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SAN FRANCISCO'S MUSICAL THEATRE MONTHLY
NOVEMBER 1971 / VOL. 5 NO. 11

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MORE from
"THE NEW OPERA GLASS"
by Herr Charley

opera which must have been quite popular in turn-of-the-century Germany: "The Clock of the Kremlin" (de-Chronylled, "The Time's Bell") by Jaumel Maffart, "Gashen" by August Khugarf; the fairly-remem-bered "Taming of the Refractor" (i.e., "Show," but at least an example of crack- ing a dictionary) by Hermann Goetz (1840-1876), and many others. Then there are for- gotten operas by remembered composers, e.g., Flo tess' "Stradella." And, finally, a number of works which are as "standard" today as they were then.

Readers with a working knowledge of German and its syntax may be able to un-tangle many of Charley's snarling linguistic lights, others may only guess at the pecu liar genius which underlies his verbal images.

Stradella
Friedrich von Flotow (1812-1883)

After the very famous foreplay we know Stradella, a real composer in the story of music, have come to Venice music to write and has for a scholar a young girl Leonora who is in safe-keeping of a rich Venetian marchand. Stradella fell in love on her and they elope. Bassi, here guardian wish to marry her himself so he is raging when he hears. He meets two bandits who he sends to Stradellas house to kill her. But Stradella sings the bandits so a beautiful song they left him alone. Bassi hears that Stradella is sparrow they flies for anger over the crows and bids them more money to taste again to kill Stradella. He is singing again a hymne and the bandits fall to his feet begging forgiveness. Bassi comes on and bless the marriage Strada-ella and Leonora's.

Semiramide
Gioacchino Rossini (1792-1868)

in Babylon. Semiramide, the frightful queen, with help from her lover, Assar, has murdered the husband King Nino, who in the second act stands up from his grave and announces Semi ramide downfall. Semiramide not hav- ing enough of Assar for love never also loves Assar, a young youth, a soldier in her army who should be a Scythe but is worldly Semiramides son, Arase loves Azema. In the end everybody to- gether, Semiramides, Assar, Arase in Ninos grave, Semiramide stands her self between Assar and Arase who tries to murder his and herselfs is stabbed to make now Arase king like Nino says before.

Lakme
Leo Delibes (1836-1891)

Nearby the Indisch garden lives Nilikantha who keeps the Hindu temple. Nilikantha tells Hindus so soon English invaders thrown away. Prayer from Lakme daughter Nilikanthas, so beautiful. But he is afraid for her. He is going on journey so says Lakme must guard temple and outland visitors to temple must be tortured. English people are coming. Frederic and Gerald, English officers come in to garden. Frederic telling everybody from Nilikantha and beautifully daughter and Gerald is excited. Frederic makes pictures of Lakmes jewels. Lakme again singing and Frederic sticks himself in the bushes so she does not see him. But she does see her yet. She does not make him fear and he goes away. Nilikantha coming back and begging for anger while sacred ground has been stepped on by Englishmen.

Bazaar. All mixed people. Nilikantha and Lakme looking for English offi cers over all Gerald. He makes her to sing song so he shows himself and make vengeance. He comes. But warn ing from Lakme send him away. He stays and Nilikantha stabs he but he is not heavy wounded.

Lakme keeping Gerald in forest and they makes swears of love on each other. Frederic seeing blood in forest emcees the house in forest and telling Gerald obligation as English officer to underpress an uprising. When Lakme returns with water Gerald is different when he hears marching soldiers. He stands up from the bed and she know his love not stronger than England. She takes gift and Nilikantha comes very angry. But Lakme making swears that (continued on p. 47)

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MORE from "THE NEW OPERA GLASS"
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Regular: 12 mg "tar", 0.6 mg nicotine.
Menthol: 13 mg "tar", 0.7 mg nicotine. (As printed, F.D.C. Report, Aug. 75.)
In the words of Plutarch, biographer of the ancient world, "Cleopatra was bright and entrancing, less remarkable for her actual beauty than for her personality. Her conversation had irresistible charm; the natural grace and beauty of her speech and movements were bewitching. She used the intriguing sound of her voice in many languages and rarely needed an interpreter. Antony was so captivated that he forgot his wife and family, his competition with Octavius, and his wars against Rome's enemies."

And in the Shakespearean words of Enobarbus, Antony's forlorn friend and comrade-in-arms, "Age cannot wither her nor custom stale her infinite variety. Other women cloy; her appetites they feed, but she makes hungry. Where most she satisfies,"

Cleopatra, whose childhood had to be sandwiched in between a frightening succession of royal assassinations and executions, political plots and poisonings, disputed thrones and military takeovers; whose stormy rule brought Egypt's great dynasty of the Ptolemies to an end; who numbered among her lovers two of the greatest heroes in Roman history, Julius Caesar and Mark Antony; who charmed both Caesar and Antony into going to war for her; who died at the age of thirty-nine, before the passing years could make a liar of Enobarbus; who remains the immortal symbol of Woman at her most bewitching.

"The Serpent of Old Nile," as Antony affectionately calls her, has fascinated writers, directors and actresses for centuries. In Shakespeare's day Cleopatra was portrayed by teenage boys. In our own century, she has been played by actresses ranging from Vivien Leigh, Katharine Hepburn and Margaret Leighton to Claudette Colbert, Leslie Uggams and Elizabeth Taylor.

To begin its sixth San Francisco repertory season, A.C.T. presents the two most distinguished portraits of Cleopatra in our language, Bernard Shaw's 'Cassandra' and C. P. Plautus' 'Antony and Cleopatra.' The two plays also offer heroic characterizations, respectively, of Julius Caesar and Mark Antony, as well as a vast gallery of memorable supporting roles.

Performed side by side in rotating repertory, the pair of works presents a series of sharp dramatic contrasts. Shaw's 'Cassandra' is six scenes, while Shakespeare's is set over the last year of her literal fabulous life. Shaw's play—and his view of the building

"In Egypt Caesar found palace intrigue among Ptolemy XII, Ptolemy the Prime Minister and Cleopatra, who had been banished by her brother. Caesar had great trouble from the unfeeling and haughty Ptolemy, and succeeded in defeating Ptolemy's attempts to murder him only by sitting up all night. Caesar then sent for Cleopatra, who was smuggled into his quarters wrapped in a rich carpet. Captivated by her charm and bold wit, he fell in love with Cleopatra and fought to gain full power in Egypt for her."

"In this fight his small army suffered many disadvantages by being in a strange country. The Egyptians diverted the canals and cut off his water supply. When they tried to cut off his communications by sea, he set fire to some of his ships and thus accidentally to the docks and to the great Alexandrian library. In a desperate battle he leaped from a sea wall into a small boat to save his soldiers, who were in danger... At last Caesar prevailed and crushed the opposition to Cleopatra.

"He left Cleopatra queen of Egypt, with a baby son named Caesarion. He then went to Pontus to suppress a revolt. He so quickly and thoroughly

(continued on p. 11)
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Performed side by side in rotating repertoires, the pair of works presents a series of sharp dramatic contrasts. Shaw's Cleopatra is sixteen, while Shakespeare's is seen in the last years of her literally fabulous life. Shaw's play—and his view of the building

temptress—is delightfully comic; in Shakespeare's work, the Queen emerges as a mature and magnificent tragic heroine.

The two Cleopatras have many things in common, share many traits and are, in a real sense, two sides of the same coin. Yet each role is complete in itself, multi-faceted in its own way, the singular creative masterpiece in its own right. Each stands alone but is enriched and more completely defined by its relation to the other.

The two productions have different directors and leading players, adding to the sense of contrast and individuality. The Shaw comedy features Peter Donat as Caesar and Lee McCaig as Cleopatra under the direction of William Ball. Allen Fletcher's production of the Shakespeare tragedy offers Ken Ruta as Mark Antony and Michael Learned as Cleopatra.

Caesar and Cleopatra

Caesar and Cleopatra takes place in Alexandria in 48 and 47 B.C. three years before Caesar's assassination in Rome, the subject of Shakespeare's Julius Caesar.

Plutarch, to whom both Shakespeare and Shaw turned in writing their plays, comments on Caesar's Egyptian interlude:

"In Egypt Caesar found palace intrigue among Ptolemy XII, Pothinus, the Prime Minister and Cleopatra, who had been banished by her brother. Caesar had great trouble from the unholy and haughty Pothinus, and succeeded in defeating Pothinus' attempts to murder him only by setting up all night. Caesar then sent for Cleopatra, who was smuggled into his quarters wrapped in a rich carpet. Captivated by her charm and bold wit, he fell in love with Cleopatra and fought to gain full power in Egypt for her."

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"He left Cleopatra queen of Egypt, with a baby born named Caesarion. He then went to Pontus to suppress a revolt. He so quickly and thoroughly
defeated the rebels that he could honestly report, "Veni, Vidi, Vici," I came, I saw, I conquered." The excerpt reveals that Plutarch's Life of Caesar was a major source for Shaw—and that the playwright didn't hesitate for a second to rearrange or omit certain historical data when it suited his theatrical purposes. Like all great writers dramatizing history, Shaw never let facts become obstacles in his quest for the truth.

