</td>
<td>Circle</td>
<td>Caesar</td>
<td>Master</td>
<td></td>
</tr>
<tr>
<td></td>
<td>12.30</td>
<td>4:30</td>
<td>6:30</td>
<td>8:30</td>
</tr>
<tr>
<td></td>
<td>4:30</td>
<td>6:30</td>
<td>8:30</td>
<td>10:00</td>
</tr>
<tr>
<td></td>
<td>6:30</td>
<td>8:30</td>
<td>10:00</td>
<td></td>
</tr>
</tbody>
</table>

**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.

---

**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
17 Westlake Mall
Westlake Shopping Center

Hayward
Hayward Piano & Organ
24859, Main St.
988-3772

San Francisco
Baldwin Music Center, S.F.
950 Geary Blvd
993-3888

San Mateo
Baldwin Piano & Organ Center
184 East 1st Avenue
344-2108

Oakland
Heinrichs Music Center
3100 Broadway
444-1000

Walnut Creek
Clancy's Baldwin Pianos & Organs
1501 S. Main
999-0900
### American Conservatory Theatre Performance Schedule

**March**
- 1. The Matchmaker (March 1 - March 26)
- 2. The Glass Menagerie (March 27 - April 16)
- 3. The Mambo King (April 17 - May 10)

**February**
- 1. The Matchmaker (February 1 - February 26)
- 2. The Glass Menagerie (February 27 - March 16)
- 3. The Mambo King (March 17 - April 3)

**January**
- 1. The Matchmaker (January 1 - January 26)
- 2. The Glass Menagerie (January 27 - February 15)
- 3. The Mambo King (February 16 - March 5)

**December**
- 1. The Matchmaker (December 1 - December 26)
- 2. The Glass Menagerie (December 27 - January 15)
- 3. The Mambo King (January 16 - February 4)

### A.C.T. Gift Certificates

Gift Certificates are available for all performances. They can be purchased at any A.C.T. Box Office or by phone at 415-441-8660. Gift Certificates make great gifts for any occasion.

### Hotels

- **Vic Hotel**
  - 555 3rd Street, San Francisco
  - 415-928-1234

- **Crown Hotel**
  - 222 Market Street, San Francisco
  - 415-555-1234

- **Pacific Hotel**
  - 111 Broadway, San Francisco
  - 415-666-1234

### Baldwin Piano & Organ Dealers

- **San Francisco**
  - Baldwin Piano & Organ Company
  - 111 Post Street, San Francisco
  - 415-555-1234

- **Oakland**
  - Baldwin Piano & Organ Company
  - 111 Broadway, Oakland
  - 510-555-1234

- **Walnut Creek**
  - Baldwin Piano & Organ Company
  - 111 Valley Street, Walnut Creek
  - 925-555-1234

### A bald and human-like creature, perhaps a robot or a cyborg, is depicted in the image. The text on the image is not legible due to the size and resolution of the image.
 WHO'S WHO

JAMES B. McKENZIE (Executive Pro-
ducer/Founder) has been as-
associated with A.C.T. throughout its his-
tory as a member of the Board of Truste-
es. In 1969 he became Executive Pro-
ducer, took the company on its first tour to Broadway, and has re-
mained as producer ever since. McKenzie is an active participant in-
all phases of the theatre. He has pro-
duced three plays on Broadway, and
15 national tours of Broadway plays. He has been the producer of the West-
port Country Playhouse in Connecti-
cut since 1959 and of the Peninsula
Players in Fish Creek, Wisconsin, since 1960. McKelvie is a director of
The League of Resident Theatres, the
Company of St. Louis Theatre, the Coun-
cil of Resident Summer Theatres and is
an active member of The League of
New York Theatre Producers. He is a
member of the American Theatre Asso-
ciation and of Actors Equity Asso-
ciation, and is a consultant for FEDAPT. His theatrical career encompasses more
than 1,000 productions, and includes work in every state of the union. This
year he produced a 3-day series at the
Kennedy Center, Washington, D.C. He has been appointed for his sixth year to the Theatre Advisory
Panel of the National Endowment for the Arts.

EDWARD HASTINGS (Executive Di-
rector) is a founding member of A.C.T. and
whose productions of Charity's Aunt and
Our Town were seen during A.C.T.'s
first two seasons. He has produced sev-
eral productions for the company since 1965 and also heads the Plays in
Progress program, devoted to the prod-
uction of new writing. Off-Broad-
way, he co-produced The Saintliness
of Margery Kempe, Elisha for George
Dillon and directed the na-
tional touring company of Oliver! He
deserves a great deal of recog-
nization for which he received a "Best direc-
tor" award from the Bay Area Critics' Circle. He also works as a
teacher in A.C.T's conservatory pro-
gam.

ALLEN FLETCHER (Conservatory Director) is former artistic di-
rector of the Seattle Repertory
Theatre. Among the many off-Broadway pro-
ductions he has directed are the
Oregon Shakespearean Fes-
tival, San Diego's Old Globe Theatre,
the Orange County Playhouse in Connecti-
cut and the Pacific Conservatory of
the Performing Arts in Santa Maria. He
has spent four years at the American
Shakespeare Festival in Stratford, Con-
tact for one of the new "division of Juillard and acted and directed for over a year in
New York to Australia including the
Violin Beethoven Theatre at Lin-
coln Center, the City Center Acting
Company in New York, the Arena
Stage in Washington, D.C., the San
Diego Shakespeare Festival, the
Seattle Repertory Theatre, the Mark
Taper Forum, the Arena Stage, A Midsummer Night's Dream in India, and
Theatre of the Empathy for the
Old Globe Theatre in San Diego. He
has been seen recently at the
Orange County Playhouse in New York, he also toured Canada and the
U.S. with the Act of Man, a new play
produced by Cygano de Berge-
rec, King Richard III and The Ruling Class and slaved A.C.T.'s Plays in Program
progress program productions of The Heathers and Animals Are Passing From
Our Lives.

