THE NEW 510.
BEST ALL-AROUND
DATSUN YET.

NOBODY DEMANDS MORE FROM A DATSUN THAN DATSUN.
DATSUN.
WE ARE DRIVEN.
‘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 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 loch house 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. Winckley present a new musical program modeled on their successful Songs We Want To Sing for contributing members of the California Association for A.C.T. (See page 26.)

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

A.C.T. actors meeting senior citizens as they entered the Geary Theatre for last year’s A Christmas Treat variety show.
A CHRISTMAS CAROL:
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A.C.T. actors appear before senior citizens as they
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‘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 the 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 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 60 copies. The book was reissued after his death, and, in its second printing, enjoyed belated popularity. Magazine and book editors asked those who had known him to analyse his work, and several illuminating retrospectives emerged. Today, Agee is regarded as being among the finest literary talents America has produced in this century.

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

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

Tad Mosel, a prolific television writer whose scripts had appeared on such programs as Philco Television Playhouse, Goodyear Playhouse, Studio One, Playhouse 90, Producers Showcase and Omnibus, believed he could adapt A Death in the Family for the stage. The result was All the Way Home, which opened on Broadway in the fall of 1961.

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 slow so that on opening night the actors were told the show would close in two weeks.

But critics showered praise on the sensitive play 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 popularity with the public helped boost business when he 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 Lillian 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 a 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."

Tad Mosel

"Mosel has achieved what Agee would have approved," reviewer Howard Taubman observed in 1961.

"He has kept the story unvarnished and the people true. All the Way Home fills its simple story of good, it is a fine piece of writing with a quiet compassion that one will remember long after some of the theatre's flashier sensations."
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—Margaret O’Pisato
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 ENHANCED 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 dry 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 make-up instantly, without irritating rubbing. This rich cleanser 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 freshen your complexion.

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

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

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

Orlane, 60th Fifth Avenue, New York, 10022, Paris.

MACY'S
A NOTE ON
"JULIUS CAESAR"

The death of Julius Caesar in 44 B.C. was a decisive event in world history with issues at stake ranging from questions of republicanism versus totalitarianism to personal gain versus the public good. Julius Caesar was written after Shakespeare's Henry IV, Parts I and II, and Henry V, and just before his most intense tragic dramas such as Hamlet and Othello. It is very likely that he was preoccupied with the tragic irreconcilable experience, reflected in the ambiguous atmosphere of Julius Caesar. Shakespeare in his profundity plumbed the depths of the political animal," says director Edward Payson Call. "I think he knew as much about politics and politicians as Sam Rayburn did, and he also happened to be the world's greatest poet and dramatist."

The play takes place when Rome was gaining power in the entire Mediterranean area. The last king had been ousted several hundred years earlier but the word still held unattractive connotations for a Roman. Military leaders such as Caesar with his large and loyal army, were a threat to the Senate. Consequently, the Senate sent Pompey, a former ally of Caesar, with an army against him which resulted in 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 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 sparse. It has been frequently revived in the 20th century with one of its most famous American productions by Orion 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

presents

JULIUS CAESAR

adapted by WILIAM SHAKESPEARE

Directed by EDWARD PAYSON CALL

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

Associate Director: EUGENIE BARONE
Scenic by RICHARD SEGER
Costume by JOHN DONALD
Lighting by RICHARD SEIDEN
Music by LARRY DEILinger
Stage Manager by EUGENE V. RYAN
Pressuro: DAVID CHOMES
Speech Consultant: EDMUND SKINNER

Tribe of the people

Citizens of Rome

Consul against Caesar

Senators

Provisions for the army of Brutus

Provisions for the army of Cassius

Soldiers in the army of Brutus

Soldiers in the army of Cassius

Lupercalia, a festival in honor of Lupercal, or Cupid. This ceremony was held in February to celebrate the fertility of the land and the union of the spirits of men and women. It was also a time when lovers would exchange gifts of flowers and other tokens of affection.

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

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A CHRISTMAS CAROL

by CHARLES DICKENS

Adapted by DENNIS POWERS and LAIRD WILLIAMSON

Directed by LAIRD WILLIAMSON

This production is made possible by a generous grant from STANDARD OIL COMPANY OF CALIFORNIA

Associate Director: JAMES HARE
Scenery by ROBERT BLACKMAN
Costumes by ROBERT MORGAN
Lighting by G. MITCHELL DANA
Music by JEFF LEE
Sound by MARTIN LOOMIS
Dance by ANDREW FEVES

THE CAST

The Mayor

WILLIAM PATTERSON

Ebenezer Scrooge

WILLIAM WILBERFORCE

Marley's Ghost

HENRY DICKINSON

The Ghost of Christmas Past

JAMES R. WILDER

The Ghost of Christmas Present

MARGARET FREEMAN

The Ghost of Christmas Future

CRAIG WHITTON

The Miner and His Family

JAMES R. WILDER

The Sailor & The Cabin Boy

ROBERT SMITH

The Ghost of Christmas Future

JACK ROSS

Businessman

MARTIN DOBINS

Underclerk's Boy

MICHAEL HACKETT

Chief Clerk

WILLIAM PATTERSON

Stage Manager: RAYMOND S. GIN

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 his/her favorite players as many different characters.

Last season, Peter Donat, Raye Birk and Daniel Davis alternated as Dr. Dy- sart in Equus. Both Miss Michael Learned and Kathryn Crosby were seen as Portia in The Merchant of Venice the year before; 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.

WALKER

Thur. Dec. 1 8:30
Fri. Dec. 2 8:30
Sat. Dec. 3 8:30
Sun. Dec. 4 3:00
Mon. Dec. 5 8:30
Tues. Dec. 6 8:30
Wed. Dec. 7 8:30

PATERN

Mon. Dec. 5 8:00
Tues. Dec. 6 8:00
Wed. Dec. 7 8:30

Tues. Dec. 6 8:30
Wed. Dec. 7 8:30

Mon. Dec. 5 8:30
Tues. Dec. 6 8:30
Wed. Dec. 7 8:30

Fri. Dec. 9 8:30
Sat. Dec. 10 8:30
Sun. Dec. 11 8:30

Fri. Dec. 9 3:00
Sat. Dec. 10 3:00
Sun. Dec. 11 3:00

* Student

Matinee Performances

THE OBELISK

OF TEA & TOAST ACES

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San Francisco’s Only European Pension

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200 Grant Park, San Francisco
(415) 421-6242

THE AMERICAN CONSERVATORY THEATRE

1889 A GHOST STORY OF CHRISTMAS
THE AMERICAN CONSERVATORY THEATRE

Presents

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
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Scenery by ROBERT BLACKMAN

Costumes by ROBERT MORGAN

Lighting by F. MITCHELL DANA

Masu by NICHOLAS LEA

Sound by MARTINLOOMED RAG

Dance by ANDRE LE FEVES

the cast

The Caroler - THOMAS CODY

William Walker - WILLIAM PATTERSON

Ebenezer Scrooge - JOHN CHURCH

Sandbag - ROBERT BLOOM

A Man in the Street - LINDA FREEMAN, MINNA KASANUK

The Ghost of Christmas Past - NATHAN NORMAN

The Ghost of Christmas Present - ROBERT SMITH

Mr. Fezziwig - GEORGE MURPHY

The Christmas Ghost of Carol and Christmas Carol Alternate - WILLIAM PATTERSON and SYDNEY WALKER

understudies

Ebenezer Scrooge - JOHN CHURCH

Sandbag - ROBERT BLOOM

A Christmas Carol will be performed without intermission

* Matinee performance

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Thursday, December 8 at 8:00 p.m.
Friday, December 9 at 8:00 p.m.
Saturday, December 10 at 8:00 p.m.
Sunday, December 11 at 2:00 p.m.
Monday, December 12 at 8:00 p.m.
Tuesday, December 13 at 8:00 p.m.
Wednesday, December 14 at 8:00 p.m.
Thursday, December 15 at 8:00 p.m.
Friday, December 16 at 8:00 p.m.
Saturday, December 17 at 2:00 p.m.
Sunday, December 18 at 2:00 p.m.
Monday, December 19 at 2:00 p.m.
Tuesday, December 20 at 2:00 p.m.
Wednesday, December 21 at 2:00 p.m.
Thursday, December 22 at 8:00 p.m.
Friday, December 23 at 8:00 p.m.
Saturday, December 24 at 8:00 p.m.
Sunday, December 25 at 8:00 p.m.