To fend off any complaints about Caesar and Cleopatra not having a proper "historical" tone and being "too modern," in manner, Shaw wrote a detailed defense of the play and its principal characters in which he scorned the idea of Progress and its corollary that ancient peoples must have been barbaric and benighted by comparison to modern enlightened mankind:

"My reason for ignoring the popular conception of Progress in Caesar and Cleopatra is that there is no reason to suppose that any Progress has taken place since their time. But even if I shared the popular delusion, I do not see that I could have made any essential difference in the play, I can only imitate humanity as I know it..."

Shaw envisioned Julius Caesar as possessed of a "natural greatness" growing out of his "genuine originality." The playwright explains, "It is in this sense that I have represented Caesar as great. Having virtue, he had no need of goodness. He is neither forgiving, frank, nor generous, because a man who is too great to resent has nothing to forgive; a man who says things that other people are afraid to say need be no more frank than Bismarck was; and there is no generosity in giving things you do not want to people of whom you intend to make use. This distinction between virtue and goodness is not understood in England; hence the poverty of our drama in heroes..."

"The really interesting question is whether I am right in assuming that the way to produce an impression of greatness is by exhibiting a man, not as mortifying his nature by doing his duty... but as simply doing what he naturally wants to do. For this raises the question whether our world has not been wring in its moral theory for the last 2500 years or so."

About his twain young enchantresses, Shaw remarks, "Cleopatra was only sixteen when Caesar went to Egypt; but in Egypt sixteen is a ripe age; more than it is in England. The childishness I have ascribed to her, as far as it is childishness of character and not lack of experience, is not a matter of years. It may be observed in our own cli-

mate at the present day in many women of fifty. It is a mistake to suppose that the difference between wisdom and folly has anything to do with the difference between physical age and physical youth. Some women are younger at seventy than most women at seventeen."

Antony and Cleopatra

Shakespeare's panoramic tragedy telescopes the essential facts of the last decade in the lives of Antony and Cleopatra, foreshortening that lengthy period into an intense dramatic whole. These were the years immediately following the death of Julius Caesar, who was succeeded as ruler of Rome by an ill-fated triumvirate consisting of Antony, Octavian Caesar and Lepidus. The multiplicity of settings in the play include Rome, the Egyptian court at Alexandria and several battlefields. Most scholars date the writing of Antony and Cleopatra at 1607, during the same period (1600-1608) in which Shakespeare wrote Hamlet, Macbeth, King Lear and Othello.

After noting that his first meeting with Cleopatra caused Antony to forget home, duty and country, Plutarch writes that Antony "went to Alexandria and wasted his most valuable asset, time. Cleopatra used flattery, charm, cleverness and fantastic entertainments to tie Antony passionately to her. She played dice with him, drank with him, hunted with him, and played violent pranks with him on the people of Alexandria. They accepted the foolishness well, saying they were glad he acted his tragic parts in Rome and savored the comedy for them."

"One day, when he had bad luck in fishing, he ordered divers to attach fish to his hooks so that he could seem to Cleopatra to be a great fisherman. She realized what he was doing, but praised him highly; and the next day she invited others to watch Antony fish. An Egyptian diver then submerged and put a silver fish on his hook, to the merriment of all. 'Leave the fishing to us,' she said. 'Your game is cities, provinces and kingdoms.'"

Later in his Life of Antony, when little comedy remained amid the tragic spectacle of Antony's doomed political and military ventures on behalf of Cleopatra, Plutarch reports that even after crushing defeats in battle, "Antony's leadership and resourcefulness saved his men repeatedly... His soldiers remained intensely loyal during this trial, calling him emperor and saying that as long as he was well they were safe."

"They loved him for his courage, eloquence, nobility of spirit, frank manners, and his liberal and magnificent habits. He visited his wounded men, crying in grief and giving them the best they could have. They appreciated his friendship, kindness and considerate for the sick and wounded, who seemed even more eager to serve those who were whole and strong."

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“Leonardo da Vinci was considered first an artist, then an engineer. What is your opinion, Dr. Porsche?”

“Is there any difference?”
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The execution was the design, making, and assembly of thousands of parts of metal. And every part had to make a contribution to the idea.

This left no room for the normal tricks of car making. It meant forming much of the car on workbenches, and finishing most of it by hand.

It meant ignoring the accountant’s cry for cost reductions (“You can make this part cheaper and it’ll be almost as good . . .”). It also meant we wouldn’t just spot-check every 10th or 20th engine. (We run every one on the test bench before it’s put in the car—then run it again on a test track before the car leaves the plant.)

The result is a car with incredible balance and performance. A car that has won repeatedly in competition racing—even beating cars with more powerful engines. The 911 didn’t win those races on the racetrack. They were won much earlier.

On idea. And execution.

“Leonardo da Vinci was considered first an artist, then an engineer. What is your opinion, Dr. Porsche?”

“Is there any difference?”

The following tribute to Shakespeare by Shaw came somewhat later, after Caesar and Cleopatra was completed in 1981: “In manner and art, nobody can write better than Shakespeare, because, carelessly apart, he did the thing as well as it can be done within the limits of human faculty.”

An eloquent tribute, to be sure; but Shaw, being Shaw, couldn’t resist adding that he thought Caesar and Cleopatra better than Antony and Cleopatra. Following the first performances of his play, in the face of some unflattering reviews Shaw prophesied that theatregoers of the future would regard Caesar and Cleopatra as a masterpiece.

On the latter point, most of us would agree with the old wizard. As for the former—well, let’s just be glad we have both plays.

—Denis Power
"Someday I’ll take you to the Costa Brava to live. But until then..."

As long as you mean it—promise her anything but give her Arpege. By Larvin

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PERFORMANCE TIMES:

PERFORMANCE DATES:

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Lee McCain
Nancy McDoniel
Bob Miller
Frank O’Toole
William Paterson
Kerry Kinross Prescott
Kay Reinhart
Ken Ruta
Paul Shearer
Howard Sherman
E.E. Simpson
Marc Singer
Deborah Susel

Scott Thomas
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Mark Werber
Rick Winter

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Robert Cooke
Catherine Harris
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William P. Mallory
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Edward Hastings
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15
"Someday I'll take you to the Costa Brava to live. But until then..."

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Nancy McDonald
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Paul Shear
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Marc Singer
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Robert Joyce, Properties
Charles Richmond, Sound
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Kenneth Julian
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Joe Speck, Music
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as long as you mean it- Promise her anything but give her Arpege. By Larvin

California Theatre Foundation board of directors

15
WELCOME...

To our sixth season of repertory theatre in the San Francisco Bay Area. We will present a full schedule of new productions and revivals during the coming months at the Geary and we hope you will be with us for all of them.

It has been nearly five years since ACT first came to San Francisco, a new company striving to combine the American idea of resident theatre with the European practice of rotating repertory and the classic concept of continuous training, study and rehearsal as an integral and inseparable part of every performer's life.

From the very first, you welcomed us with warm and generous hospitality. And your ongoing support has made it possible for us to continue working toward our artistic goals. That support, in addition to your enthusiasm and your willingness to participate with us in the adventure of theatre, makes us proud—and grateful—to call the San Francisco Bay Area our home.

We hope that your faith in us is reflected in the quality of our productions, and that you, our audience, and the California Theatre Foundation, our local sponsor, for the opportunity to work and to grow. We are proud to have you with us for this performance and trust that we may share many entertaining evenings with you in the future.

William Ball
General Director

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 in refreshments. • Please note the NEAREST EXIT. In emergency, WALK — do not run — to the exit. (By order of the mayor and the city’s board of supervisors.)

for your convenience: DOCTORS may leave the number: 771-9903 with their call service and give name and seat number to house manager. ■ Those who wish TO MEET PERFORMERS after the performance may use the stage door entrance: GEARY THEATRE (around corner on Mason Street); MARINES MEMORIAL THEATRE (through auditorium right front exit).

management reserves the right to refuse admission . . . and to make PROGRAM OR CAST CHANGES necessitated by illness or other unavoidable causes.

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■ SPECIAL DISCOUNT RATES are available to clubs and organizations attending A.C.T. performances at the Geary and Marines’ Memorial Theatres in groups of 25 or more. Complete details are available from Jeri-lin Cooper, A.C.T. Special Events Director, 450 Geary St., San Francisco 94102. telephone (415) 771-3800.

■ FOR TICKET INFORMATION, telephone the Geary Box Office (415) 673-6440—from 10 a.m. to 9 p.m. Monday through Saturday.

■ 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.
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**REDISCOVERING "DANDY DICK"**

By Edward Hastings

Arthur Wing Pinero has been rediscovered. Revivals of his plays now appear in London, New York and Vienna—not to mention San Francisco, where Pinero's Dandy Dick will join our repertoire on December 14.

The man who was England's most successful playwright in the last two decades of the nineteenth century has been rescued at last from the public neglect to which, ironically, his very success assigned him. Perhaps if Pinero had stopped writing in 1910, when he was still a major figure, our memory of him would be brighter. But unfortunately—and typically—he continued to offer plays to an audience which had outgrown him, trying to recapture his success by repeating his formula.

Eventually, the latest Pinero effort was dismissed by critics as an early effort. "Mr. Pinero, in effect, invented a new sort of play by taking the ordinary article and giving it a new air of novelty, profound and original thought. This he was able to do because he was an inimitable character actor" (a technical term denoting a clever stage performer who cannot act, and therefore makes an elaborate study of the disguises and stage tricks by which acting can be grotesquely simulated) as well as a competent dramatist on customary lines. His performance as, a thinker and philosopher is simply character acting in the domain of authorship..."