EDITH MARKSON (Development Di-
rector) is a founder of A.C.T. in Pitts-
burh, 1965, has served as the presi-
dent of the Board of Trustees, and
has been a leader in the resi-
dent theatre movement in Bay Area
beginning. Mrs. Markson was a
founder of the Milwaukee Reperta-
ory Theatre and was responsible for bringing the APA Repertory Company to
San Francisco. She is now a resident
director of the Eugene O'Neill Play-
wrights Conference in Connecticut
and the South Valley Community
Writers. She has served in the American pro-
duction of Shirley Kedrige as
Michael Redgrave in A.C.T.'s conservatory pro-
gam.

Theatre of the Hot &amp; Cold. Last sea-
she has directed in English and Slovenian as
premier of the big Soviet play Valen-
tin and valentine.

CANDACE BARRETT directs the Young Conserva-
tory in addition to performing with the company. At A.C.T. she direct-
ed "The Smallest Post Office in the
Community" at the San Francisco Street Scene. This is an Entertain-
ments, Equus, Valentin and Valentin and Peter Gynt. She has studied at Northwestern University in Evanston, Illinois and The University of California at Southern Methodist University. For the Milwaukee Reperta-
ire she was seen as the Mother of "The Seagull" in Cherry, Orchard, and at the Oregon Shakespeare Festival in Tan-
alia in A Midsummer Night's Dream and the Nurse in Romeo and Juliet. At P.C.F.A. she appeared as Lady Bracknell in The Importance of Being Earnest.

JOSEPH BIRD, now in his 8th season with A.C.T., directed Broadway debut in Can't Take It With You in 1956. He appeared in 10 Off-
Broadway productions. A featured actor in 17 APA Phoenix Repertory productions in New York, he also toured Canada and the U.S. with the Act of Man, a new play
produced by Cygano de Berge-
rec, King Richard III and The Ruling Class and slaved A.C.T.'s Plays in Program
progress program productions of The Heathers and Animals Are Passing From
Our Lives.

THE ACTING COMPANY

WANE ALEXANDER came to A.C.T. four sea-
sons ago from the Milwaukee Reper-
tory Theatre. He studied at Northwestern and the Univer-
sity of North Carolina, and taught at Southern Methodist. In four seasons at the
Oregon Shakespeare Festival he directed The Taming of the Shrew and A Midsummer Night's Dream. He played the title role in Hamlet and Macbeth, and in Swedish Repertoire Theatre in The Seagull and A Midsummer Night's Dream. He appeared in such plays as The Importance of Being Earnest, A Midsummer Night's Dream and the Nurse in Romeo and Juliet. At P.C.F.A. he appeared as Lady Bracknell in The Importance of Being Earnest.

RAYE BRYCE came to A.C.T. four sea-
sons ago from the Milwaukee Reper-
tory Theatre. He is also a member of
the Bay Area Critics' Circle. He also works as a
teacher in A.C.T's conservatory pro-
gam.

MAN, A Christmas Carol, The Bour-
genius Gentlemen and was seen as Dr. Frankenstein's companion in the Pro-
cess of Frankenstein.
Elegance for every occasion

Experience a CHATEAUX DRIVEN Rolls Royce. Impressions by Design at Cardiel Interiors. Experience San Francisco with TASTE, A TRIP TO IT'S TOPS. Design our ultimate gift. Or let the suitors wheel yourself with ROLLS FOR RENT by the day, week or month.

SAN FRANCISCO LIVERY
1255 POST STREET • SAN FRANCISCO, CALIFORNIA 94109
(415) 338-2162
(415) 771-7761

CARLOS CARVAJAL'S
DANCE SPECTRUM
DEC. 8 - DEC. 18
WINTERMAS
A FESTIVAL OF LIGHT
FACES OF THE ARTS, LTD.
WORLD PREMIERE
KC 9501

Spectrum Imagining a miniature 19th century Caravaggio 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. 19th century gold, $1200, Platinum, $1600. Order by mail: All major credit cards accepted. Please include credit card # and expiration date.

SPECTRUM
DEC. 25 - JAN. 8
CRYSTAL SLIPPER
A CINDERELLA FANTASY

TWO TEAS TO SAN FRANCISCO: LET THE SPOON SING TO THE LILY, FANTASMA MARIA: 478 MONTGOMERY STREET

PRIORITIES

Time for Diamonds

Libby Boone, who studied in the Advanced Training Program, joins the company this season, having also studied at the University of Connecticut and the Front St. Theatre in Memphis. 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, Ding-Dong Dandy’ in Des Moines. Boone has earned a Bachelor’s degree from Memphis State University through an independent study in the application of acting techniques 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 Chicago’s Playwright’s Theatre, she has appeared on Broadway with The Second City, in off-Broadway productions, with resident and summer theatres 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 Advanced 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 her role as Sylvia Plath in A Dramatic Portrait at the Bodley Theatre.

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 Noh Cycle at the Kennedy Center for the Performing Arts. This past summer Davies was seen at the Old Globe Theatre in 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 has played opposite Katherine Hepburn in the national touring company of Long Day’s Journey Into Night. He has also starred in Shakespeare Festivals, including the American Shakespeare Festival and Milwaukee Repertory Theatre. His roles at A.C.T. include Flaneur in Richard III, Mr. Ford in The Ruling Class, and Martin Dyson in Eugene O’Neill’s Of Mice and Men. He is a perfect partner to a memorable night. Dinner from 6 p.m. Including Sunday. Reservations: 461-7777.

Heidi Helen Davis joins the company after two years in the Advanced Training Program. She also studied for three years at the San Francisco Academy of Drama, appearing in The Lady’s Not for Burning, Summer and Smoke, Salome, Salome, Quiller, and the Good Lord and subtitled movement and folk dance. Last season Davis appeared in A.C.T.’s productions of Peer Gynt and Othello.

Barbara Dirickson joined A.C.T. as a member of the training program six years ago and has appeared in Cyrano de Bergerac, The Antigone, 100 B.C., More, The House of Mirth, Inside Alcazaba, A Christmas Carol and The Scottish Guide.

Gaylord
Indo restaurant
Gaylord Steak Festivals
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylord Steak House
Gaylor...
Evelyn Henry Carr in Travesties, Gremio in The Taming of the Shrew, Rodrigo Or Othello and the French doctor in The Merry Wives of Windsor.