PATTERSON

Thursday, December 1 at 8:00 p.m.
Friday, December 2 at 8:00 p.m.
Saturday, December 3 at 2:00 p.m.
Sunday, December 4 at 2:00 p.m.
Monday, December 5 at 8:00 p.m.
Tuesday, December 6 at 8:00 p.m.
Wednesday, December 7 at 8:00 p.m.
Thursday, December 8 at 8:00 p.m.
Friday, December 9 at 8:00 p.m.
Saturday, December 10 at 8:00 p.m.
Sunday, December 11 at 8:00 p.m.
Monday, December 12 at 8:00 p.m.
Tuesday, December 13 at 8:00 p.m.
Wednesday, December 14 at 8:00 p.m.
Thursday, December 15 at 8:00 p.m.
Friday, December 16 at 8:00 p.m.
Saturday, December 17 at 2:00 p.m.
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Saturday, December 24 at 8:00 p.m.
Sunday, December 25 at 8:00 p.m.

William Paterson

Sydney Walker

Stage Manager: RAYMOND S. GIN

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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 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 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 O’Brien
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THE AMERICAN CONSERVATORY THEATRE

PRESENTS

THE MASTER BUILDER

(by HENRIK IBSEN)

Translated and Directed by ALLEN FLETCHER

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

Associate Director: JOY CARLIN
Scenery by RALPH FUNCHICELLO
Costumes by ROBERT MORGAN
Lighting by RICHARD DEVIN
Sound by BARTOLOMEO RAGGI

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(Half Page) Left to right: Anne Lawder, Barbara Dickson, and Daniel Kern in The Master Builder
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Film versions of Julius Caesar featuring:
Top—John Gielgud (Caesar) and James Mason (Antony). Bottom—John Gielgud as Caesar and Charlton Heston as Antony.

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"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 teasing his cast 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 note: "For an English audience the externality 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 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 interveive 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.

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A NOTE ON 'THE CIRCLE'

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THE AMERICAN CONSERVATORY THEATRE

THE CIRCLE

1920

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 BARTHOLOMEOS RAGO

THE CAST

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

Footman — RANDALL SMITH

Mrs. Sherstone — ELIZABETH HUDGEL

Elizabeth — DEBORAH MAY

Edward Luton — DAVID HUDSON

Clive Champion-Cheney — WILLIAM PATERSO

Butler — MICHAEL WINTERS

Lady Catherine Champion-Cheney — MARIAN WALTERS

Lord Porteous — SYDNEY WALKER

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

The Time: 1920

There will be two ten-minute intermissions.

understudies

Clive Champion-Cheney — Rafe Sills, Lord Porteous — William Michell, Butler — Peter Daves; Arnold — Wayne Alexander, Edward Luton — Randall Smith, Footman — Barnett Gullory, Mrs. Sherstone — Heidi Jean Davis, Lady Catherine Champion-Cheney — Penelope Court, Elizabeth — Susan E. Pietschke

Stage Manager: JAMES L. BURKE

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GALA ENCORE FOR ‘AN ELEGANT CELEBRATION OF CHRISTMAS’

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

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

In addition to designs by Tiffany and Company, Gurdon’s and Joseph Magin, among others, Christmas trees and tables also include those of Lee Reddiwill, Alex & Lee, Val Arnold, Belknap & Purcell, Marie Buatta, Cole-Wheatman, Roger Dobbel, Eleanor Ford, William Gaylord, The Greenery, Anthony Hart, John Hallack, Mark Hampton and Gail Holmes.

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

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Mrs. Alexander Cushing Mrs. George F. Jewett Jr.
Mrs. Christian de Guigne III Mrs. Thomas Kempner
Mrs. Charles de Limur Mrs. Joseph W. Kiewland
Mrs. Kirk Douglas Mrs. Richard Kuhn
Mrs. George C. Dyer Mrs. Roger D. Lapham
Mrs. Clint Eastwood Mrs. John Ward Maillard III
Mrs. Mortimer Fleishhacker
Mrs. Gordon Getty

Table settings showcased are by:

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Mrs. Gardner W. Mein
Mrs. William W. Mein
Mrs. John R. Metcalf
Mrs. Robert F. Miller
Mrs. Claude Rouas
Mrs. Buz Scaoggs
Mrs. T. A. Soling
Mrs. Jules Stein
Mrs. Janice Stewart
Mrs. John A. Traina Jr.
Mrs. John A. Vietor
Mrs. John C. Warnecke

CYRIL MAGNIN in a festive holiday table setting.
THE AMERICAN
CONSERVATORY THEATRE

The American Conservatory Theatre is the largest and most active of the nation's resident professional companies, and unique among them. One of a mere handful playing in repertory, 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, designers, administrators, technicians, and conductors. Every year it presents a 33-week season at the Geary Theatre, offering some 200 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's Imperial Theatre and at the Geary when the company itself is not performing there.

Since settling in San Francisco early in 1967, following its previous season in Pittsburg and a cross-country tour, A.C.T. has presented upwards of 140 productions in its two theatres. These have been seen by more than 1 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, to the extent and best from New York and London. Since the plays are presented in the rotating style of continental repertory, audiences may choose, in a given week, from works by Shakespeare, Ibsen, Tennessee Williams, and Tom Stoppard, for example.

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

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

Daring, vigorous, and vivid theatricality have often been cited as hallmarks of A.C.T. productions. For A.C.T. has sought to surround itself with artists who understand the essence of its young people's maturing appetites for life in 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 administration and production offices, rehearsal studios, classrooms, and workshop facilities. "Energy, energy everywhere!" drama critic Walter Kerr exclaimed after a visit to A.C.T. several years ago.

More recently, Olive Barnes paid a visit to A.C.T. Having seen the company's current repertory and observed its Conservatory program at work, she wrote that A.C.T. "now ranks as housing the major groups of the American-speaking world."

Martha Mayes and Paulo Baccan in position for computer's close-up during filming of "The Great American" on NBC. A.C.T. company which performed "The Great American" on NBC.

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THE AMERICAN CONSERVATORY THEATRE

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During, after, during, and in the vicinity the aesthetic atmosphere that often be made by a select group of individuals, the company’s mandate is to provide opportunities for artists whose energy, skills, and creativity bring an infusion of freshness and new life to every play. The kind of positive energy that makes A.C.T. performances also flows in abundance across Geary Street where the company maintains its administration and production offices, rehearsal studios, classrooms, and workshop facilities. "Theatre, energy everywhere!" drama critic Walter Kerr exclaimed after his visit to A.C.T. several years ago.

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...Long after the price is forgotten...
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 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 Prizes, awarded for fiction, drama, history, biography, poetry, music, and various categories of newspaper work, were presented in 1916-17. Although occasionally controversy surrounds the judges' decisions, the award usually automatically induces 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, Or Mice and Men, Awake and Sing, The Glass Menagerie and Who's Afraid of Virginia Woolf, among others.