Shaw was reacting to what he regarded as a missed opportunity. He recognized Pinero's gifts as an innovative playwright and creator of character but deplored the abuse of that gift in the hands of a hopelessly old-fashioned moralist.

Whatever critics and historians said of Pinero, however, actors praised him. They liked to act in his plays—partly, no doubt, for financial reasons, but also because Pinero wrote good parts. Cast lists of his plays read like Who's Who in the Theatre. Mrs. Pat Campbell had her greatest triumph with Pinero until Shaw wrote Pygmalion for her; Eleanor Dane, Ethel Barrymore and Tallulah Bankhead have all played Pinero's The Second Mrs. Tanqueray. A letter exists from actress Ellen Terry asking Pinero to write a play for the celebrated Henry Irving. He never did, but he wrote for such distinguished actors of his day as du Maurier, Forbes-Robertson (Shaw's original Caesar in Caesar and Cleopatra) and Tree.

Pinero knew how to write for actors because he had been one. He knew what "worked" onstage because he'd frequently had to do this work himself, and he loved doing it. His love for the theatre shines through in his famous comedy Trelawney of the Wells, about the Sadler Wells Theatre, the neighborhood playhouse for the stagestruck young Pinero in 1865.

(continued on p. 21)

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You could gather gold from a Bermuda sunset.

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Or the solitude of an island in the Bahamas.

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Eventually, the latest Pinero effort was dismissed by critics as Shaw had dismissed the early ones: "Mr. Pinero, in effect, invented a new sort of play by taking the ordinary article and giving it an air of novel, profound and original thought. This he was able to do because he was an inveterate 'character actor' a technical term denoting a clever stage performer who cannot act, and therefore makes an elaborate study of the disguises and stage tricks by which acting can be grotesquely simulated as well as a competent dramatist on customary lines. His performance as a thinker and philosopher is simply character acting in the domain of authorship.

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(continued on p. 21)
Is your estate in order? If you think it is just because you've made a Will, you might be wrong.

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Is your estate really in order? Think about it.

"Dandy Dick" (continued)
After a brief career as a law clerk, Pinerro determined to become an actor. He played in provincial companies and was discovered by Irving, who invited the youthful character man to join his famous company at the Lyceum Theatre in London. There, Pinerro began to write one-act curtain raisers with roles for himself and his friends. Eventually, he tried his hand at full-length plays, but he always wrote with a specific player in mind. He knew the strengths and weaknesses of his fellows, and he knew how he might direct them to explore and expand their skills.

From the beginning, Pinerro directed his own plays in London in pursuit of meticulous attention to stage business. Lines were written to be spoken with the accompaniment of specific actions, and the young director insisted on their "rightness." Happily, knowledge of stagecraft was matched by his observation of life, and his early serious dramas were well received by both press and public.

Comedy writing was a logical next step for the successful thirty-year-old writer, Pinerro shrewdly brought his slightly cynical view of life to bear on the sentimental crises and victories of the English bourgeoisie. His skill in examining human foibles in the midst of outlandish situations brought immediate success and led to the series of enormously popular Court Farces. The Magistrate, which Pinerro wrote for a pair of fellow actors who had newly opened the Court Theatre, broke records and was followed next season by an equally successful comedy, The Schoolmistress. The subsequent season brought Dandy Dick, which opened at the Court on January 1 of 1887.

Each of the Court Farces is marked by a hard but loving vision of men and their natures. Human weaknesses lead to ridiculous complications, in the tradition of French farce but with an English sentimentality and Pinerro's special gift for character study.

One remembers Pinerro's people long after their plots have been forgotten, and in Dandy Dick particularly, the "play-ability" of the characters is remarkable. The Sporting Dean of St. Marv'S; his horse-racing sister, "Georgen"; his dotty Biblical daughters, Salome and Sheba; and their tin-soldier suitors are part of a Pinerro gallery of vivid comic portraits.

How the fate of the church steeple depends on the sagging tail of a horse named Dandy Dick is funny in its own right, but the comic situation merits rediscovery, primarily because Pinerro wrote it to be played by artists with the artistry he understood and loved.

NOTES ON "THE TAVERN"

The most perennially popular of all George M. Cohan's plays and the author's own personal favorite, The Tavern returns to the A.C.T. repertory for its second season. First presented here in June, 1970, at the Marines' Memorial Theatre, the production proved the surprise hit of the season. For the current revival, Ellis Rabb's original production has been restaged for the larger Geary Theatre.

The Tavern is one of three A.C.T. hits from the past being revived during the 1971-72 season, along with Tom Stoppard's Rosencrantz and Guildenstern Are Dead, returning in January, and Henrik Ibsen's An Enemy of the People, rejoining the repertory in April.

Cohan, one of the great figures of American theatre, was a jack of all theatrical trades—vaudeville, actor, singer, dancer, playwright, composer, lyricist, director and producer. In writing The Tavern, Cohan created not only a melodrama, but also a farce and an affectionate spoof of melodramatic conventions as well.

The play's original Broadway production opened more than a half century ago, in 1920, it was revived ten years later with Cohan himself in the key role of the Vagabond. He was so fond of The Tavern that in 1940 he wrote a sequel to it called Return of The Vagabond. It was to be his last Broadway show, for two years later Cohan died at the age of sixty-four.

"What makes The Tavern different from most farces," says Rabb, who first directed it in 1962 for his APA Repertory Company in New York, "is that Cohan gave it such a lot of heart. In the midst of all the fast action and comedy, there's genuine sentiment, and it all works together beautifully."

The return of The Tavern is doubly welcome, since it also signals the return to A.C.T. of actor Ray Reinhardt, in the role of the Vagabond, after a season's absence.

Trusts are for men who don't want their widows to live on odds and ends.

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Some of the grapes here in our Napa Valley vineyards have more distinguished names than others. Pineau de la Loire is most descriptive—for this is the grape of the Touraine district in France's Loire Valley.

In its homeland, it produces wines of a fresh, sprightly character. I have been intrigued by capturing this promise. By setting aside all of its limited crop, and fermenting it very slowly, to retain all of the fruitiness of the grape. Pineau de la Loire has yielded an exceptionally charming wine. It is aged to full maturity in vat and bottle and is now ready to be enjoyed at your table.

With its splendid name and noble heritage, Pineau de la Loire is a worthy companion to the finest meal. Its medium body and soft, fruity flavor are especially suited to foods that are not too heavily spiced. Shellfish, sole or a light meat are suggestions. It should be served chilled, of course.

Pineau de la Loire is "Estate Bottled." On our wines this means the grapes are solely from our own vineyards. The cuvee number is another designation of its individually controlled production. It is priced at about $3.00 a bottle. Should your wine merchant fail to have it, you may write to me.

Brother Timothy, F.S.C., Cellarmaster
The Christian Brothers Winery
Napa Valley, California

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Is your estate in order? If you think it is just because you've made a Will, you might be wrong.

This is why, in all probability, here's what your widow would get: A life insurance payment. A social security payment. A profit-sharing or pension plan payment. A savings account or two. Some other mundane stocks and bonds.

Bits and pieces. Odds and ends. They'd dribble in slowly. And they could dwindle away quickly.

But suppose you lumped those assets together. They'd add up to enough money to make money. Suppose you made a Security Pacific Bank trust portfolio of your Will. You'd incorporate your entire estate into one neat portfolio.

And here's what your widow would get: A good regular income. In one monthly check. For a good long time.

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Each of the Court Farces is marked by a hard but loving vision of men and their nonsense. Human weaknesses lead to ridiculous complications, in the tradition of French farce but with an English sentimentality and Pinerio's special gift for character study.

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A unique bottling of a noble white grape from the cellars of The Christian Brothers

Some of the grapes here in our Napa Valley vineyards are more distinguished names than others. Pineau de la Loire is most descriptive—for this is the grape of the Touraine district in France's Loire Valley.

In its homeland, it produces wines of a fresh, sprightly character. I have been intrigued by capturing this promise. By setting aside all of its limited crop, and fermenting it very slowly, to retain all of the fruitiness of the grape. Pineau de la Loire has yielded an exceptionally charming wine. It is aged to full maturity in vat and bottle and is now ready to be enjoyed at your table.

With its splendid name and unique heritage, Pineau de la Loire is a worthy companion to the finest meal. Its medium body and soft, fruity flavor are especially suited to foods that are not too heavily spiced. Shellfish, sole or a light meat are suggestions. It should be served chilled, of course.

Pineau de la Loire is "Estate Bottled." On our wines this means the grapes are solely from our own vineyards. The cuvee number is another designation of its individually controlled production. It is priced at about $3.00 a bottle. Should your wine merchant fail to have it, you may write to me. 

Brother Timothy F.S.C.,
Brother Timothy, F.S.C., Cellarmaster The Christian Brothers Winery
Napa Valley, California

©1973 Security Pacific National Bank, Member F.D.I.C.
When I say Chrysler gives every Imperial a road test, I don’t mean they just drive it around the block. They give it a road test.

I’ve seen the way Chrysler builds cars, they really care about their product. And when it comes to the Imperial, they don’t stop with just building it. They drive it through a road test that goes over 100,000 miles. From the windshield wipers to the transmission.

If it’s not right, they don’t want you to have it. That’s nice to know when you spend that kind of money for a new car.

Look inside an Imperial. Examine some of the things they check during the road test. The way the seats work. The fit of the glove box door. The operation of the windows.

Then, feel the carpeting and the upholstery. Sit behind the wheel and look around you. I think the things you can see will tell you something about the car that’s not just surface.