LIBBY BOONE, who studied in the Advanced Training Program, joins the company this season, having also studied at the University of Connecticut and the Front Street Theatre in Minneapolis. She has appeared in two plays and at the Circuit Playhouse in Memphis, and was seen in The Glass Menagerie, When You Comin' Back, Red Ryder. At Odeurs 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 has studied at Yale Drama School and with Lee Strasberg. An original member of Chicago’s Playwright’s Theatre, she has shown up on Broadway with The Second City, in off-Broadway productions, with resident and summer theatre and in television and films. For A.C.T. she directed The House of Bernarda Alba and has performed in over 20 productions.

PENEOLE COURT joins the acting 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 Goodman School of Drama. In Chicago, she was the 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 U.S. 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 Noh Cycle at the Kennedy Center for the Performing Arts. This past summer he 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.

DAVID 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 a lead role Katharine Hepburn in the national touring company of Coco. He has played leading roles with the Stratford Festival of Canada, the American Shakespearean Festival, Milwaukee Repertory Theatre, Actors Theatre of Louisville, P.C.P.A. in Santa Maria and the Oregon Shakespearean Festival. His roles at A.C.T. include Clarence in Richard III, Dr. Herder in The Ruling Class, Martin Dysart in Equus and the title role in Peer Gynt, among others.

HEIDI HELEN DAVIS joined the company after two years in the Advanced Training Program. She also studied for three years at the San Francisco Academy of Performing Arts, appearing in The Lady’s Not for Burning, Summer and Smoke, Salome, Mother Courage 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 joined A.C.T. as a member of the training program five years ago and has appeared in Cyrano de Bergerac, THE HOOT, L.A. MORE, The House of Mirth, Stomp Alibi, The Cherry Orchard, Pillars of the Community, Jumpers, Street Scene, The Matchmaker, Gagarin’s War and This Is (An Entertainment), Peer Gynt, Equus, The Taming of the Shrew, Macbeth, Mephisto, A Christmas Carol and The Bougeois Gentilhomme.

Visallobe's Furniture Center
SALES
- New and Used Furniture
- Mattresses and Mattress Sets
- Custom upholstery
SERVICES
- Delivery
- Set-up
- Caring & Cleaning
- Floor refinishing

Gaylord

Gaylord Indian Restaurant

Gaylord Indian restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylord Indian Restaurant

Gaylor
man. She has also worked in television and was as Rosaline in The Taming of the Shrew at the Marin Shakespeare Festival. She performed with Sada Thompson at the Westport Country Playhouse in Shays.

**PETER DONAT** has appeared in A.C.T. for nine seasons and on Broadway in several plays including The Chinese Parrot, The Entertainer and The First Gent. He spent six seasons with the Stratford Canada Shakespeare Festival and has made many guest appearances on American TV networks. He has been seen here in North VI, The Merchant of Venice, An Enemy of the People, Man and Superman, Cyrano de Bergerac and Equus, among others. Donat’s films include Godfather II, The Heist, Billy Jack Goes to Washington and F.I.S.T.

**KATE FITZMAURICE,** who joins the acting company this season, has spent her second season as company voice coach and in the pit as associate director in A.C.T.’s Advanced Training Program. A graduate of the Central School of Speech and Drama in London, she is the associate director 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 in Love’s Labour’s Lost and Regan in King Lear and appeared in last season’s A.C.T. production of Peer Gynt.

**MELVIN BUSTER FLOOD,** who joins the company this season and will be an instructor and co-director of the Black Act’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 the first show, Ain’t Gunna Do Nothing. When he performed in A.C.T.’s production of Die A Natural Death, which moved to the Pittsburgh Playhouse. A recipient of the British Columbia Stage Fighting Award, Flood has performed with the Pittsburgh Public Players, the Rankin Summer Repertory Theatre, the national touring company of Lenny Bruce and Carnegie Mellon University.

**BENNETT GUILLOUX** joins the A.C.T. acting company after two years in the Advanced Training Program and will co-direct the Black Act’s Workshop, where he directed last year’s School of the Stray. At Little Fox Theatre he played several roles in One Flew Over the Cuckoo’s Nest and last season was seen as Morrie in the West Coast Black Rep’s production of The Blood Knot. He has also appeared in two separate segments on KGTF 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 San Francisco Performing Company, the Marin Shakespeare Festival and the Grand Comedy Theatre. He was seen in the Black Act’s Workshop last year and this season he will serve as an assistant instructor and project director for the Conservatory. He has been featured at A.C.T. in shows including A Christmas Carol and The Banshee.

**ELIZABETH HUDDLE** made her professional debut at New York’s Lincoln Center Repertory in the title role of The Country Wife and as Griselda in The Caucasian Chalk Circle. This is her sixth season at A.C.T., where her roles have included the Duchess in Cyrano de Bergerac, Suzie in The Homestead, Mrs. Maynard in Street Scene, Dolly in The Matchmaker, the Countess in The Importance of strings, and a number of others. Last summer she appeared with the Oregon Shakespeare Festival playing Cleopatra in Antony and Cleopatra and directed 4 Street Act, The Namely. This coming season she will return to Oregon to direct Strindberg’s Miss Julie.

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

**DANIEL KERN** joined the company after study in the Advanced Training Program, where he received an M.F.A. in Acting. He also holds a B.A. in psychology from the University of Oregon. Kern was first Narrator in Berkeley’s Beethoven and Sadness in the Conservatory’s production of The Snow. He has appeared in a number of shows including A Christmas Carol and The Bourgeois Gentleman. He has performed at the Colorado, Oregon and Marin Shakespeare Festivals.

**GERALD LANCANTER** comes to the company this season from the Pacific Conservatory of the Performing Arts, where he appeared in Encores IV, The Caucasian Chalk Circle. He received his M.F.A. from Southern Methodist University where he was a member of the Professional Acting Company. He was seen in Die A Natural Death, as A.D. - About Nothing, Romeo and Juliet and The Taming of the Shrew at the Marin Shakespeare Festival. He has performed in the Oregon Shakespeare Festival playing Cleopatra in Antony and Cleopatra and directing A Street Act, The Namely. This coming season he will return to Oregon to direct Strindberg’s Miss Julie.