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

The 1973-74 A.C.T. repertory includes the following productions:

- A Streetcar Named Desire, by Tennessee Williams; directed by Edward Albee; set by Wayne Jordan; costumes by Elin Blank.
- Street Scene, by Eugene O'Neill; directed by Edward Albee; set by Wayne Jordan; costumes by Elin Blank.
- Our Town, by Thornton Wilder; directed by Michael A. Douglas; set by Max Blank.
- Death of a Salesman, by Arthur Miller; directed by Michael A. Douglas; set by Max Blank.
- All the Way Home, by Thornton Wilder; directed by Michael A. Douglas; set by Max Blank.
- A Delicate Balance, by Edward Albee; directed by Edward Albee; set by Wayne Jordan; costumes by Elin Blank.
- The Glass Menagerie, by Tennessee Williams; directed by Michael A. Douglas; set by Max Blank.
- The Diary of Anne Frank, by Frances Goodrich and Albert Hackett; directed by Michael A. Douglas; set by Max Blank.
- Of Mice and Men, by John Steinbeck; directed by Michael A. Douglas; set by Max Blank.
- Look Homeward, Angel, by Thornton Wilder; directed by Michael A. Douglas; set by Max Blank.
- The Subject Was Roses, by Arthur Miller; directed by Michael A. Douglas; set by Max Blank.

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**Year Pulitzer Prize Awarded**

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<th>Year</th>
<th>A.C.T. Season(s)</th>
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<tr>
<td>1929</td>
<td>Street Scene</td>
<td>1974-75 season</td>
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<tr>
<td>1937</td>
<td>You Can’t Take It With You</td>
<td>1972-73 &amp; 1973-74</td>
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<tr>
<td>1938</td>
<td>Our Town</td>
<td>1967-68</td>
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<td>1940</td>
<td>The Time of Your Life</td>
<td>1970-71</td>
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<td>1948</td>
<td>A Streetcar Named Desire</td>
<td>1967-68</td>
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<tr>
<td>1949</td>
<td>Death of a Salesman</td>
<td>1965-66 &amp; 1966-67</td>
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<tr>
<td>1957</td>
<td>Long Day’s Journey Into Night</td>
<td>1967-68</td>
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<td>1961</td>
<td>All the Way Home</td>
<td>current (1977-78)</td>
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<tr>
<td>1973</td>
<td>That Championship Season</td>
<td>1972-73</td>
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*The Title of His Life*, by William Saroyan

*All My Sons*, by Arthur Miller

*Death of a Salesman*, by Arthur Miller

*Street Scene*, by Eugene O’Neill

*Our Town*, by Thornton Wilder

*The Time of Your Life*, by Eugene O’Neill

*A Streetcar Named Desire*, by Tennessee Williams

*Death of a Salesman*, by Arthur Miller

*All the Way Home*, by George S. Kaufman and Moss Hart

*That Championship Season*, by Jason Miller

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**464 MAGNOLIA**

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. Therefore he needs a professional environment that awakens, stimulates and sustains 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 28 students, was initiated after the success of A.C.T.'s Asian-American Theatre Workshop, founded to communicate the Asian-American experience through the performing arts. And, the annual Evening Extension Program (see story on next page for details), held every spring, will begin in February. The 10-week summer extension program, which brings 193 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 trainees.

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

There is no age limit for applicants to the Evening Extension Program: last year students ranged in age from 17 to 60. People of all professions and occupations have attended for a number of reasons and not all those who enroll intend to make the theatre a career. Students have included educators, retirees, disc jockeys, a beauty consultant, landscape, 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.
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Additional information may be obtained by writing to: Evening Extension Program, A.C.T., 450 Geary St., San Francisco 94102.

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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 artists, the pair have presented a special program entitled Songs We Want To Sing to sellout houses at the Souvenir Winery two years ago 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 Bockheim and even rock and roll, is scheduled as a special event for current contributors Dec. 14, at 8:70 p.m. at the Geary Theatre.

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

Of course, monthly 7-course gourmet dinner menu—nine special holiday, international and seasonal recipes.

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

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

Complete shopping list—including staples checklist.

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

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

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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 Convey, 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 50%) on new products and appliances, the finest quality kitchenware and utensils, and exclusive 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.

Please send a gift membership to:

Le Campion Gourmet Club

Mail to: Le Campion Gourmet Club, 1200 Mt. Diablo Blvd., Walnut Creek, Calif. 94598

Money Back Guarantee: if you are not thoroughly satisfied, simply return the unused portion of your order to receive a complete refund.
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## American Conservatory Theatre

**Performance Schedule**

**Geary Theatre/Geary & Mason Sts.**

<table>
<thead>
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<th>Tuesday</th>
<th>Wednesday</th>
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**In Repertory December—March:**

- Julius Caesar
- The Master Builder
- The Circle
- A Christmas Carol
- All the Way Home
- Hotel Paradiso
- Absurd Person Singular
- The National Health.

Opening Later in the Season: **TRAVESTIES**

### A.C.T. Gift Certificates

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### A.C.T. Gift Certificates

Gift Certificates are available for A.C.T. performances. For more information, please contact A.C.T. at 415-447-8776.

### American Conservatory Theatre Performance Schedule

#### January

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Baldwin florists have chosen one of the world's most famous florists. Express your appreciation in both beautiful and consistent terms, by choosing Baldwin flowers. That's why Santa is so busy delivering Baldwin flowers every Christmas. We just ask that you deliver one to your house this year.

### Contact Information

- **San Francisco**
  - Market Street Entrance
  - 415-447-8776

- **Oakland**
  - 530-447-8776

- **Walnut Creek**
  - 925-447-8776

- **Napa**
  - 707-447-8776

- **Fremont**
  - 510-447-8776
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WHO'S WHO

WILLIAM BALL (General Director) founded the American Conservatory Theatre in San Francisco, and is also known for his work in New York. He is a member of the Board of Trustees and has been Executive Director since its inception in 1962. He is active in all phases of the theatre. He has produced more than 100 plays, and has directed over 75 productions for various theatres in New York, including the New York Shakespeare Festival, the Arena Stage, the Center Theatre, the John Houseman Productions, and others. He is also a member of the board of directors of the Shakespeare Theatre Company in Washington, D.C.

JAMES B. MCKENZIE (Executive Pro- ducer) has been active in association with the American Conservatory Theatre since 1965. He serves as a member of the board of trustees, and as a member of the board of directors of the San Francisco Opera. He is active in all phases of the theatre. He has produced more than 100 plays, and has directed over 75 productions for various theatres in New York, including the New York Shakespeare Festival, the Arena Stage, the Center Theatre, the John Houseman Productions, and others. He is also a member of the board of directors of the Shakespeare Theatre Company in Washington, D.C.

ALLEN FLETCHER (Conservatory Director) is a founder and director of the Seattle Repertory Theatre. Among his many productions, he has directed over 75 plays, and has directed over 75 productions for various theatres in New York, including the New York Shakespeare Festival, the Arena Stage, the Center Theatre, the John Houseman Productions, and others. He is also a member of the board of directors of the Shakespeare Theatre Company in Washington, D.C.

EDWARD PAYSON.Call (Guest Di- rector) is a founder and director of the Seattle Repertory Theatre. Among his many productions, he has directed over 75 plays, and has directed over 75 productions for various theatres in New York, including the New York Shakespeare Festival, the Arena Stage, the Center Theatre, the John Houseman Productions, and others. He is also a member of the board of directors of the Shakespeare Theatre Company in Washington, D.C.