If everybody would do as much as the automobile industry is doing to clean up our environment, we’d be well on our way to solving many of our problems. Chrysler has already done a lot to cut down pollution.

And now they’ve developed a new detergent ignition system that dissolves with the paint and condenser that can wear out. You could buy it on every Chrysler, Imperial, and Newport.

There’s another thing that’s lasted longer. And a new engine means a cleaner exhaust.

You’re washing your car. Your jokes are little old and a chunk of mud falls off. Even your hair begins to fall on your head.

Well, the Chrysler people have been doing something to help keep that from happening. They dip their cars in hot tar to prevent corrosion.

CYCLER
Coming through with the kind of America works.

That’s their slogan this year. And it describes the kind of cars they’re building. Cars that last longer and last better. Cars that are something they’ve never built before.

I drive an Imperial. What else? It’s big and beautiful and plush... and my owing friends love to get in it.

But the important thing to me is how Chrysler puts these cars together. They want this car to live. And I think that’s the kind of car America wants.

THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO presents

GEORGE BERNARD SHAW’S

CAESAR AND CLEOPATRA

Directed by WILLIAM BALL
Associate Director: EUGENE BARCONE
Scenery by JAMES TILTON
Costumes by ANN ROTH
Original music by CONRAD SUSA
Research by DENNIS POWERS

the cast

Julius Caesar
CLEOPATRA
Rufio, Caesar’s General
Britannus
A Secretary to Caesar
Apolonius
Centurion
Sentinel
Lucius Septimius
A Roman General
Pothinus, Regent
Theodotus, Royal Tutor
Flatatetes, Mistress
Churchill
Irias
Handmaidens to Cleopatra

Court Musician
R. E. SIMPSON
Major Domo
RICHARD COUNCIL
Auxiliary Guards
LARRY CARPENTER
R. E. SIMPSON

Boatman
MARVIN GERMAN
Romans
ROBERT MILLER, ROBERT COOKE,
ROBERT LOWRY, MICHAEL MOLLOY,
WILLIAM F. MOLLOY, RAY A. RANTAPAA,
PAUL PERKINS, JORI STOFFY

Egyptians
NANCY MCDONIEL, CATHERINE HARRIS,
JENNY MOSEY, CHRIS WEATHERHEAD,
LEE COOK, ROBERT L. COOLSON,
RUDULPH A. ANDREWS III, JANE ATKINS,
BILL LEHRKE, RON DENY, LARRY MARTIN

ACT I—Scene 1—The desert: a sphinx
Scene 2—A hall in the Palace
Scene 3—The throne room of Ptolemy
Scene 4—A quarry outside the palace
Scene 5—The lighthouse
ACT II—Scene 1—Roof of the palace, six months later
Scene 2—A quarry outside the palace
There will be one ten minute intermission.

understudies
Cesar: William Paterson; Cleopatra: Deborah Sussel;
Lucius/Sentinel: Martin German; Major Domo: Robert Chaplin; Irias: Lee Cook;
Rufio: Michael Molloy; Flatatetes: Patrick Gorman;
Churchill: Nancy McDoniel; Britannus: Larry Martin;
Pothinus: Bob Miller; Major Domo: Frank Ottwell; Apolodorus: R. E. Simpson
Associate Designer: ROBERT BLACKMAN
Geary Theatre

First name for the martini
For more martini pleasure—call the martini by its first name.
When I say Chrysler gives every Imperial a road test, I don't mean they just drive it around the block. They give it a road test.

I've seen the way Chrysler builds cars, they really care about their product. And when it comes to the Imperial, they don't stop with just building it. They run it through a road test that goes on for 100,000 miles. From the windshield wipers to the transmission. It's all right, they don't want you to have it. That's why we know when you spend that kind of money for a new car.

If you want to experience some of the things they check during the test. The way the seats work. The fit of the glove box door. The operation of the windows.

Then, feel the carpeting and the upholstery. The feel of the wheel and look around you. I think the things you can see will tell you something about the way this car's put together.

You're washing your car. You joke about it being a little open and a chunk of dirt falls off. Even that has to happen.

Well, the Chrysler people have been doing something to help keep that from happening. They dip their cars in a special solution to help prevent corrosion.

That's their slogan this year. And I think that's the kind of care they're putting into the cars. Not just the cars. But everything they've ever built before.

Let's go over the list. What else? It's big and beautiful and plush and my favorite friends have to sit back in it.

But the important thing to me is the way Chrysler puts these cars together. They want this car to last. And I think that's the kind of care America needs.

THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO presents

GEORGE BERNARD SHAW'S

CAESAR AND CLEOPATRA

Directed by WILLIAM BALL
Associate Director: EUGENE BARCONE
Scenery by JAMES TILTON
Costumes by ANN ROTH
Original music by CONRAD SUSA
Research by DENNIS POWERS

the cast

Julius Caesar: ROBERT DONAT
Cleopatra: LEE MCCAIN
Rufio, Caesar's General: E. KERRIGAN PRESCOTT
Brutannus: WILLIAM PATerson
A Secretary to Caesar: PAUL SHENAR
Apollodorus: HOWARD SHERMAN
A Sicilian Artist: MARK WHEELER
Centurion: JOSEPH BIRD
Sextus: SCOTT THOMAS
Lucius Septimius: HERBERT FOSTER
Pothinus, Regent: M. SINGER
A Roman General: ANN WELDON
Theodolus, Royal Tutor: KARIE CANNON
Flattatleta, Mistress of the Queen's Household: EGGERS
Charmian: R. E. SIMPSON
Iras: RICHARD COUNCIL
Handmaidens to Cleopatra: LARRY CARPENTER
Court Musician: BOB MILLER
Major Domo: ROBERT COOKE
Auxiliary Guards: ROBERT LOWRY
Romans: MICHAEL MOLLOY
EGYPTIANS: WILLIAM P. MOLLOY, RAY A. RANTAPAA, PAUL PERKINS, JORI STORY

ACT I—Scene 1—The desert: a sphinx
Scene 2—A hall in the Palace
Scene 3—The throne room of Ptolemy
Scene 4—A quay outside the palace
Scene 5—The lighthouse

ACT II—Scene 1—Rooft of the palace, six months later
Scene 2—A quay outside the palace

there will be one ten minute intermission.

understudies

Cesar: WILLIAM PATerson; Cleopatra: DEBORAH SUSSEL;
Lucius/Sextus: MARTIN BERMAN; Musicians: ROBERT CHAPLIN; Irias: LEE COOK;
Rufio: RICHARD COUNCIL; Flattatleta: PATRICK GORMAN;
Charmian: NANCY MCDONIEL; Brutannus: LARRY MARTIN;
Pothinus: BOB MILLER; Major Domo: FRANK OTTIEWELL;
Apollodorus: R. E. SIMPSON
Associate Designer: ROBERT BLACKMAN

Geary Theatre

First name for the martini

For more martini pleasure—call the martini by its first name.
THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO
presents
WILLIAM SHAKESPEARE'S
ANTONY AND CLEOPATRA

Directed by ALLEN FLETCHER
Associate Director: ROBERT BONAVENTURA
Scenery: JAMES TILTON
Costumes by ANN ROTH
Original Music by CONRAD SUSSA

of Rome
the triumvirate
Antony
Octavius Caesar
Lepidus
Enobarbus

friends to Antony
Eros
Candidus
Decretas
Scarus
Agrigupa
Dolabella
Mecenas
Gallus
Proculeius
Octavia, his sister
Sextus Pompeius,
son of Pompey the Great
Menas, his lieutenant

of Egypt
Cleopatra
Alexas, her major domo
Seleucus, her messenger
Mardian, an eunuch
Charmian

ladies in waiting
Itas
A woosayer
A wig merchant

Soldiers, Servants, Courtiers, Merchants, Beggars:
Jamie Atkins, Rudolph A. Andrews III, Jim Collins, Robert Colton,
Robert Cooke, Ron Derry, Dorothy French, Catherine Harris, Cha\nHunts, Chris Leaf, Bill Lehrke, Robert Lowry, Michael Mollo\nJohn Morbrook, Jerry Mosley, Charles Oemke-Krihe, Paul P\nMichael Ramirez, Ray A. Rantapaa, Scott Singer, Joel Story, Chris Weatherhead

Alexandria, Rome and various parts of the Roman Empire in the first century B.C.

There will be one ten minute intermission.

understudies
Antony: E. Kerrigan Prescott; Caesar: Patrick Gorman;
Lepidus: William Paterson; Enobarbus: Marc Singer; Pompey: Richard Council;
Agrigupa and Mardian: Frank Ottwell; Scarus and Menas: Bob Miller;
Decretas: Larry Carpenter; Dolabella and Seleucus:
R. E. Simpson; Candidus: Martin Berman; Gallus and Mecenas: Eugene Bar\nAlexas and Soothsayer: Shan Covey; Cleopatra: Ann Weldon;
Charmian: Nancy McDonell; Octavia: Lee Cook; Iras: Anne Lawder
Associate Designer: ROBERT BLACKMAN

Geary Theatre

Crocke...
THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO

presents

WILLIAM SHAKESPEARE'S

ANTONY AND CLEOPATRA

Directed by ALLEN FLETCHER
Associate Director: ROBERT BONAVENTURA
Scenery: JAMES TILTON
Costumes by ANN ROTH
Original Music by CONRAD SUSKA

of Rome

Antony
Enobarbus
Octavius Caesar
Lepidus
Eros
Candidus
Decretas
Scarus
Agrrippa
Dolabella
Mareenas
Gallus
Proculeius
Octavia, his sister
Sextus Pompeius,
son of Pompey the Great
Menas, his lieutenant

of Egypt

Cleopatra
Alexas, her major domo
Seleucus, her messenger
Mardian, an eunuch
Charmian
Chalices
Green
A sodden payer
A fig merchant

Soldiers, Servants, Courtiers, Merchants, Beggars:


Alexandria, Rome and various parts of the Roman Empire in the first century B.C.