**WILLIAM MCKEVEIGH** joins the company after six seasons with A.C.T. in the title role of The Country Wife and as Griselda in The Caucasian Chalk Circle. This is his sixth season at A.C.T., where his roles have included the Duchess in Cyrano de Bergerac, Suzie in The Homestead, Mrs. Maynard in Street Scene, Dolly in The Matchmaker, the Countess in The Importance of strings, and a number of others. Last summer he appeared with the Oregon Shakespeare Festival playing Cleopatra in Antony and Cleopatra and directed 4 Street Act, The Namely. This coming season he will return to Oregon to direct Strindberg’s Miss Julie.
PETER DONAT has appeared A.C.T. for nine seasons and on Broadway in several plays including The Chicago, The Restaurant, The Hecate, The Entertainer and The First Gentleman. In the past two years he won the Theatre World Award as Best Featured Actor. He spent six seasons with the Stratford Canada Shakespeare Festival and has made many guest appearances on American TV networks. He has been seen here in Judgment Day, The Merchant of Venice, An Enemy of the People, Man and Superman, Cyrano de Bergerac and Equus, among others. Donat’s films include Godfather II, The Hunchback, Billy Jack Goes to Washington and F.I.S.T.

KATE FITZMAURICE, who joins the acting company this season, returns for her second season as company voice coach and in a more expanded role as A.C.T.’s Acting Director. She is also the Director of Exclusive Training Program, a graduate of the Central School of Speech and Drama in London where she was an Associate Professor and has been associated with the university 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 in Love’s Labor’s Lost and in Regan in King Lear and appeared in last season’s A.C.T. production of Peer Gynt.

ELIZABETH HUDDLE made her professional debut at New York’s Lincoln Center Repertory in the title role of The Country Wife and as Grapes in The Caucasian Chalk Circle. This is her sixth season with A.C.T. where her other roles have included the Duchess in Cyrano de Bergerac, Suze in The HUT & BALTICORE. Mrs. Maynard in Street Dolly, Dolly in The Matchmaker, the Countess in The Duchess of Malfi (As A Heroine) and Joan in Knock Knock, among others. Last summer she appeared in the British Columbia Stage Fighting Award, Flood has performed with the Tennessee Players, the Rankin Summer Repertory Theatre, the national touring company of Lenny Bruce and Caro Cennell University. where she received a B.F.A. in Acting and also directed her first show, Ain’t Goin’ to Die A Natural Death, which moved to the Pittsburgh Playhouse. A recipient of the British Columbia Stage Fighting Award, Flood has performed with the Tennessee Players, the Rankin Summer Repertory Theatre, the national touring company of Lenny Bruce and Carnegie Mellon University.

BENNETT GUILORY joins the A.C.T. acting company 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 through his next season with A.C.T. where he made his directing debut with Stritchy, Master and Margarita. At the Little Fox Theatre he played several roles in One Flew Over the Cuckoo’s Nest and his last name was seen as Morrie in the West Coast Black Rep. at the West Coast Black Rep. at the Portland Repertory Theatre. Production of Blood Knot was later televised in two separate segments on KQED’s TV Open Studio and appeared in the Artist Enterprise Theatre production of The Ballad of Dangerous George.

LAWRENCE HECHR is now in his fourth season with the company after two years with the Advanced Training Program. He has performed with the Vanguard Performing Company, the Marin Shakespeare Festival, the Grand Comedy Festival and the Company Theatre of Berkeley. This year Hecht begins new duties as associate director with the company and continues to serve as an assistant 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, Even Silence, A Christmas Carol and Valentine.

BARON G. MCNAIR started her career as a dancer and later became a teacher, working primarily in dance education. She has taught at several universities and as a guest artist for various dance companies. In addition to her teaching, she has performed with several contemporary dance groups and has appeared in numerous choreographed works. She is now the artistic director of the Bay Area Dance Initiative, a nonprofit organization committed to advancing dance education and performance in the San Francisco Bay Area. Her work has been recognized with numerous awards and grants, and she has been a guest speaker at several conferences and workshops. She is a member of the Board of Directors for the National Dance Education Organization and serves as the Director of Dance Education for the Contemporary Jewish Museum in San Francisco.
INVESTMENT ALTERNATIVES

Non-traditional investments can be both financially and aesthetically rewarding. Presented below are various interesting and profitable opportunities to round out an investment portfolio.

oriental rugs

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 reproduce them at large. Today serious 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 an 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

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, wearied and worried by the vagaries of a vacillating stock market, seem to be returning to the stable 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? Gem 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 invesment capital 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, Valentinia and Valentina, Peer Gynt, Equus and as Mrs. Crabtree 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, Mitchell also served as a producer for the Southern Theatre in New Orleans and directed in their production of The Time of Your Life and Two Gentlemen of Verona and appeared at the Alley Theatre in Houston, in Indiana, Juns and the Paycock and Last Meeting of the Knights of the White Magnolia. In Seattle she was seen at the Intiman Theatre in Bus Stop, The Importance of Being Earnest and A Contemporary Theatre in You As You Like It.

MARK MURPHY, who joins the company this season, is a graduate of Bay- lor 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 in Houston, in Indiana, Juns and the Paycock and Last Meeting of the Knights of the White Magnolia. In Seattle he was seen at the Intiman Theatre in Bus Stop, The Importance of Being Earnest and A Contemporary Theatre in You 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, Lucio in Timon 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 OTTIS has served the company as its Full-Time Instructor of the Alexander Technique since its Conservatory's beginning in 1965 in Pittsburgh. He studied at the Canadian Art Theatre in Montreal, the Vera Sokolov Studio of Acting in New York and trained to teach at the American Center for the Alexander Technique in New York. In addition to "Alexan- derizing" A.C.T.'s actors, Mr. Ottwell has appeared in an actor in such productions as Three Sisters, Oedipus Rex, The Merchant of Venice, Cyano de Berganoce 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 of 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 Grandfather, in A Christmas Carol. You Can't Take It With You and Ebenezer Scrooge in A Christmas Carol.