LAIRD WILLIAMSON (Stage Direc- tor) was a founder and director of the Seattle Repertory Theatre. Among his many productions, he has directed over 75 plays, and has directed over 75 productions for various theatres in New York, including the New York Shakespeare Festival, the Arena Stage, the Center Theatre, the John Houseman Productions, and others. He is also a member of the board of directors of the Shakespeare Theatre Company in Washington, D.C.

STEPHEN PORTER (Guest Director) is a director and producer of Broadway productions. Among his many productions, he has directed over 75 plays, and has directed over 75 productions for various theatres in New York, including the New York Shakespeare Festival, the Arena Stage, the Center Theatre, the John Houseman Productions, and others. He is also a member of the board of directors of the Shakespeare Theatre Company in Washington, D.C.

EDITH MARSH (Development Di- rector) is a founder and director of the Seattle Repertory Theatre. Among her many productions, she has directed over 75 plays, and has directed over 75 productions for various theatres in New York, including the New York Shakespeare Festival, the Arena Stage, the Center Theatre, the John Houseman Productions, and others. She is also a member of the board of directors of the Shakespeare Theatre Company in Washington, D.C.

THE ACTING COMPANY

WAYNE ALEXANDER came to A.C.T. in the fall of 1964, joining the company as a member of the company's first season. He served as Associate Director of the New York Shakespeare Festival in 1965, and as Director of the New York Shakespeare Festival in 1966. He has also directed the company's productions of "Macbeth," "Romeo and Juliet," and "The Tempest." He is a member of the board of directors of the Shakespeare Theatre Company in Washington, D.C.

RAYE BIRD came to A.C.T. in 1964, and has served as Guest Director of the Milwaukee Repertory Theatre. He is a member of the board of directors of the New York Shakespeare Festival, and has directed the company's productions of "Midsummer Night's Dream," "A Midsummer Night's Dream," and "A Midsummer Night's Dream." He is also a member of the board of directors of the Shakespeare Theatre Company in Washington, D.C.
JOSEPH BIRD, now in his 8th season with A.C.T. in his Broadway debut in 'You Can't Take It With You' appeared in 10 Broadway productions. A featured actor in 17 APA-Phoenix Repertory productions in New York, he also toured Canada and the U.S. with the APA-Phoenix Repertory Touring Theatre, played in 'You Can't Take It With You' in Off Broadway and recently toured in 'The Show Off' with George Grizzard and Jessie Royce Landis and the APA-Phoenix Repertory Theatre on tour of the Midwest Summer Tour. Kidding around in the summers with San Diego's Old Globe Theatre and was seen as Dr. Carp in the CBS Special 'Love Is A Splendid Thing.'

RAYE BIRK came to A.C.T. 4 sea- sons ago as a member of the Milwaukee Repertory Theatre. He starred in 'Candide,' 'Man of La Mancha' and 'The Matchmaker,' and also staged Grand Guignol in his current role as 'Don Juan.' He is also the director of 'The Matchmaker,' which is currently being performed at the Bingert Theatre in La Jolla.
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(415) 981-7764

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PAINTING & ART
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WORLD PREMIERE

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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, and in television and films. For A.C.T. she directed The House of Bernarda Alba and has performed in over 20 productions.

Penelope Court joins the company this year and teaches voice in the Advanced Training Program. She studied 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 a founding member of David Mamet's St. Nicholas Theatre Co., where she was seen in The Poet and The Rent and Beyond the Horizon. She also appeared as a Jumper in Jumpers at the Evanston Theatre Co. and in the title role of Sylvia Plath: A Dramatic Portrait at the Body Politic.

Peter Davies, a native of Walnut Creek, joins the company this season after two years in the Advanced Training Program. While studying at U.C. Santa Barbara, where he received his B.A. in Theatre Arts, he participated in the National College Theatre Festival, appearing in Medea: A No Night Cycle at the Kennedy Center for the Performing Arts. This past summer Davies was seen at the Old Globe Theatre, San Diego in Hamlet and Timon of Athens and has appeared in the television series Streets of San Francisco and the film Bound for Glory.

Daniel Davis has numerous stage credits in addition to two N.E.T. productions and a film. Appearing in many productions on and off Broadway, he played opposite Katharine Hepburn in the national touring company of Cocoon. He has played leading roles in the Shakespeare Festivals of Canada, the American Shakespeare Festival, Milwaukee Repertory Theatre, Actors Theatre of Louisville, V.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 Drama, but in the Lady's Not for Burning, Summer and Smoke, Salome, Our Mother 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 Dirckson joined A.C.T. as member of the training program two years ago and has appeared in Cyrano de Bergerac, The hoY L. BALT. MORE, The House, and The Cherry Orchard, Pillars of the Community, Jumpers, Street Scene, The Matchmaker: A Christmas Carol, This Is (An Entertainment), Peer Gynt, Equus, The Taming of the Shrew, Man and Superman, A Christmas Carol and The Bourgeois Gentleman.
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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 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" at the Odeum in Des Moines. 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 Opera's Playwright's Theatre, she has appeared on Broadway with The Second City, in off-Broadway productions, and in television and films. For A.C.T. she directed The House of Bernarda Alba and has performed in over 20 productions.

Penelope Court joins the acting company this year and teaches voice in the 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 has been a member of David Mamet's St. Nicholas Theatre Co., where she was seen in The Poet and The Rent and Beyond the Horizon. She will also appear as a Jumper at Jumpers at the Evanston Theatre Co. and in the 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 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 and on Broadway, he played opposite Katharine Hepburn in the national touring company of The Glass Menagerie. He has played leading roles with the Stratford Festival of Canada, The American Shakespeare 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 Ripcord, Dr. Herder in The Ruling Class, Martin Dysart in Equus, and the title role in Peer Gynt, among others.

Heidi Helen Davis joins the company after two years in the Advanced Training Program. She also studied for three years at the San Francisco Arts Academy. She appeared in The Lady's Not for Burning, Summer and Smoke. She is currently with the Good Lord and taught movement and dance. Last season Davis appeared in A.C.T.'s productions of Peer Gynt and Otello.

Barbara Dirickson joined A.C.T. last year as a member of the training program last year and has appeared in Cyrano de Bergerac, The OATH, L. BATL, MORE, The House of Bernarda Alba, The Cherry Orchard, Pilars of the Community, Jumpers, Street Scene, The Matchmaker, Good Girls, This Is (An Entertainment), Peer Gynt, Equus, The Taming of the Shrew, Man and Superman, A Christmas Carol and The Bourgeois Gentilhomme in Chatsworth Square. Forst Italian cuisine in an elegant setting overlooking the Bay. Open daily for lunch and dinner to 10 p.m. For reservations, phone 721-8922.

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PETER DONAT has appeared as A.C.T. for nine seasons and on Broadway in several plays, including The Chinese Box, The Entertainer, and The First Gent. He has 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 Nightfall, 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 company this season, is in her second season as company voice coach and in her third season as an instructor in A.C.T.'s Advanced Training Program. A graduate of the Central School of Speech and Drama in London, she has been in the United States for six years and recently returned to her instructor role at the Juilliard School in New York. At the Michigan Repertory Theatre in Ann Arbor, she was seen as Madge in The Hostage, Rosaline in Love's Labor'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, is in his second season and will be an instructor and co-director of the Black Actor's Workshop. He is an alumnus of the College of Fine Arts of Carnegie Mellon University, where he received a B.F.A. in Acting and also directed his first show, Ain't ain't got no show, Ain't Ain't got no show, proposed to Die A Natural Death, which moved to the Pittsburgh Playhouse. A recipient of the British Columbia Stage Combat Award, Flood has performed in the Pittsburgh Players, the Rankin Summer Repertory Theatre, the national touring company of Lenny Bruce and Carnegie Mellon University.