There will be one ten minute intermission.

understudies

Antony: E. Kerrigan Prescott; Caesar: Patrick Gorman;
Lepidus: William Lathomb; Enobarbus: Marc Singer; Pompey: Richard Council;
Agrrippa and Mardian: Frank O'Neill; Scarus and Menas: Rob Miller;
Decretas: Larry Carpenter; Dolabella and Seleucus: R. E. Simpson; Candidus: Martin Berman; Gallus and Mecenas: Eugene Barone; Alexas and Soothsayer: Shan Lovey; Cleopatra: Ann Weldon;
Charmian: Nancy McDonell; Octavia: Lee Cook; Irais: Anne Lawder

Associate Designer: ROBERT BLACKMAN

Geary Theatre
THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO

presents

GEORGE M. COHAN'S

THE TAVERN

Original Production Directed by ELLIS RABB
Restaged by PETER DONAT
Scenery by JACKSON DeGOVIA
Costumes by ELIZABETH COVEY
Lighting by MAURICE BEASLEY
Associate Director: SHAN COVEY

the cast

Zach, the Tavern Keeper’s Son
Sally, the Hired Girl
Freeman, the Tavern Keeper
William, the Hired Man
The Vagabond
The Woman
Lamson, the Governor
Mrs. Lamson, the Governor's Wife
Virginia, the Governor's Daughter
Tom Allen, the Fiance
The Sheriff
The Sheriff's Men
The Attendant

RICHARD COUNCIL
DEBORAH SUSSEL
JOSEPH BIRD
MARTIN BERMAN
RAY REINHARDT
NANCY MCDONIEL
WILLIAM PATerson
ANNE LAWDER
JOY CARLIN
PAUL SHENAR
E. KERRIGAN PRESCOTT
BOB MILLER
HOWARD SHERMAN
LARRY MARTIN

The action of the play takes place in Zacceus Freeman's Tavern.

There will be one ten minute intermission.

undertudies

The Vagabond: Herbert Foster; Governor Lamson: Larry Martin;
Freeman: Bob Miller; Tom Allen: Scott Thomas; Zach: R. E. Simpson;
William: Scott Thomas; The Sheriff: Howard Sherman;
The Attendant: Frank Ottwell; Sally: Lee Cook; Virginia: Katie Cannon;
Mrs. Lamson: Winifred Mann; The Woman: Michael Learned

Geary Theatre

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PLEASANT HILL
Greyhound
RICHMOND
Macy’s
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Greyhound

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Opera lovers are cordially invited to join Peter Hall on his sixth annual Grand Opera Tour departing April 15. In 1972 we will attend performances in

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PAN AMERICAN
WORLD AIRWAYS

an Irish Coffee
is awaiting you
at the buena vista
THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO

presents

GEORGE M. COHAN'S

THE TAVERN

Original Production Directed by ELLIS RABB
Restaged by PETER DONAT
Scenery by JACKSON DeGOVIA
Costumes by ELIZABETH COVEY
Lighting by MAURICE BEASLEY
Associate Director: SHAN COVEY

the cast

Zach, the Tavern Keeper's Son
Sally, the Hired Girl
Freeman, the Tavern Keeper
William, the Hired Man
The Vagabond
The Woman
Lamson, the Governor
Mrs. Lamson, the Governor's Wife
Virginia, the Governor's Daughter
Tom Allen, the Fiend
The Sheriff
The Sheriff's Men
The Attendant

RICHARD COUNCIL
DEBORAH SUSSEL
JOSEPH BIRD
MARTIN BERMAN
RAY REINHARDT
NANCY MCDONIEL
WILLIAM PATRISON
ANNE LAWDER
JOY CARLIN
E. KERRIGAN PRESCOTT
BOB MILLER
HOWARD SHERMAN
LARRY MARTIN

The action of the play takes place in Zachceus Freeman's Tavern.

There will be one ten minute intermission.

understudies

The Vagabond: Herbert Foster; Governor Lamson: Larry Martin;
Freeman: Bob Miller; Tom Allen: Scott Thomas; Zach: R. E. Simpso;
William: Scott Thomas; The Sheriff: Howard Sherman;
The Attendant: Frank Ostiwell; Sally: Lee Cook; Virginia: Kari Cannon;
Mrs. Lamson: Wintfred Mann; The Woman: Michael Learned

Geary Theatre

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Macy's

Merry's Sun Valley

Sears

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Cupertino Box Office

DALY CITY
Macy's Serramonte

FREMONT
Greyhound

GILROY
Greyhound

HAYWARD
Sears

LAFAYETTE
Greyhound

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Peninsula Box Office

MILL VALLEY
Greyhound

MILLBRAE
Greyhound

MOUNTAIN VIEW
Greyhound

NAPA
Greyhound

NOVATO
Greyhound

OAKLAND
Bay Ticket Office

OAKLAND
House of Music

MILB Box Office

NEIL THOMAS Box Office

PALO ALTO
Macy's

Petaluma
Greyhound

Second Time Around

PLEASANT HILL
Greyhound

RICHMOND
Macy's

SACRAMENTO
Amtrak

Civic Theatre Box Office

Macy's

SAN BRUNO
Sears

SANTA ROSA
Greyhound

SAN JOSE
IBM Club

Macy's

SAN MATEO
The Book Store

Macy's

SAN FRANCISCO
Sears

SHERWOOD-MANOR
Macy's

SOUTH SAN FRANCISCO
Greyhound

STANFORD
Macy's

STOCKTON
Macy's

Wellington Box Office

SUNNYVALE
Greyhound

Lockheed

VALLEJO
Music Sear

WALNUT CREEK
Greyhound

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★ Paris
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San Francisco, CA 94104
Tel: 391-5165

PAN AMERICAN WORLD AIRWAYS

an Irish coffee is awaiting you
at the buena vista
JAMES B. McKENZIE, Executive Producer, is a graduate of the University of Iowa and holds a master's degree from Columbia University. Prior to joining A.C.T., he was one of the East Coast's most active theatrical producers, having been involved in more than 800 plays on Broadway, national and international tours, as well as in repertory theatres and stock productions. A member of the League of New York Theatres, the Association of Theatre Press Agents and Managers and the New York and Wisconsin State Councils of the Arts, Mr. McKenzie is also former President of the Council of Stock Theatres. A member of A.C.T.'s board of directors prior to his appointment as executive producer, Mr. McKenzie has also served as producer of the Westport Country Playhouse (Conn.), The Bucks County Playhouse (Penn.), and The Peninsula Players (Wis.), the Mineola Theatre (New York), as president of the Producing Managers Company and as associate producer of the Royal Poinciana Playhouse (Palm Beach). His highly successful Broadway production of And Miss Reardon Drinks a Little, starring Julie Harris, is currently on tour.

EDWARD HASTINGS, Executive Director and Resident Stage Director, was a production Stage Manager for David Merrick before joining A.C.T. as a founding member. Off-Broadway, he co-produced The Saintliness of Margaret Kemp, Epiphany for George Dillon and he directed the national touring company of Oliver! He served for three years as Director of The Rialto's Progress, Lenny and A Man For All Seasons in colleges and regional theatres, Mr. Hastings' productions of Charley's Aunt and Our Town were seen during A.C.T.'s first two seasons. He received extraordinary critical acclaim for his direction of a major revival of Our Town in New York two years ago which featured an all-star cast. He directed A.C.T.'s productions of The Promise, A Delicate Balance and The Devil's Disciple during the 1968-69 season, and The Relapse and The Time of Your Life last season. Mr. Hastings directs Dandy Dick this season.

EDITH MARKSON, Development Director, has served as vice president of the Board of Trustees ever since she has been a leader in the resident theatre movement. In 1965, she founded A.C.T. and served as Executive Director, a position she held until 1972. Mrs. Markson was one of the founders of the Milwaukee Repertory Theatre, and was responsible for bringing the young A.P.A. Repertory Company there for a season. She also brought William Ball to that theatre, where he first directed Charley's Aunt and Six Characters in Search of an Author, as well as Allen Fletcher, where he first directed The Crucible. Mrs. Markson currently serves on the board of directors of The Theatre Communications Group and on the Theatre Advisory Panel of the National Endowment for the Arts.

THE BOYS FROM THE JACK DANIELS FRONT OFFICE say they've never had their pictures shown. Well, meet the boys from the front office.