SUSAN E. PELLEGRINO, who joined the company last season after two years in the Advanced Training Program, was seen in A.C.T.'s Desire Under the Elms, The Taming of the Shrew, A Christmas Carol, Valentinia and Valentina and Peer Gynt. For two summers she has acted with the Pacific Conservatory of the Performing Arts as Louise in Gypsy, The Other Glory of Morrissey Hall creating the role of Miss Teresa Winifred and as Ellie Mae Chipley in Allen Fletcher's production of Showboat. She also studied at California State University San Francisco and with the Pacific Academy of Ballet.

RAY REINHARDT, who celebrated A.C.T.'s memorable tour of Russia as Ephemir in Desire Under the Elms, is known to San Fran- cisco as the head of Ray O. Reinhardt, Inc. The Miser, Stanley in A Streetcar Named Desire, Andrew Wyke in Sleuth and Astron in Uncle

INVESTMENT ALTERNATIVES

Non-traditional investments can be both financially and aesthetically rewarding. Presented below are various interesting and profitable opportunities to round out an investment portfolio.

oriental rugs

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 repatriate their heritage. Today serious 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 an 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.

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, weary and worried by the vagaries of a fluctuating stock market, seem to be seeking 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 tradable capital 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.
VENUS. 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 Benign in The Trial of the Catonsville Nine, and An Evening of Comedy at Souvenir Wines. His television credits include Hawaii 5-0, Nichols, Annie, Guinevere, and several award-winning N.T.E. 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 Hyena, to those of the classic Russian theatre. She most recently played Sally Randall 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 Ber-nardine 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 Scapin, 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 Mind, Lando in Scapino and worked in the Goldman production of Kasper and Walter Tower-Dury Lane's The Best Man that starred James Farentino. During A.C.T.'s 74-75 season he played 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, Man 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 32 years of stage, film and television work, has been seen on 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 and Anthony Quinn, Helen Hayes, Rosamund Harris and Eva Le Gallienne. He performed in N.E.T.'s production of Christmas, and for A.C.T. in Pillars of the Community, Horse, The Ruling Class, Tiny Alice, The Matchmaker. This is (An Entertainement), Peer Gynt, Othello, Knock Knock: and Tradescants.

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, Buiilt 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 Ginni'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...
VENY: 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 Benjag in The Trial of the Catalina Nine, and An Evening of Comedy at Souverain Winery. His television credits include Hawaii 5-0, Nichols, Amity, Gunsmoke, and several award-winning N.E.T. dramas.

Diane Salinger has played in repertory at the Willametown Theatre and the Oregon Shakespeare Festival in Ashland. In New York she has appeared 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 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. He has also appeared 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 Scoping, which he repeated in N.Y. for the Phoenix Theatre. Sanders has performed 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 Mind, Leandro in Scapino and worked in the Goodman production of Kasper and Walker-Durry Lane and The Best Man that starred James Karen. During A.C.T.’s 74-75 season he played 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, Man 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 32 years of stage, film and television work, has been seen on 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 and Anthony Quinn, Helen Hayes, Rosemary Harris and Eva Le Gallienne. He performed in N.E.T. productions of Chekov, and for A.C.T. in Pillars of the Community, Hoosier, The Ruling Class, Tiny Alice, The Matchmaker, This Is an Entertainment, Peer Gynt, Othello, Knock Knock and Towneley.

Marian Walters, in her fourth season with A.C.T., has appeared in over 60 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 Petula, Bulitt 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 Gine’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.L.P. and 24 Geary productions, including
Valentin in Valentin and Valentine, as Rosina in The House of Blue Leaves and as Paul Granger in The HOT L BALTMore. He also teaches fencing for A.C.T. and at the Merola 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 in the Oregon Shakespearean 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 Miser, Pillars of the Community, The Ruling Class, Broadway, Matchmaker (Carrie Hack), Peer Gynt, Man and Superman, A Christmas Carol and Travesties. He has worked with O Stage on Tonight Is My Wedding, written a blues musical, and made three U.S.C. 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 Sawyer 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 four years at the Pacific Conservatory of the Performing Arts in Santa Maria where he taught and directed as well as appearing in Fun in the Afternoon, The Importance of Being Earnest, and The Tempest. Winters will also be directing projects in A.C.T.'s Advanced Training Program.
**NEW & 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 open 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 sightseeing tour, hotel accommodations, cocktail parties, backstage visits and stimulating discussions with leading world theatre personalities. Non-members interested in the London Theatre Tour may call or write the California Association for A.C.T., 450 Geary Street, S.F. 94102. 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 maker? 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— at 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 to any A.C.T. performance. Give A.C.T. — a very special gift for every special occasion.

---

**Wine, Dine in Tiburon's Finest Romantic Waterfront Restaurant**

**The Dock**

Contemporary 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 Sunday.

Now Appearing: Mark Murphy

OPEN 7 DAYS

Restaurant Monday–Saturday noon–2 a.m., Sunday brunch from 11 a.m.–2 a.m.

25 MAIN STREET, TIBURON
THE CIRCLE

TOGETHER AGAIN!
DINNER DANCING RETURNS TO THE MARK

Dance to the music of George Cerny every Thursday, Friday and Saturday night in the intimate Nob Hill Restaurant.

Dinner served from 6:00 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

THE INVERNESS LODGE AND MANHATTAN'S CZECH RESTAURANT

INVERNESS
MARIN COUNTY, CALIFORNIA
40 MILES NORTH OF SAN FRANCISCO
(415) 669-1034

SONOMA HOTEL

DORENE MULLIGAN
proprietor

Located in the heart of California's wine country, furnished in the authentic decor of the 1860's. overnight accommodations with complimentary continental breakfast.

50 miles from San Francisco

for reservations, 707-996-2006
110 West Spain 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, Boston 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 Manitoba Theatre Center, the Goodman Theatre, the McCarver Theatre, the Mark Taper Forum, the Yale Rep, the Ahmanson, the BAM Theatre Company in New York, the Alvin Theatre and by 2 Dance Companies as well as many off Broadway productions.

RICHARD DEVIN (Lighting Designer), who designed The Bourgeois Gentleman 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 Chateau Theatre Center was The Graduate, later seen on PBS. At the Williamstown Theatre Festival his more than 35 productions include Cyrano de Bergerac, A Midsummer Night’s Dream, The Miser, The Three-Penny Opera and Peer Gynt.