BENNET GUILLORY joins A.C.T. after two years in the Master's Extension Program. He and co-direct the Black Actor's Workshop, where he was a director of acting. He directed last year with the Black Actor's Workshop. He has directed at the Seattle Repertory Theatre, The Chicago Shakespeare Theater, and the Philadelphia Public Theater.

LAWRENCE HECHT is now in his fourth season with the company after two years with the Advanced Training Program. He has performed in the San Francisco Performing Company, Company Theatre of San Francisco, and the Grand Comedy Festival and the Company Theatre of Berkeley. This year he directed the new musical by S. J. Qualla for the San Francisco Symphony. His A.C.T. credits include Desires Under the Elms, The Merry Wives of Windsor, Peer Gynt, The Taming of the Shrew, The Cherry Orchard, Cyrano de Bergerac, Street Scene, Juniper, Dithello, Equus, A Christmas Carol and The Bourgeois Gentlemen. He has performed at the Colorado, Oregon and Marin Shakespeare Festivals.

ELIZABETH HUMBLE made her professional debut at New York's Lincoln Center Repertory in the role of The Country Wife and as a Guest in The Cauldron of Children. This year, she is in A.C.T. for her sixth year as A.C.T. Her roles have included Desdemona in Othello de Bergerac, Suzie in The HOT L BATHROOM, Mrs. Mason in The Street Scene, Dolly in The Matchmaker, the Countess in The Matchmaker (An Entertainment) and Joan in Knock Knock, among others. Last summer she appeared in The Company of Theatres, a five-week summer study program for young actors in a coaching role in the Oregon Shakespeare Festival playing Cleopatra in Antony and Cleopatra and directing a Streetcar Named Desire. This coming summer she will return to Oregon to direct Stirling's Miss Julie.

WADE HUDSON, who joined the company this season after receiving a B.F.A. from The University of Washington Professional Training Program and appearing in productions there of The Master Builder, The Crucible and Centralia 1919. He has also acted with the Southwark Playhouse in Connecticut, appearing in Tea and Sympathy and Nine. He has appeared in The Cuckoo's Nest and last summer in A Christmas Carol and The Bourgeois Gentlemen. He has appeared in The Merry Wives of Windsor, Peer Gynt, The Taming of the Shrew, The Cherry Orchard, Cyrano de Bergerac, Street Scene, Juniper, Dithello, Equus, A Christmas Carol and The Bourgeois Gentlemen. He has performed at the Colorado, Oregon and Marin Shakespeare Festivals.

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.S. in psychology from the University of Oregon. In 1975, Kern was First Narrator in Berkeley's Beethoven and Sanscritoise production of The Grand Comedy Festival and the Company Theatre of Berkeley. This year he began the 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, The Merry Wives of Windsor, A Christmas Carol and Valentine and Valentine.

GERALD LANCANTER comes to this company for the Pacific Conservatory of the Performing Arts where he appeared in Enrico IV, The Cauldron of Children, and Goodbye. This year, he is in A.C.T. for his sixth season as A.C.T. and has appeared in A Christmas Carol and Valentine and Valentine. His roles have included Desdemona in Othello de Bergerac, Suzie in The HOT L BATHROOM, Mrs. Mason in The Street Scene, Dolly in The Matchmaker, the Countess in The Matchmaker (An Entertainment) and Joan in Knock Knock, among others. Last summer she appeared in the Oregon Shakespeare Festival, playing Cleopatra in Antony and Cleopatra and directing a Streetcar Named Desire. This coming summer she will return to Oregon to direct Stirling's Miss Julie.

WILLIAM MCKEIRGHAN joins the company after a year with the company this season after an original member of the company's A.C.T. workshop. In New York, he studied at the Studio of the Actors' Studio and worked with J. C. Delaflorn and Gilbert Scott. Past roles have included Atticus Finch, The Rev. Dr. John Thornton, The Father, The House of Bernarda Alba, Tonight, 1930, Can't Take It With You, Pilgrim of the Community, Desirée Under the Elms. This is At the American Conservatory Experiment and for the Performing Arts Farm where he was seen in The Mikado, The Most Happy Fella and Show Boat, as well as Helena in A Midsummer Night's Dream, Alcina in Man of La Mancha and Consuelo in Les Misérables. In 1975, he was in The Merry Wives of Windsor, Peer Gynt, The Taming of the Shrew, The Cherry Orchard, Cyrano de Bergerac, Street Scene, Juniper, Dithello, Equus, A Christmas Carol and The Bourgeois Gentlemen. He has performed at the Colorado, Oregon and Marin Shakespeare Festivals.

DEBORAH MAY, now in her sixth season with A.C.T., studied at the Pacific Conservatory of the Performing Arts where she was seen in The Mikado, The Most Happy Fella and Show Boat, as well as Helena in A Midsummer Night's Dream, Alcina in Man of La Mancha and Consuelo in Les Misérables. In 1975, she was in The Merry Wives of Windsor, Peer Gynt, The Taming of the Shrew, The Cherry Orchard, Cyrano de Bergerac, Street Scene, Juniper, Dithello, Equus, A Christmas Carol and The Bourgeois Gentlemen. He has performed at the Colorado, Oregon and Marin Shakespeare Festivals.

ANNE LAWDER, who graduated from Stanford Univ., was an original member of the St. Louis Repertory Company. She has appeared in The N.Y.C. Opera chorus, appeared with the English Stage Company and in the The House of Bernarda Alba, Tonight, 1930, Can't Take It With You, Pilgrim of the Community, Desirée Under the Elms. This is At the American Conservatory Experiment and for the Performing Arts Farm where he was seen in The Mikado, The Most Happy Fella and Show Boat, as well as Helena in A Midsummer Night's Dream, Alcina in Man of La Mancha and Consuelo in Les Misérables. In 1975, he was in The Merry Wives of Windsor, Peer Gynt, The Taming of the Shrew, The Cherry Orchard, Cyrano de Bergerac, Street Scene, Juniper, Dithello, Equus, A Christmas Carol and The Bourgeois Gentlemen. He has performed at the Colorado, Oregon and Marin Shakespeare Festivals.
BENNETT GUILLODY joins the A.C.T. acting company after two years with the Black Act's Advanced Training Program and will continue to teach acting with the Evening Extension Program and co-direct the Black Act's Workshop where he made his directing debut last year with Strictly Masc-arony. At the Little Fox Theatre he played several roles in One Flew Over the Cuckoo's Nest and last summer was seen as Morrie in the West Coast Black Rep's production of The Blood Knot which was later televised in two separate segments on KCED 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 A.C.T.'s Advanced Training Program. He has performed with the San Francisco Performing Company, the Marin Shakespeare Festival and the Grand Comedy Theatre. His year with A.C.T. began with the roles of Mr. Myerson in The Front Page and The Man Who Came to Dinner as well as being a 1979 Graduate of The Juilliard School.

ELIZABETH HUDDLE made her professional debut at New York's Lincoln Center Repertory in the title role of The Country Wife and as Grushe in The Caucasian Chalk Circle. This is her sixth season with the company where her roles have included the Duenna in Cyrano de Bergerac, Suzie in The HOT L BATTLIMORE, Mrs. Magur in Street Scene, Dolly in The Match-Maker, the Countess in The Importance of Being Earnest, Jovita in Don Juan and John in Knock Knock, among others. Last summer she appeared as Joan in The Odd Couple at the West Coast Black Rep and in the Oregon Shakespearean Festival playing Cleopatra in Antony and Cleopatra and directing A Streetcar Named Desire. This coming summer she will return to Oregon to direct Strindberg's Miss Julie.