Charlie Manley, the one in the middle, can remember when he was our only finance man. But now he has two assistants and a new calculating machine. And he loves to talk about how he's changed our bookkeeping methods over the years. Of course, when it comes to whiskey we still charcoal mellow it in the slow, old-time way. And, you can be sure, neither Charlie nor anyone else is about to be changing that.
WILLIAM BALL, General Director, founded the American Conservatory in 1965. This season, he directs the opening production, Bernard Shaw's Caesar and Cleopatra. Prior to A.C.T.'s beginnings, he staged the highly acclaimed Lincoln Center production of Tartuffe in New York and Homage to Shaw, starring John Gielgud. Edith Evans and Margaret Leighton, at Philharmonic Hall. His Off-Broadway productions include Six Characters in Search of an Author, which won him the Outer Circle Critics, Obie and D'Annunzio awards; Under Milkwood, honored with the D'Annunzio and Outer Circle Critics awards; and Ivanov, winner of the Obie and Vernon Rice Drama Desk award. In 1964, he re-created his production of Six Characters in London with a cast headed by Ralph Richardson and Michael O'Sullivan. Among the operas he directed at the New York City Center are Don Giovanni, A Midsummer Night's Dream, Porgy and Bess, The Inspector General, Cost of Living, and Six Characters in Search of an Author. He served as director and librettist of Lee Hoiby's Natalie Petrova, a new opera commissioned by the Ford Foundation and produced at the City Center. Mr. Ball has worked as guest director at all major American theatres, including the American Shakespeare Festival at Stratford, Connecticut, the Stratford Shakespeare Festival in Ontario, the San Diego Shakespeare Festival, the Arena Stage in Washington D.C., the Alley Theatre in Houston, and the Artichoke and Shaker of Hollywood. He was the recipient of the Fullbright Scholarship, a Ford Foundation Fellowship, and an NBC-RCA Director's fellowship. He directed the A.C.T.'s productions of Tartuffe, Six Characters, King Lear, Under Milkwood, The American Dream, Twelfth Night, Hamlet, Tiny Dancer, Red Roxy, Three Sisters, The Tempest and Rosencrantz and Guildenstern Are Dead. The latter returns to the A.C.T. Repertory this winter for its third season. In addition to his work as a director, Mr. Ball teaches in the company's Conservatory training programs.

JAMES R. McKENZIE, Executive Producer, is a graduate of the University of Iowa and holds a master's degree from Columbia University. Prior to joining A.C.T., he was one of the East Coast's most active theatrical producers, having been involved in more than 800 plays on Broadway, national and international tours, as well as in repertory theatres and stock productions. A member of the League of New York Theatres, the Association of Theatre Press Agents and Managers and the New York and Wisconsin State Councils of the Arts, Mr. McKenzie is also former President of The Council of Stock Theatres. A member of A.C.T.'s board of directors prior to his appointment as executive producer, Mr. McKenzie has also served as producer of the Westport Country Playhouse (Conn.), The Bucks County Playhouse (Penn.), The Peninsula Players (Wis.), the Mineola Theatre (New York), as producer of the Producing Managers Company and as associate producer of the Royal Poinciana Playhouse (Palm Beach). His highly successful Broadway production of And Miss Reardon Drinks a Little, starring Julie Harris, is currently on tour.

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ALLEN FLETCHER, Resident Stage Director and Conservatory Director, is former artistic director of the Seattle Repertory Company. He has directed for the Oregon Shakespeare Festival, the San Diego Shakespeare Festival, the New York City Opera, the Pennsylvania State Theatre Festival, the Antioch Area Shakespearean Festival, the APA Festival at the McCenter Theatre in Portland, New Jersey, and the Boston Fine Arts Festival. For two seasons, he was artistic director of the American Shakespeare Festival, Stratford, Conn. Mr. Fletcher has also directed the A.C.T. productions of Uncle Vanya, Death of a Salesman, A Midsummer Night's Dream and The Hostage, as well as co-directed The Crucible, which entered the repertory at the Stanford Summer Festival in 1967. Mr. Fletcher directed A.C.T.'s highly successful productions of Harold Pinter's The Caretaker, Volpone and An Enemy of the People, which is being revived this season. He also directed an adaptation of Anthony and Cleopatra and Paradise Lost for the current repertory season.

EDDIE RABB, founder of the internationally acclaimed APA Repertory Company of New York in 1960 and continues to serve as its Artistic Director. Mr. Rabb directed many of A.P.A.'s most successful productions, including I Can't Take It With You, Pagentize, Exit the King, War and Peace, The School for Scandal, A Midsummer Night's Dream, Judith, The Lower Depths and Hamlet. In addition, he appeared in the title roles of APA's Richard II, King Lear, Hamlet and Pantagruel and played major roles in more than a dozen other productions. Mr. Rabb has also acted and directed on and off Broadway, as well as at leading regional theatres and Shakespeare Festivals. A.C.T. audiences saw him as the palace messenger in Oedipus Rex and the Dauphin in Saint Joan. He originally directed A.C.T.'s highly successful production of The Taming of the Shrew and directed The Merchant of Venice and The Taming of the Shrew last season.

THE BOYS FROM THE JACK DANIEL'S FRONT OFFICE say they've never had their pictures shown. Well, meet the boys from the front office.

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A QUESTION OF SUBSIDY

What is “subsidized” theatre, and why is it needed? Who subsidizes it? How does subsidy work? The answers to these questions are vital to the future of theatre in our community and in our country.

To begin with the first, a subsidized theatre is one which depends for its survival on financial support above and beyond its box office revenues. A.C.T. is such a theatre, and William Nuege, Jr., Executive Director of the California Theatre Foundation, is one of those most directly concerned with A.C.T.’s finances.

Working closely with the members of C.T.F., local sponsor and fundraising arm of A.C.T., Nuege constantly seeks to expand the base of financial support for San Francisco’s resident theatre company, to insure its stability and continuity.

To the question of why theatre subsidy is needed, he answers, “A.C.T. presents outstanding plays on a scale that simply isn’t feasible in a commercial theatre situation. On Broadway, for example, a show of similar scope would have to run for many months before recouping its original investment.”

And, Nuege points out, “A.C.T. has presented some 89 such productions, since it came to San Francisco in 1967, clashing from the classics to original musicals to special one-man shows. Its record is unmatched anywhere in the country, and it has made the Bay Area a focus of national theatre attention, as well as a real theatrical resource.”

The company’s educational services are still another reason for its financial need, Nuege adds. “A.C.T. presents many special low-price matinees every season especially for students and offers discount tickets to students at all evening performances, too. Without such a service, most students would never be exposed to quality theatre. And without this kind of repertoire theatre, great plays like Three Sisters, Oedipus Rex, Antony and Cleopatra or Tartuffe would never be professionally produced.”

Nuege reminds theatregoers that A.C.T.’s yearly grant from the Ford Foundation must be matched by locally raised funds. “This policy,” he says, “means that in effect every dollar donated to A.C.T. locally is doubled in value through the Ford grant.”

A.C.T.’s fund-raising goal for the coming year is $500,000. “There are many ways in which Bay Area donors can take part in our fund-raising campaign,” Nuege explains. “One way is through sponsorship of a student in A.C.T.’s training program.”

“A case in point is actress Kitty Winn, a former scholarship student at A.C.T., who trained for a season, played small roles, graduated to the title role of Saint Joan during the 1970 season and went on to win the Best Actress award at the Cannes Film Festival this year for her performance in The Panic in Needle Park.”

Nuege notes that there are many special donor programs in which Bay Area theatregoers can take part. He urges those interested in lending their support to A.C.T. to contact him at the California Theatre Foundation office in San Francisco’s Phalanx Building.

River and Electra. Mr. Bird appeared as Dr. Campbell on the CBS daytime serial, Love is a Many Splendored Thing. He was seen at A.C.T. last season in The Merchant of Venice, Hadrian VII, The Latent Heterosexual, An Enemy of the People, and The Selling of the President. He is currently appearing in Caesar and Cleopatra, Antony and Cleopatra and The Tavern.

JOY CARLIN, who appeared as Miss Prism in The Importance of Being Earnest and in The Tarantula during her first season at A.C.T., was graduated from the University of Chicago and has also studied at Yale Drama School and with Lee Strasberg. An original member of Chicago Playwright’s Theatre, she has appeared on Broadway with the Second City, in several off-Broadway productions, and with resident and summer theatres, made numerous radio and TV commercials, and has played an assortment of roles.
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in TV and feature films. Mrs. Carlin teaches at UC Berkeley's department of dramatic art and was seen in The Time of Your Life and The Selling of the President last season. She is currently seen in The Tavern.

LARRY CARPENTER, who holds a B.F.A. degree from Boston University, where he acted in and directed numerous productions as well as composed the score for a production of The Caucasian Chalk Circle, comes to A.C.T. from the San Diego Shakespeare Festival, where he appeared in all three of their productions this past summer. Mr. Carpenter's other credits include the Oregon Shakespearean Festival, the Brockport Summer Arts Festival, the Rochester Opera Theatre and Thomas Wolfe Playhouse in North Carolina, where he has played major roles in such musical and dramatic productions as West Side Story, Rosenkrantz and Guildenstern Are Dead, The Tempest, A School for Scandal, The Fantasticks and King Lear with Morris Camovsky. At present, Mr. Carpenter is on an extended leave of absence from Southern Methodist University's art school, where he was actively involved in graduate study in directing. Mr. Carpenter is seen first at A.C.T. in both Caesar and Cleopatra and Antony and Cleopatra.

LEE COOK, who has served as A.C.T.'s dance teacher for the past year and will continue as such this season, attended Scripps College in Claremont, Ca., and also studied with A.C.T. prior to teaching here. She appeared as a dancer and singer in the Seattle Opera Company and Repertory Theatre production of Tommy, and was seen in A.C.T.'s productions of The Merchant of Venice, The Tempest and An Enemy of the People last season. Miss Cook appears first this season in Caesar and Cleopatra.