ROBERT FLETCHER (Costume Designer), currently Associate Producer and Art Director for the Dean Martin music specials, has designed scenery and 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 Joffrey Ballets and Joffrey Ballets, Ice Capades, Holiday on Ice and the Spoleto Festival for Two Worlds. He has designed 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 Gentlemen.

RALPH FUNCICELLO (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, Romeo and Juliet and Dantes.

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 Cruiseliner sail from the West Coast 22 times a year. See your Travel Agent or call us collect at (415) 777-8300.
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 Widows 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 Cats 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 Minneapolis 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 25th production in the last nine years and his 43rd for A.C.T. He has designed lighting for the Pittsburgh Light Opera, Los Angeles Civic Light Opera, the Los Angeles Philharmonic, Canada’s Stratford Festival, the Manitoba Theatre Center, the Goodman Theatre, the McCarter Theatre, the Mark Taper Forum, the Yale Rep, the Abrons, the BAM Theatre Company in New York, the Alvin Theatre and by 2 Dance Companies as well as many on- and off-Broadway productions.

RICHARD DEVIN (Lighting Designer), who designed The Bourgeois Gentleman 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 Chateau Theatre Center was The Contractor, later seen on PBS. At the Williamsburg Theatre Festival his more than 25 productions include Cyrano de Bergerac, A Midsummer Night’s Dream 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 Dean Martin music specials, has designed scenery and costumes for over 20 Broadway shows as well as Stratford, Conn., Stratford, Ont., and all the TV networks. Fletcher has designed numerous productions for the NYC, Chicago and Opera Companies as well as the A.T.A. and Joffrey Ballets, Ice Capades, Holiday on Ice and the Spoleto Festival for Two Worlds. He has designed costumes for numerous A.C.T. productions, including Hamlet, The Tempest, Oedipus Rex, Private Lives, Cyrano de Bergerac, Richard III, The Tempting of the Shrew, The Matchmaker, Othello and The Bourgeois Gentlemen.

RALPH FUNCICELLO (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 Tempting 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? and The 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 Tempting 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 49
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 Gorgon. This Is (An Entertainment), Street Scene, Jumpers, Broadway, Travels, 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 SEGNER (Set Designer) returns for his 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 Arkin
Ruth (Mrs. Joseph) Barton
Carol (Mrs. Alan) Backer
Nancy (Mrs. Gerald) Colvin
Nadine (Mrs. Claude) Dawson
Norie (Mrs. Charles) de Limur
Charles Dillingham
Barbara (Mrs. Frederick) Fields
Lenore (Mrs. Howard) Goodman
Eve (Mrs. Jerome) Gorodsky
Rose Jacobs
Sybil Jenkins
Sally (Mrs. Myer) Kahn
Jeanette (Mrs. Hillard) Katz
Hope (Mrs. Edward) McCrum
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.
ROBERT MORGAN (Costume Designer) is now in his sixth season at A.C.T., having created costumes for 15 company productions including Tiny Alice, Equus, General Gorgeously. This Is (An Entertainment), Street Scene, Jumpers, Broadway, Travels, Men and Superman and A Christmas Carol. He also designed costumes for the Guthrie Theatre's Doc for 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 Arkinson
Ruth (Mrs. Joseph) Barton
Carole (Mrs. Alan) Backer
Nancy (Mrs. Gerald) Colvin
Nadine (Mrs. Claude) Dawson
Nodice (F. Charles) D'Limur
Charles Dillingham
Barbara (Mrs. Frederick) Fields
Lenore (Mrs. Howard) Goodman
Eve (Mrs. Jerome) Gorodsky
Rose Jacobs
Sybil Jenkins
Sally (Mrs. Myron) Kohn
Jeannette (Mrs. Hilliard) Katz
Hope (Mrs. Edward) McCreary
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.
SALMAGUNDI
Gourmet Soups and Quiche served in the company of the Great and Near Great of our theatre world.
DIRECTLY ACROSS FROM THE GEARY AND THE CURRAN

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. MOORAN, 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. PATRICIA HUNE, Chairperson
MRS. JOAN DIBBLE, Vice Chairperson
Young Conservatory Parents Association
MRS. JOAN TRICAMO, Co-Chairperson
MS. JANICE BIANCHI, Co-Chairperson

ACTION Committee
MRS. WILLIAM ARNELL
MRS. ADOPLHUUS ANDREWS, III
MRS. RUTH BARTON
MRS. KATHARINE BETTMANN
MRS. JOHN BOWDEN
MRS. GEORGINA CALLAN
MRS. MONTGOMERY CARTER
MRS. GRETCHEN CEBRAN
MRS. LOUIS CEBRAN
MRS. EMELIE CHAPMAN
MRS. RUD COHEN
MRS. AUDREY COSDEN
MRS. CHRISTIAN DEL+RIGNE
MRS. CHARLES DE LIMUR
MRS. HARRY GIGLIOTT
MRS. ROBERT DISGIOVAN
MRS. EDWINA EVERS
MRS. JACK FALLER
MRS. PAUL BURGESS FAY, JR.
MRS. DONALD FISHER
MRS. NORMAN FLISHBAUMER
MRS. GEORGE FLOTT
MRS. GORDON GILLOTY
MRS. RICHARD GONZALES
MRS. SPENCER GRAY
MRS. JOHN H. MAUILLARD, III
RODERICK A. McNAMARA
LUZINNA MEHRAH
MRS. MAURICE OPPENHEIMER
MAMAROD E. PONT, M.D.
MRS. CECIL POOLE
DR. RICHARD M. SAK
MELVIN M. SWIG
A. ALFRED TAUMAN
LITA D. VETOR
MRS. RALPH O. WALLERSTEIN

New York isn't people ahead of you for a cab, a hundred places that sell frozen yogurt and a thousand things to do before you go home.

New York is everything you could want. Everything except calm.

That's why there's a Barclay. The Barclay is a small hotel on the east side. (The lobby is fifty feet across. The Big Conference Room holds twenty people.) The Barclay is quiet. Calm. It's elegant without being stuffy, expensive without being ridiculous.

Next time you visit New York, be sure to leave alone for a while, remember The Barclay.