GERALD LANCASHER comes to the company this season from the Pacific Conservatory of the Performing Arts where he appeared in Enrico IV, CHAUCER, The Secret Life of Walter Mitty, A Delicate Balance, Miss Misalliance, Sander Turl in The Play's the Thing, The Marquise de Sade in Marat/Sade and most recently, as Willy Loman in Death of a Salesman. In addition, Mckerghan has appeared at the Hot Air Balloon Festival in the title role of Falstaff and at the Grand Rapids Civic Theatre in the title role of the Birthday Party. John Tarleton in Waiting for Godot and The Country Wife. He received his B.A. and M.A. in directing from the University of Minnesota.
DELORES Y. MITCHELL joined the A.C.T. at the end of her last season after two years in the Advanced Training Program and appeared in Man and Superman, and The Long Tomorrow with the Virginia Repertory Theatre. She has appeared in productions at the Arizona Shakespeare Festival, the Oregon Shakespearean Festival, and the American Shakespeare Festival in Stratford, Connecticut.

MARK MURPHY, a graduate of Berklee College of Music, joined the company this season. He has appeared in productions at the University of California, Berkeley, and the University of California, Los Angeles.

WILLIAM PATerson, now in his eleventh season with A.C.T. and a professional actor for over 30 years, has appeared in productions at the Cleveland Playhouse, the San Francisco Symphony, and the Los Angeles Music Center.

MARK OLESGBY joins the company this season after two years in the Advanced Training Program. He has appeared in productions at the Nebraska Repertory Theatre and the University of California, Berkeley.

SUSAN E. Pellegrino, who joined the company last season after two years in the Advanced Training Program, has appeared in productions at the University of California, Santa Barbara and the University of California, Los Angeles.

FRANK O'TTOWELL, a graduate of the University of California, Los Angeles, has appeared in productions at the University of California, Berkeley and the University of California, Los Angeles.

RAY REINHARDT, who celebrated A.C.T.'s memorable tour of Russia as Ephraim in Desire Under the Elms, is known to San Franciscans as the lead in Our Town, the title role in The Miracle Worker, and the lead in a production of The Price.

INVESTMENT ALTERNATIVES

Non-traditional investments can be both financially rewarding and aesthetically interesting. 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, 3409 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 fluctuating stock market, seem to be rethinking the stabilizing value of tradable "hard securities," such as gems, antiques and real estate. The reasons for this flight 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 value for 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 dollar can be employed to earn you profits in excess of 25% per year, contact the investment advisors at Gems For Investment Corporation, 400 Montgomery Street, San Francisco, (415) 433-7915.
DELORES Y. MITCHELL joined the A.C.T. acting company last season after two years in the Advanced Training Program and appeared in Man and Superman, and Century of the Teacup in New York. In 1976, she was in the world premiere of A Christmas Carol, Mitchell played a B.A. in speech and drama from Florida A&M University in Tallahassee and has been in the Free Southern Theatre in New Orleans, Everyman Theatre in San Francisco and the Oregon Shakespearean Festival. An instructor this past year in A.C.T.'s Black Actor's Workshop and Summer Training program, Mitchell co-directs the Black Actor's Workshop.

MARK MURPHY, who joins the company this season, is a graduate of Boyer College of Music and Theatre, in Philadelphia. He has played major roles at the Oregon Shakespearean Festival in Romeo and Juliet, The Time of Your Life and Two Gentlemen of Verona and appeared at the Alley Theatre, Houston, in Indiana, Juno and the Paycock and Last Meeting of the Knights of the White Magnolia. In Seattle he was seen at the intimate Theatre in 1184 St. John's, The Importance of Being Earnest and Ghosts and at A Contemporary Theatre as You Like It.

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

FRANK OTTISWELL has served the company as its treasurer of the Alexander Technique since the 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 "Alexanderizing" A.C.T.'s actors, Mr. Ot OSSWELL has appeared as an actor in such productions as Three Sisters, Oedipus Rex, The Merchant of Venice, Cyrano de Bergerac and The Cherry Orchard.

WILLIAM PATERNON, 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. In A.C.T. he has been seen in The Matchmaker, The Ruling Class, Jumpers, The Taming of the Shrew, Caesar and Cleopatra, The Time of Your Life, Three Sisters, Dandy Dick, Man and Superman, as Grandpa in the TV show "You Can't Take It With You" and Ebenezer Scrooge in A Christmas Carol.

SUSAN P. PELLEGRINO, who rejoined 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, Valentin and Valentine and Peer Gwyn. For two summers she has acted with the Pacific Conservatory of the Performing Arts as Louise in The Glass Menagerie, the role of Miss Tessa Wilkins and as Ellie Mae Chipley in Allen Fletcher's production of Showboat. She also studied at California State University at San Francisco and with the Pacific Academy of Ballet.

RAY REINHARDT, who celebrated A.C.T.'s memorable tour of Russia as Ephraim in Desire Under the Elms, is known to San Francisco as the lead in Oedipus at Berkshires, The Miser, Stanley in A Streetcar Named Desire, Andrew Wyke in Sleuth and Ascroft in Uncle Vanya.

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Venya. He has appeared on Broadway as the Lawyer in Tiny Alice, which he recreated with A.C.T. Away from the Geary Stage, he has performed Shakespeare's King Lear, Dan Berigan in The Trial of the Catonsville Nine, and At an Evening of Comedy at Souverain Winery. His television credits include Hawaii 5-0, Nichols, Annie, Guinevere in Arthur, and several award-winning N.E.T. dramas.

DIANE SALINGER has played in repertory at the Williamstown Theatre and at the Oregon Shakespearean Festival in Ashland. In New York, she has performed off-Broadway in roles ranging from the avant-garde, such as a hyena, to those of the classic Russian theatre. She most recently played Kitty in The Aspern Papers 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 Barnardine and in Henry V as Westmorland. At the Arena Stage he was seen in The Lower Depths and created the role of Bubba in their world premiere of Scopings, which he repeated in N.Y. for the Phoenix Theatre. Sanders has also appeared at the New York Shakespeare Festival and 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 Skin of Our Teeth, Gilly in Clybourne Park, and with the Dirty Hands, Man in Scapino and worked in the Goodman production of Kaspar and Walter. He played Dury Lane's The Best Man that starred James Karen. During A.C.T.'s 1975-76 season he played 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 Arts 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 and 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.'s production of Mourners, and for A.C.T. in Pillars of the Community, Horatio, The Ruling Class, Tiny Alice, The Matchmaker, This Is (An Entertainment), Peer Gynt, Othello, Knock Knock and Tovariches.

MARIAN WALTERS, in her fourth season with A.C.T., has appeared in over 50 productions including The Tender Trap, on Broadway with Horace Langdon and opposite Sid Caesar in Plaza Suite at the Royale with John Probst, and opposite Sid Caesar and good on Broadway with Horace Langdon and opposite Sid Caesar in Plaza Suite at the Royale 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 The Second Floor of the Almeida Theatre, where she appeared in the world premiere of The Ruling Class. Her film credits include Pelican, Heads and Medium Cool. She and her husband, director Michael Ferrall, also design and manufacture the Josef Roberts seen in many stores and their daughter, Gina, has a San Francisco boutique.