RICHARD COUNCIL was a member of A.C.T.'s training program last season and appeared in The Merchant of Venice. His previous credits include the Old Globe Shakespeare Festival in San Diego, where he appeared in Richard II, directed by Stephen Porter, in Much Ado About Nothing, and Cymbeline, directed by Louis Criss. He appeared in several productions at the 1971 Pennsylvania State Festival of American Theatre, including Anna Christie, directed by Allen Fletcher, and Captain John of the Horse Marines, directed by Jon Lory. Mr. Council and his wife, Chris, who is an acting fellow this season, both appeared in a student film shot in Berkeley last year by Richard Shaw of UCLA, whose previous films have received numerous awards in foreign and domestic university film festivals. He is currently seen in both Caesar and Cleopatra and Antony and Cleopatra.

HERBERT FOSTER recently completed a two-year engagement as director of the New Lincoln Center Repertory Company as Philip Callon in Playboys of the Western World and in the new dramatic review Scenes from American Life. He appeared with A.C.T. in the title role of Little Malcolm and His Struggle Against the Eunuchs and as Algenor in The Importance of Being Earnest, two seasons ago. On Broadway Mr. Foster acted in the American Shakespeare Festival production of King Henry V and for the National Repertory Theatre in The Imaginary Invalid. For three seasons with the National Repertory Theatre, he toured under director Eva LeGallienne as Tony Lumpkin in She Stoops To Conquer and as Bob Acres in The Rivals. He has acted in England and with the Canadian Players, primarily as the Fool in King Lear and in Canadian radio and television dramatic serials in Toronto. Mr. Foster previously appeared with the national tour of Black Comedy and White Lies, starring Ian Sterling and last summer in The Imagining of the Shrew, A Midsummer Night's Dream and Antony and Cleopatra. He has toured in two Agatha Christie thrillers with Joan Fontaine and in There's A Girl! with Van Johnson. He is currently in both Caesar and Cleopatra and Antony and Cleopatra.

PETER DONAT, in his fifth season with A.C.T., has appeared there this past summer. He appeared in The Three Sisters, Off-Broadway, and in a film made with the Stratford (Ontario) Shakespeare Festival Company, where he was a featured actor for six seasons, returning there this past summer. Mr. Donat's TV credits include many starring roles for CBC, Canada, and many guest appearances on American networks, including I Spy, Mission Impossible, Mannix, Run for Your Life, Judd for the Defense, FBI, Bracker's World, Medical Center and Young Lawyers. He appeared in A.C.T.'s productions of Under Milk Wood, Tartuffe, Death of a Dumpling, My Son God, Staircase, Little Murders, The Architect and the Emperor of Assyria, The Importance of Being Earnest, Six Characters in Search of an Author and in the title role of Malvolio VII. Mr. Donat appeared as Shylock in The Merchant of Venice, in Haddon Hall, An Enemy of the People and The Selling of the President last season. He is currently seen as Caesar in Caesar and Cleopatra.

PATRICK GORMAN came to A.C.T. last year after three seasons and eight productions at the Little Repertory Theatre. While studying theatre in Paris he worked as a clown in the Cirque Medrano, played in the French Broadway equivalent of How To Succeed in Business Without Really Trying and several TV productions. In New York, he has appeared in the ANTA Matinee series, at the New York Shakespeare Festival and on Broadway in Those That Play the Clown. After teaching Movement at A.C.T.'s 1970 Summer Training Company he played the Prosecutor in In the Matter of J. Robert Oppenheimer, directed by Allen Fletcher at Ann Arbor, Michigan. This summer he appeared in The White House Murder Case at the New Committee Theatre. Last season at A.C.T. he was seen as Trinculo in The Tempest, Krupp in The Time of Your Life, and also in The Relapse, The Merchant of Venice, The Late Great Heterosexual, and An Enemy of the People. He appears first this season in Antony and Cleopatra.

Against the Eunuchs and as Algenor in The Importance of Being Earnest, two seasons ago. On Broadway Mr. Foster acted in the American Shakespeare Festival production of King Henry V and for the National Repertory Theatre in The Imaginary Invalid. For three seasons with the National Repertory Theatre, he toured under director Eva LeGallienne as Tony Lumpkin in She Stoops To Conquer and as Bob Acres in The Rivals. He has acted in England and with the Canadian Players, primarily as the Fool in King Lear and in Canadian radio and television dramatic serials in Toronto. Mr. Foster previously appeared with the national tour of Black Comedy and White Lies, starring Ian Sterling and last summer in The Imagining of the Shrew, A Midsummer Night's Dream and Antony and Cleopatra. He has toured in two Agatha Christie thrillers with Joan Fontaine and in There's A Girl! with Van Johnson. He is currently in both Caesar and Cleopatra and Antony and Cleopatra.

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ROBERT CHAPLINE, A.C.T.’s master voice teacher, will appear in Antony and Cleopatra, in his first acting assignment with A.C.T. since Oedipus Rex two seasons ago. The recipient of a Rockefeller Foundation Fellowship with Kristin Linklater in voice teacher training one year, Mr. Chapline has also taught at the Mannes Theater Center in New York, the Lincoln Center Repertory Company as Philby Callon in Playboy of the Western World and in the new dramatic review Scenes from American Life. He appeared with A.C.T. in the title role of Little Malcolm and His Struggle Against the Eunuchs and as Algernon in The Importance of Being Earnest, two seasons ago. On Broadway Mr. Foster acted in the American Shakespeare Festival production of King Henry V and for the National Repertory Theatre in The Imaginary Invalid. For three seasons with the National Repertory Theatre, he toured under director Elia Kazan as Tony Lumpkin in She Stoops To Conquer and as Bob Acres in The Rivals. He has acted in England and with the Canadian Players, principally as the Fool in King Lear and in Canadian radio and television dramatic serials in Toronto. Mr. Foster previously appeared with the national tour of Black Comedy and White Lies, starring Ian Steeling and last summer in The Reviv- ing of the Shrew, A Midsummer Night’s Dream and Antony and Cleopatra. He has toured in two Agatha Christie thrillers with Joan Fontaine and in There’s A Girl for Every Man by John Van Johnson. He is currently in both Caesar and Cleopatra and Antony and Cleopatra.

PATRICK GORMAN came to A.C.T. last year after three seasons and eighteen productions at the Seattle Repertory Theatre. While studying theatre in Paris he worked as a clown in the Comedia Meditanea, played in the French Broadway equivalent of How To Succeed in Business Without Real- ly Trying and several TV productions. In New York, he has appeared in the ANTIA Matinee series, at the New York Shakespeare Festival and on Broadway in These That Play the Clown. After teaching Movement at A.C.T.’s 1970 Summer Training Conference he played the Prosecutor in In the Matter of J. Robert Oppenheimer, directed by Allen Fletcher at Ann Arbor, Michigan. This summer he appeared in The White House Murder Case at the New Community Theatre. Last season at A.C.T. he was seen as Trinculo in The Tempest, Krupp in The Time of Your Life, and also in The Relapse, The Merchant of Venice, The Late, Late Heterosexual, and An Enemy of the People. He appears first this season in Caesar and Cleopatra.

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ANNE LAWDER, A.C.T.'s speech teacher who doubles as actress, went to school in Burlington, attended San Mateo Junior College, worked for Bob Braun at Hillbarn Theatre in San Mateo and majored in drama at Stanford University. The wife of A.C.T. director Allen Fletcher, Miss Lawder has sung with the New York City Opera and worked with NBC's radio and drama workshop in New York. Miss Lawder spent several seasons with the Oregon Shakespeare Festival and most recently appeared in the Seattle Repertory Theatre productions of Three Penny Opera, Lyrisitica, Mourning Becomes Electra and Our Town. She was seen in The Tempest, The Lather Heterosexual and The Time of Your Life last season, and is currently in The Tavern.

MICHAEL LEARDED, wife of A.C.T. actor Peter Donat, has appeared as a leading actress with the Stratford Festival (Canada) resident and touring companies, and with the Shakespeare Festival, Stratford, Conn. She played Irina in The Three Sisters at the Fourth Street Theatre in New York and appeared in the off-Broadway production A God Slept Here. Miss Learned's television credits include many leading roles for the Canadian Broadcasting Company, including Estella in Eric Till's production of Great Expectations, and she played leading roles in two films for National Film Board, Canada. At A.C.T., Miss Learned has played major roles in Under Milkwood, Tartuffe, Doodle Doodle Dumpling, My Son God, The Manfrom, A Delicate Balance, Little Murders, Glory! Hallofshuits, The Importance of Being Earnest, The Rose

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Tattone and The Tavern, as well as A.C.T.'s special production of Adaptation/Nest. She appeared as Portia in The Merchant of Venice last season, and in The Time of Your Life and The Selling of the President. After a summer as Cleopatra in Antony and Cleopatra at San Diego's Shakespeare Festival, Miss Lerman returns to the role in A.C.T.'s production.

LARRY MARTIN comes to A.C.T. from the Oregon Shakespearean Festival, where he played major roles in A Midsummer Night's Dream, A Man For All Seasons and Under Milkwood. He holds a B.F.A. degree from the University of Texas, and has served as resident actor at Vassar College and Scott Theatre Repertory Company as well as the Children's Theater International and the National Theatre Company. Mr. Martin's credits include such musical and dramatic productions as Waiting for Godot, The Lady's Not for Burning, The Miracle Worker, Little Mary Sunshine, Inherit the Wind, Richard III, The Entertainer, Saint Joan and Oedipus. He will be seen first at A.C.T. in Caesar and Cleopatra, Antony and Cleopatra and The Tavern.