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

The Barclay

The Barclay

When enough New York's enough.

When enough New York's enough.

49th and 6th Ave. (212) 221-1490. In New York State, (516) 323-4449.
In the city, 785-3900. Or call your corporate travel office or travel agent.
Contributors
(May 1, 1976—November 8, 1977)
BUSINESS & MAJOR FOUNDATION GIFTS
Adaptive Systems Corp.
Alta Miss Hotel
American Airlines
Arthur Anderson & Co.
Apparel City Savings Muffins
G. Armistead & Sons
Atlantic Richfield Foundation
Bay View Advertising Agency
Bay View Financial Services & Loan
Beacht Foundation
Bell Wilson and Co.
Blue Fox, Inc.
Blue Print Service Co.
Boca Concepts
Boo Allan & Hamilton, Inc.
BP Alaska
California Arts Council
CBS, Inc., Foundation
Citizens Savings & Loan Association
Comerica Bank
Commercial Bank of San Francisco
Commercial Dwelling Maintenance
Continental Mining Supplies
Crawford and Leighton
McDonald Drovers Foundation
Chase National Bank
Damon Reale and Co.
Colorado Workshops
Diogenes Foundation
Donohue Foundation
El Dorado Foundation
Embassy Center
EnvironTech Foundation
Freeman’s Fund American Insurance Co.
Mott Foundation/Baker Foundation
Frenze/Mckeehan Foundations, Inc.
Founders Title Co.
Fox & Constable Management Corp.
Frito-Lay of California
Golden Grain Macaroni Co.
Handicap and Quiet
Harley Foundation
William Randolph Hearst Foundation
Holmes Foundation, Inc.
Hot Flash Avacophy
Industrial Indemnity Foundation
International Silk & Wool Fund
Jordan, Caspar, Westman & Dorman
Kaiser Electronics, Inc.
Knaggs & Knaggs
Loral Defense
Lilli Airt Corporation
Lin Apartments
Louis L. Levine Foundation
Mary’s Angels of California
Morton Foundation
Water S. McCall Real Estate, Inc.
McGovern & Co.
Minter & Co.
Mister Lee
Moore Dry Dock Fund
Klaus Moller & Co.
Noketech
NL Industries
Pye Pam East
C. W. Pettit Co.
Plant Brothers Corp.
Richter Inc.
Redwood Bancorp
Edna M. Rice Educational Fund
Relay Dry Goods Ass’n of San Francisco
San Francisco Civic Light Opera
San Francisco Symphony
San Francisco & Marin Area Foundation
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
San Francisco, Calif.
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.

"He is a legend in his own time—at the Opera and A.C.T.—and, in the opinion of countless other technical people in our business around the country with whom he has worked for nearly half a century. Forty-four years to be exact.

Benjamin Moore, A.C.T.'s production manager for the past eight years, does not dispute this kind of praise lightly, but Thomas ("Moose") Ed-

waters, now in semi-retirement at 67 as A.C.T.'s "stage engineer" seems to inspire that kind of tribute.

"He's like the spirit of the theatre," says Bill Ball. "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."

Tony Edwards began his long love affair with the theatre in 1933 sweeping the street in front of the then-Collins Theatre at 9th and Clement as a general handy man. He

continued to learn his trade to per-

fection 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 Fair-

grounds with numerous shows into the early 1940s.

When theatre momentarily suc-

cumbed after Pearl Harbor, Moose

worked in the shipyards here. A call

from the union in 1945 brought him back directly as chief sound man throughout the historic San Fran-

cisco gathering that saw the birth of the United Nations, and he hasn't left back stage since. In addition to ac-

commodating Truman with a height-

ened rostrum his bifocals 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 1950, just before the first San Francisco season which began Jan. 21, 1957, 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 Gar-

land, lent 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 origi-

nate at the Marines' Memorial Thea-

tre.

In addition to having become 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 are re-

quired on virtually everything back-

stage. The caricature of Moose on this page is no exaggeration.

Occasionally something goes wrong backstage as it can anywhere else. Edwards recalls with some an-

xiety the time when a 2,000 lb. set

refused to move in spite of the elabo-

rate 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'd had it with delay after the set change for the evening perfor-

mance. 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 of 30 years died in 1972, the then production also in-

volved holding a seat of some 2,000 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 beauti-

fully 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 Per-

sian 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 ex-

pected. There's even a Heritage Garden Restaurant where you can relax after an afternoon's browsing.

So next time, instead of try-

ing to decide which shops to visit, why not decide to visit them all? And come to Her-

itage 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
All Your Favorite
Old Shops in One
Beautiful Place

HERITAGE PLACE

ANTIQUE GALLERY

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
HEATH: The Classic California Stoneware Is Made In Sausalito. Our 'Seconds' Shop Is Open 7 Days A Week From 10 A.M. To 5:30 P.M. 400 Gate 5 Road: Phone 323-3732

Redwood Gallery

Hot Tub

Sculpture

Custom Designs

20 Shoreline Hwy

Mill Valley, CA 94941

(415) 332-5942

$250 and above

Joseph Blumenthal Foundation

Earl S. Brode

Kenneth H. Simon

James C. Clark, Jr.

Edward G. Coffman

Bennett E. Cox

Mr. and Mrs. W. J. Daughlin

Robert and Nancy Daley

Christian De Gregorio, Jr.

Mr. and Mrs. William Dommerich

R. H. Dowsley, Jr.

Mr. Robert A. Easton, Jr.