J. STEVEN WHITE, who began his career at the Oregon Shakespearean Festival, has appeared during the past 12 years in 20 productions, including the Faust season in six major city theatres and 24 Geary productions, including 1595 Broadway, San Francisco, California 94109 (415) 885-6606 Tues. - Fri. 9 - 7 pm Sat. 9 - 4:30 pm
Venya. 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 Bergan in The Trial of the Catwistle Nine, and An Evening of Comedy at Souverain Winery. His television credits include Hawaii 5-0, Nichols, Annie, Gunsmoke and several award-winning N.E.T. dramas.

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

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

Randall Smith returns to the company after a two year absence during which he has played such roles as Andy in The Star-Spangled Girl, Clayton Stone in The Mind with the Dirty Mind, Leandro in Scapin and worked in the Goldman production of Kaspar 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, Rosemary Harris and Eva Le Gallienne. He performed in N.E.T.'s production of Antigone, and for A.C.T. in Pillars of the Community, Honesty, The Ruling Class, Tiny Alice, The Matchmaker, This Is the Life (An Entertaining), Peer Gynt, Othello, Knock Knock! and Tovarisch.

Marian Walters, in her fourth season with A.C.T., has appeared in over 550 productions including The Tender Trap on Broadway with Robert Preston and opposite Sid Caesar in Plaza Suite at Dury Lane Playhouse. Winner of two Chicago Jefferson Awards in 1973, for her work in The HOT L BALTIMORE and Bus Stop, she was also seen in Private Lives at the Little Fox Theatre and in Under the Yum Yum Tree for fourteen months at the On Broadway Theatre. Her film credits include Petulia, Built and Medium Cool. She and her husband, director Michael Ferrall also design and manufacture the Josef robes seen in many stores and manufacture their daughter Gina's San Francisco 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 Ronell 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 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. WINKLER, now in his fifth season with A.C.T., has appeared in The Taming of the Shrew, The Misers, The Pilgrims of the Community, The Ruling Class, Broadway, The Matchmaker (Gertrude Himmelfarb), Peer Gynt, Man and Superman, A Christmas Carol and Travesties. He has worked with On Stage Tonight for many years, made three U.S.O. tours and appeared with the Pacific Conservatory of the Performing Arts and the Marin Shakespeare Festival. The past two summers he has performed with Deborah May at the Sonoma Wines in their highly praised revue Songs We Want to Sing. Winkler 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 as Nat Miller in Ah Wilderness!; Ragpicker in The Man in the Glass Booth and Bottom in A Midsummer Night’s Dream and the Troll King in Peer Gynt. He is a graduate of Northwestern University in Illinois, will also be directing projects in A.C.T.’s Advanced Training Program.

NEWS & NOTES

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

London Theatre Tour for Association Members
Last season’s London theatre tour proved so successful that the event will be repeated—scheduled this year for Apr. 30-May 15, 1976—under the sponsorship of the Friends of A.C.T. Only members of the California Association for A.C.T. are eligible for the exciting travel package which includes a pre-tour orientation, round trip air transportation with an optional Dublin sightseeing, hotel accommodations, cocktail parties, backstage visits and stimulating discussions on London and American theatre personalities. Non-members interested in attending the London Theatre Trip may call the California Association for A.C.T.’450 Geary St., S.F. 94102 (415) 771-3880. Descriptive brochures are also available at A.C.T. box office.

A.C.T. Students for Hire!
Do you need a handyman 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 mower? 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 Resource 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.

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Valentino in Valmont and Valentine, as Bonnie in The House of Blue Leaves and as Paul Grainger in The HOT & BALTIMORE. He also teaches fencing for A.C.T. and at the Marcola Program of the San Francisco Opera Company, and choreographed the sword fights in the San Francisco Ballet production of Romeo and Juliet.

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

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**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, Dream 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 Rev. His opera credits include the New York City Opera and companies in Santa Fe, Boston, Cleveland 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, Magic Theatre, 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 this 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 McCarter Theatre, the Mark Taper Forum, the Yale Rep, the Ahmanson, the BAM Theatre Company in New York, the Alvin Theatre and 5 by 2 Dance Companies as well as many on and off Broadway productions.

ROBERT FLETCHER (Costume Designer), currently Associate Producer and Art Director for the Dean Martin 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 San Francisco Opera and Joffrey Ballets, Ice Capades, Holiday on Ice and the Spoleto Festival for Two Worlds. He has designed the costumes for numerous A.C.T. productions, including Hamlet, The Tempest, Oedipus Rex, Private Lives, Cyrano de Bergerac, Richard III, The Taming of the Shrew, The Matchmaker, Othello and The Bourgeois Gentlemen.

RALPH FUNCIELLO (Scenic Designer) has been a resident scenic designer at the American Conservatory Theatre four seasons, designing twelve productions including Peer Gynt. The Pillow 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, Othello and A Doll's House. This past season he designed sets for Doctor Faustus. She Stoops to Conquer and La Ronde at the Guthrie Theatre in Minneapolis, The Importance of Being Earnest and Travesties for the Mark Taper Forum and The Taming of the Shrew for NET.

Richard Devlin (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 Williamstown Theatre Festival his more than 35 productions include Cyrano de Bergerac, Arturo Ui, and Robert Shaw as Lighting Designer and General Manager of the Festival, and he has worked as a designer with the Seattle Repertory Theatre. Devlin has taught in the design program at Temple University and is currently, at the University of Washington School of Drama.

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continued on page 48
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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 Gomorra." This is (An Entertainment), Street Scene, Jumpers, Broadway, Travesti, 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 SEGERS (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 of Chicago, he also created sets for the Brooklyn production of Butterflies Are Free and several off-Broadway productions. His other credits include numerous productions at the City College of New York, G. W. Post College in New York, the Westport Country Playhouse in Westport, Conn., and the Coconut Grove Playhouse in Miami.

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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 and for 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 detract from this kind of praise lightly, but Thomas (“Moose”) Edward, now in 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 affair with the theatre in 1933 sweeping the street in front of the then-Coliseum Theatre at 9th and Clement as a general handy man. He continued to learn his trade to perfection as an apprentice studying the techniques of the professionals at the Curran, Golden Gate, Orpheum and Geary Theatres, the big hotels such as the Fairmont and at the Fairgrounds with numerous shows into the early 1940s.

When theatre momentarily succumbed 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 Francisco gathering that saw the birth of the United Nations, and he hasn’t left the stage since. In addition to accommodating Truman with a heighten nostrum 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 1967, just before the first San Francisco season which began Jan. 21, 1967, and long and varied career included extensive work in theatre, opera, ballet, popular music, vaudeville, movies and radio. He has toured with stars like Danny Kaye and Judy Garland. He 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 sounds that used to originate at the Marines’ Memorial Theatre.

In addition to having become a father to the crew—and company—Moose has trained three out of the four master carpenters who have worked for A.C.T. as well as the current flyman. Although over the years he has fielded 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 every one’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 expertise is required on virtually everything backstage. The caricature of Moose on this page is no exaggeration.

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

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

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

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

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

Open daily 10:00 a.m. to 5:00 p.m.; Sunday noon to 5:00 p.m.
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- 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 conversation.
- 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.

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If you think your office or clinic might need its own computer, we suggest that you call Ximedia collect at (415) 566-7472. 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.
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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:

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

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

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

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"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 LUX performance.

Now, everyone who would like a LUX tuner, preamplifier and power amplifier—all 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 Nick-Hitchcock 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 fine 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 high fidelity. "Due to the company's wide experience in audio education, the preamplifier section has a two-stage direct-coupled amp for accurate

RMA equalization and a good phonograph output 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 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 treble 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. Luminar R-1050:

50 watts per channel THD 0.5%, $2900.00. Supplied price $2900.00. Luminar R-3050:

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LUX Audio of America, Ltd.