Mr. and Mrs. Theodore L. Elise

Dr. and Mrs. Seymour Farber

Tubby M. Fishback

Edmond S. Gillotte

C. Nelson Hitchcock

Ms. John Jay Dee

Michael Jordan

Mrs. William H. Lawler

Mr. and Mrs. Charles K. Long

Janette Loomis Trust Fund

Mrs. Margot W. McCann

G. A. McCracken

Mrs. Robert Wad Miller

Mr. and Mrs. Paul Miller

Mr. and Mrs. Bernard M. Oliver

Dr. and Mrs. George M. Oliver

Mrs. Ruth Harris Otman

Robert L. Pedrassani

Agnes C. Robinson

Mr. and Mrs. William W. Roth

Mona K. Schroeder

Mr. and Mrs. James B. Schulz

Mr. and Mrs. Paul Schumacher

Mrs. E. A. Sloss

Dr. Maurice Sokolow

Diane Stone

Benjamin H. Swig

Robert M. Winer

Mrs. Dean Witter

Carmella L. Woodard

Georgia Worthy

TAS570 x 387

$500 and above

Gertrud Baker

Nicholas J. Bet

Mr. and Mrs. Curtis Day

Mr. and Mrs. Philip Smartt

Margot de Witt

Mr. and Mrs. George M. Glyn

Mr. and Mrs. R. G. Folie

John H. Gareart

Richard and Phoebe Gottstein Fund

Mr. and Mrs. George W. Groth

Louis and Minnie Hany Fund

Mr. and Mrs. Herbert Hume

Mr. and Mrs. Cornell Hull

Mr. and Mrs. Edward Littlefield

Mr. and Mrs. George Matusch

Allen N. Neeman

Dawn Family Fund

Dr. and Mrs. Alice Rosenberg

Mr. and Mrs. Claude N. Rosenberg, Jr.

Mr. and Mrs. William Rosenberg

Mr. and Mrs. Emrnet Solomon

Dr. and Mrs. Richard M. Salk

Sara Strauss

Mr. and Mrs. Gary J. Tovey

Mr. and Mrs. John A. Veloz

Beverly Willard Foundation

Mr. and Mrs. David B. Wolzlinger

Alex Huth-Thompson

Anonymous

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

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

THE SOLO 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 now own a micro-computer system that is both versatile and reliable. For example:

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

2. In Business: Micro-computers are heavily used for general accounting, sales reports, inventory control, mailing lists, marketing simulations, and cost control—so name only a few.

In Law: Micro-computers are actively used for client billing and accounting, and have become a real benefit in the critical areas 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 delays, special forms, or any of the paraphernalia of outdated 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. Ximedia Systems, through a simple telephone hook-up to your own office computer, makes available a dazzling variety of useful, or just plain fun, applications. For example, professionals using computer terminals at home:

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

2. Have helped their wives organize family budgets, mans, investments, and tax records.

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

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

Ximedia is uniquely able to assist the Professional or Small Businessman to purchase an affordable computer system. That's because Ximedia is a complete systems consultant, not just a representative of a specific hardware manufacturer. So when you deal with Ximedia, you first get a system analysis. Then a specific hardware and software combination is tailored to your needs—so 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 Ximedia collect at (415) 560-7472. Ximedia will provide a no-cost evaluation of your data-handling needs, and will also demonstrate how your own computer can represent a solid financial investment, even if it's also fun.

Ximedia is located at 1292 24th Avenue, San Francisco, CA 94112 (415) 560-7472

Dear Ximedia Systems,

I want to give a recent evaluation of my current data-keeping needs and the demonstration of how my new Ximedia computer can be a solid financial investment and more.

name

address

phone

email

date

This form is signed by the customer and then sent to Ximedia Systems for processing.
"I thought sound investments were serious business… I was wrong!"

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

THE SOLD 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 own a microcomputer system that is both efficient and reliable. For example:

- In Medicine: Micro-computers from Ximedia are used for processing insurance forms, organizing patient records, billing and collection, even for checking drug interactions.
- In Business: Micro-computers are being used for general accounting, sales reports, inventory control, mailing lists, marketing simulations, and cost control — to name only a few uses.
- 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 to do daily, 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. Ximedia Systems, through a simple telephone link to your office computer, makes available a dazzling variety of sports, or just 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 act as burglar and fire alarms while the family is away. These systems are so realistic that most thieves keep their distance.

Ximedia is uniquely able to assist the professional or small business man to purchase an affordable computer system. That's because Ximedia is a computer systems consultant, not just a representative of a specific hardware manufacturer. So when you deal with Ximedia, you first get a systems analysis. Then 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 Ximedia collect at (415) 560-7472. Ximedia will provide a no-cost evaluation of your data-handling needs, and will also demonstrate how 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 over only our separate amplifiers and tuners, relatively few audiophiles could enjoy the special qualities of our LUX performance.

Now, everyone who would like a LUX tuner, preamplifier and power amplifier—an on 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 how Hirsch-Hubbard Labs described the R-1050 in Stereo Review:

"Given its features, appearance, and performance, this is no mere run-of-the-mill receiver... The excellent audio-distortion ratings obviously place it among the clearest of the currently available receivers... every aspect of the receiver's operation and handling was as smooth and bug-free as its line appearance would suggest."

Typical of the circuitry and features that result in such fine performance are these dual-gate MOSFET front end for high sensitivity, and a special linear-phase filter array for full transfiguration. We've also used wideband video separation. The preamplifier section has a two-stage direct-coupled amplifier for accurate RIAA equalization and a good phone 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-LED 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 Hi-Fi at Home said, "The tone is light and delicate, something LUX audiophiles 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.

Lumen R-1050: 95 watts per channel THD 0.5%. Suggested price, $300. Other LUX models available: B-750, 60 watts per channel THD 0.5%. Suggested price, $149. R-1500, 120 watts per channel THD 0.5%. Suggested price, $249. R-3000, 250 watts per channel THD 0.5%. Suggested price, $499. All models feature continuous output per channel, with both channels driven simultaneously into 8 ohms from dc to 20 kHz, 0.05% THD and no more than quoted (total harmonic distortion)
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 only our separate amplifiers and tuners, relatively few audiophiles could enjoy the special qualities of our 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 Hitch-Hock Labs described the R-1050 in Stereo Review:

"Given its features, appearance and performance, this is no mere run-of-the-mill receiver... The excellent audio-distortion ratings obviously place it among the clearest of the currently available receivers... every aspect of the receiver's operation and handling was as smooth and bug-free as its linear appearance would suggest."

"Typical of the circuitry and features that result in such fine performance are the dual-gate MOSFET front end for high sensitivity... and a special linear-phase filter array for high fidelity... the overall design has been wide-band and wide-zone separation. The preamplifier section has a two-stage, double-coupled ampl for accurate..."

The preamplifier has a two-stage, double-coupled ampl for accurate...
Dewar's "White Label" to all, and to all a good Scotch.