16001 Bernwood Drive, North Hollywood, CA 91601

405-728-5700

Distributor inquiries: J. B. HI-FI, 2550 E.扶hone, Los Angeles, CA 90031

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LUX Audio of America, Ltd.
TO THE AUDIENCE

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

Please—while in the auditorium:

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

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

For your convenience: DOCTORS may leave the building on the first floor (at the corner of Geary and Steiner Streets) with their call services and give name and seat number to house manager.

Credits: WILLIAM GANZL, DENNIS ANDERSON AND HANK KRANZLER for A.C.T. PHOTOGRAPHY. A very special thanks to Joan Hitchens for the use of her home for location shooting of publicity photographs of The Circle.

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

■ TICKET INFORMATION: The A.C.T. Box Office at the Geary Theatre is open from 9 a.m. to 9 p.m. Monday through Saturday but closes at 6 p.m. on days when there is no performance. The Geary Box Office is also open 12 to 8 p.m. for Sunday performances. Tickets to Marines Memorial Theatre shows are also available 90 minutes prior to curtain at the Marines’ Memorial Theatre Box Office. For information regarding attractions at the Marines’ telephone (415) 771-4588; for additional information call (415) 673-6440.

■ TO RECEIVE ADVANCE NOTICE OF SPECIAL A.C.T. EVENTS, PLEASE SIGN REGISTER IN GEARY THEATRE LOBBY, OR SEND YOUR NAME AND ADDRESS TO: A.C.T. MAILING LIST, A.C.T., 450 GEARY ST., SAN FRANCISCO 94102.

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

## Actors and Directors

<table>
<thead>
<tr>
<th>Name</th>
<th>Role</th>
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<tbody>
<tr>
<td>William Ball</td>
<td>General Director</td>
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<tr>
<td>Edward Hastings</td>
<td>Executive Director</td>
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<tr>
<td>Edith Markson</td>
<td>Development Director</td>
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<tr>
<td>Allen Fletcher</td>
<td>Conservatory Director</td>
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## Conservatory

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<tr>
<td>James W. Weiner</td>
<td>Michael Arnett</td>
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<td>Third Year Students</td>
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<td></td>
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<tr>
<td>James Winkler</td>
<td>Richard Rainey</td>
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<td>Third Year Students</td>
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<td>Nancy Alphonse</td>
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<td>Nancy Anne Bensch</td>
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## Production

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<tr>
<td>Robert Morgan</td>
<td>Costume Designer</td>
</tr>
<tr>
<td>Sarah Stiles</td>
<td>Sound</td>
</tr>
<tr>
<td>Walter Walker, David</td>
<td>Costume Designer</td>
</tr>
</tbody>
</table>

## Music

<table>
<thead>
<tr>
<th>Name</th>
<th>Role</th>
</tr>
</thead>
<tbody>
<tr>
<td>Leonardo, Composer</td>
<td>Leo Bersinger, Conductor</td>
</tr>
<tr>
<td>Fumi Doi, Music Director</td>
<td></td>
</tr>
</tbody>
</table>

## Stage Management

<table>
<thead>
<tr>
<th>Name</th>
<th>Role</th>
</tr>
</thead>
<tbody>
<tr>
<td>James J. H. Barnes</td>
<td>Production Stage Manager</td>
</tr>
<tr>
<td>Raymond Stephen S.</td>
<td></td>
</tr>
<tr>
<td>Marsha Leighton</td>
<td></td>
</tr>
<tr>
<td>Mansfield</td>
<td></td>
</tr>
<tr>
<td>John P. Teeters</td>
<td></td>
</tr>
<tr>
<td>John P. Teeters</td>
<td></td>
</tr>
<tr>
<td>Joni P. Teeters</td>
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</tbody>
</table>

## Scene Shop

<table>
<thead>
<tr>
<th>Name</th>
<th>Role</th>
</tr>
</thead>
<tbody>
<tr>
<td>Digi-Media, Shail Komornik</td>
<td></td>
</tr>
<tr>
<td>Mark Hall, Assistant</td>
<td></td>
</tr>
<tr>
<td>Mark Hall, Costume Designer</td>
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</tbody>
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## Administration

<table>
<thead>
<tr>
<th>Name</th>
<th>Role</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bonnie Maher, Marketing Liaison</td>
<td></td>
</tr>
<tr>
<td>Communication Consultant</td>
<td></td>
</tr>
<tr>
<td>Bromo Schuler, Artist</td>
<td></td>
</tr>
<tr>
<td>Jon Butler, Studio Manager</td>
<td></td>
</tr>
<tr>
<td>Dr. Norman B, Manager</td>
<td></td>
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</tbody>
</table>

## Board of Trustees

<table>
<thead>
<tr>
<th>Name</th>
<th>Role</th>
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</thead>
<tbody>
<tr>
<td>William Ball</td>
<td>Chairman</td>
</tr>
<tr>
<td>Harry F. Blackstone, Jr</td>
<td></td>
</tr>
<tr>
<td>Alston Fletcher</td>
<td></td>
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<tr>
<td>Edward Hastings</td>
<td></td>
</tr>
<tr>
<td>Jerome Lavine</td>
<td></td>
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<tr>
<td>E. Laurence Guy</td>
<td></td>
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<tr>
<td>Marion S. F. C.</td>
<td></td>
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<tr>
<td>Maurice S. C.</td>
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</table>

## Conservatory Musicians

<table>
<thead>
<tr>
<th>Name</th>
<th>Role</th>
</tr>
</thead>
<tbody>
<tr>
<td>Michael Worosz, Project Director</td>
<td></td>
</tr>
<tr>
<td>Conductor</td>
<td></td>
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<tr>
<td>Conductor</td>
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<td>Conductor</td>
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<tr>
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## Marketing

<table>
<thead>
<tr>
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<tbody>
<tr>
<td>Michael Worosz</td>
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<td>Conductor</td>
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<tr>
<td>Conductor</td>
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## Public Relations

<table>
<thead>
<tr>
<th>Name</th>
<th>Role</th>
</tr>
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<tbody>
<tr>
<td>Cherry, Press and Public Relations</td>
<td></td>
</tr>
<tr>
<td>Communications Consultant</td>
<td></td>
</tr>
<tr>
<td>Bromo Schuler, Artist</td>
<td></td>
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<tr>
<td>Jon Butler, Studio Manager</td>
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## Friends of ACT

<table>
<thead>
<tr>
<th>Name</th>
<th>Role</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beth Wilkins</td>
<td>President</td>
</tr>
<tr>
<td>Sally Kahn, Coordinator</td>
<td></td>
</tr>
</tbody>
</table>

## Contributors

<table>
<thead>
<tr>
<th>Name</th>
<th>Role</th>
</tr>
</thead>
<tbody>
<tr>
<td>Richard Berman, Manager</td>
<td></td>
</tr>
<tr>
<td>GLORY THEATRE: Project Director</td>
<td></td>
</tr>
<tr>
<td>James M. Johnson, Associate Director</td>
<td></td>
</tr>
<tr>
<td>Fred Block, Director</td>
<td></td>
</tr>
<tr>
<td>Michael Bowers, Director</td>
<td></td>
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<tr>
<td>Dan Hopper, Director</td>
<td></td>
</tr>
<tr>
<td>Martha Brown, Director</td>
<td></td>
</tr>
<tr>
<td>Sarah Brown, Director</td>
<td></td>
</tr>
</tbody>
</table>

## International Acknowledgement

"The most distinguished theatre in the world."

### Warning:

"The Surgeon General has determined that cigarette smoking is dangerous to your health."
Dewar’s White Label” to all, and to all a good Scotch.

Dewar’s never varies.

GIFT WRAPPED AT NO EXTRA COST.