NANCY McDONIEL, who came to A.C.T. as a member of the training program, appeared in The Merchant of Venice and An Enemy of the People last season, and was one of four students selected by William Ball to appear in scenes from As You Like It at Lake Tahoe this summer. A former teacher and airline stewardess, Miss McDoniel is a cum laude graduate of Southwest Missouri State College, where she received several awards for acting and design. She was a graduate theatre fellowship student at Wayne State University, where she played major roles in numerous productions at the Hill Repertory Theatre. Her other credits include several seasons with the Southwest Missouri State College Tent Theatre and Harvard's Loeb Repertory Theatre. Miss McDoniel is seen first this season at A.C.T. in Caesar and Cleopatra, Antony and Cleopatra and The Tavern.

LEE MCCAIN, a newcomer to A.C.T. last season, holds a bachelor's degree in philosophy and studied for three years at London's Central School of Drama. When she returned to this country, she made her professional debut in Play It Again, Sam, with Woody Allen on Broadway. She has since appeared in Buffalo as Sonia in Uncle Vanya and Lenny Sky off-Broadway. Among the major roles she has played are Alma in Summer and Smoke, Adelaide in Guys and Dolls and Viola in Twelfth Night. Miss McCain is a veteran of numerous television network commercials and a daytime series. She was seen last season at A.C.T. in The Late, Late Sensual, The Selling of the President and The Relapse. She appears this season as Cleopatra in Caesar and Cleopatra and as Octavia in Antony and Cleopatra.

BOB MILLER, in his first season with A.C.T., studied at Carnegie-Mellon University, where he played major roles in several productions, including Cranidier in The Devils, Oberon in A Midsummer Night's Dream, and James Tyrone in Long Day's Journey Into Night, Godspell and Guys and Dolls, with which he also toured Germany as a USO show. Mr. Miller is a professional singer and guitarist who has written and performed origi-
LARRY MARTIN comes to A.C.T. from the Oregon Shakespearean Festival, where he played major roles in *A Midsummer Night’s Dream*, *A Man For All Seasons*, and *Under Milkwood*. He holds a B.F.A. degree from the University of Texas, and has served as resident actor at Vassar College and Scott Theatre Repertory Company as well as the Children’s Theater International and the National Theatre Company. Mr. Martin’s credits include such musical and dramatic productions as *Waiting for Godot*, *The Lady’s Not for Burning*, *The Miracle Worker*, *Little Mary Sunshine*, *The Wind*, *The Entertainer*, *Saint Joan* and *Oedipus*. He will be seen first at A.C.T. in *Caeasar and Cleopatra*, *Antony and Cleopatra* and *The Tavern*.

NANCY McDONIEL, who came to A.C.T. as a member of the training program, appeared in *The Merchant of Venice* and *An Enemy of the People* last season, and was one of four students selected by William Ball to appear in scenes from *As You Like It* at Lake Tahoe this summer. A former teacher and airline stewardess, Miss McDoniel is a cum laude graduate of Southwest Missouri State College, where she received several awards for acting and design. She was a graduate theatre fellowship student at Wayne State University, where she played major roles in numerous productions at the Hillberry Repertory Theatre. Her other credits include several seasons with the Southwest Missouri State College Tent Theatre and Harvard’s Loeb Repertory Theatre. Miss McDoniel is seen first this season at A.C.T. in *Caesar and Cleopatra*, *Antony and Cleopatra* and *The Tavern*.

LEE McCAIN, a newcomer to A.C.T. last season, holds a bachelor’s degree in philosophy and studied for three years at London’s Central School of Drama. When she returned to the country, she made her professional debut in *Play It Again, Sam* with Woody Allen on Broadway. She has since appeared in Buffalo as Sonia in *Uncle Vanya* and Lenny Skye off-Broadway. Among the major roles she has played are Alma in *Summer and Smoke*, Adelaide in *Guys and Dolls* and Viola in *Twelfth Night*. Miss McCain is a veteran of numerous television network commercials and a daytime series. She was seen last season at A.C.T. in *The Latest Honeymoon*, *The Selling of the President* and *The Relapso*. She appears first this season as Cleopatra in *Caesar and Cleopatra* and as Octavia in *Antony and Cleopatra*.

BOB MILLER, in his first season with A.C.T., studied at Carnegie-Mellon University, where he played major roles in several productions, including *Candelier in The Devil*, *Obeeon in A Midsummer Night’s Dream*, and *James Tyrone in Long Day’s Journey Into Night*, *Godspell* and *Guys and Dolls*, with which he also toured Germany as a USO show. Mr. Miller is a professional singer and guitarist who has written and performed origi-
Tis his own blame; hath put himself from rest. And must needs taste his folly.

—King Lear II. iv

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DINING OUT

Ask any San Franciscan, native or transplant, and he'll tell you that his city has the best restaurants in the World. And, he's right. We do have the best, no matter what type of food you're in the mood for.

But, once in a while we like to get out of town for a leisurely drive and dine somewhere in the country. And, if you've never been to the sleepy little town of Occidental, about an hour and a half's drive from the city, you've a surprise in store. Dressed comfortably, jump in the car—and don't forget the kids, they'll like it too—and head North on Highway 101 over the Golden Gate Bridge. About seven miles past Petaluma, take the turn off at Highway 116 West to Sebastopol. From there, it's six miles to Freestone and another four miles to Occidental, the town that's nestled amid the redwoods.

You'll have three restaurants to choose from when you get there... Pioneers, Nep's, and the old Union Hotel which has been in business under the same family ownership for over 100 years. These are true American restaurants, the cuisine being Italian. All three basically have the same choices: fried chicken, duck, or steaks, but other things are sometimes available. The quality is excellent and the quantity is fantastic. And they're all open 365 days of the year... for dinner only.

Don't be surprised if you have to wait for a table, especially on weekends. It might be a bit faster at Nep's because they can seat 400 people. In case you do have to wait, you'll find the bar at each restaurant has a very friendly atmosphere, with cocktails at low prices.

The prices range from approximately $3.00 for fried chicken to $5.15 for steak. As an example, at Nep's, the fried chicken dinner is $3.15; it includes assorted antipasto, a tureen of delicious minestrone soup, green salad, ravioli, vegetable, french fries, coffee, dessert (and you can choose apple fritters), and... oh yes... even a side order of roast beef! And their steaks overlap the plate. They know that you can't possibly finish it all, so they automatically give you a doggie bag. After dinner, loosen your belt, take a stroll and visit the local art galleries and gift shops. And you'll find that you too will be recommending Occidental to your friends. One final note... if you're on a diet, don't use too much salt!

FRANK OTTILWELL has served the company as its teacher of the Alexander Technique since the Conservatory's beginning in 1965 in Pittsburgh. He has studied at the Canadian Art Theatre in Montreal, the Vera Solo- vius 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. Ottiwell has appeared as an actor in such productions as Three Sisters, Oedipus Rex and The Merchant of Venice. He is currently seen in Antony and Cleopatra.

WILLIAM PATERSON acted with East- ern stock until 1947 when he began a 20-year association with the Des- cendants Play House as a leading actor, director and as associate director of the theatre. During leaves-of-absence from Cleveland, Mr. Paterson appeared on television in New York, and made five national tours of his one-man shows. A Profile of Justice Oliver Wendell Holmes, a Profile of Benjamin Franklin. Among the many major roles he has played are the General in Waltz of the Toreadors, Lindsay Shaw in Shaw's Major Bar- bara, Con Melody in O'Neill's Touch of the Poet and F.D.R. in Sunset at Campobello. Joining A.C.T. in 1967, Mr. Paterson has played in Long Day's Journey Into Night, Indgame, Charley's Aunt, The Devil's Disciple, Three Sisters, The Importance of Being Earnest, Six Characters in Search of an Author, Hadrian VII, The Merchant of Venice, The Time of Your Life, An Enemy of the People and The Selling of the President. During this past summer, he appeared in the new TV show Nichols Longstreet and Cades County. He is currently seen in Caesar and Cleopatra and The Tavern.

E. KERRIGAN PRESCOTT joins A.C.T. this season as an actor-director, appearing first in Caesar and Cleopatra, Antony and Cleopatra and The Tavern. Having trained at the Webber-Douglas Academy of Dramatic Art in London, Mr. Prescott was the first American accepted into the Old Vic Theatre, where he played many roles, and later appeared with other major repertory theatres in England and Scotland. Prior to returning to this country, he appeared in numerous stage, film and television roles and performed before Queen Elizabeth and the Royal Family in Sabrina Fair at the Theatre Royal Windsor. Most recently, besides acting in and directing university productions at UC, Berkeley, where he has been teaching since-obtaining a Ph.D. in 1965, he was a founding member of the Magic Theatre of Berkeley, acting the title roles in Miles Gloriosus and Sheriff Bill.

Lunch or Dinner is at the Artists' Table, which overlooks the court yard and the garden. The prices are: lunch, $2.50; dinner, $5.00. Both include coffee and tea. The bar is open all day.

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RAY REINHARDT, a charter member of A.C.T. on leave of absence last season, played the Lawyer in the
'Tis his own blame, hath put himself from rest, And must needs taste his folly.

—King Lear II. iv

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But, once in a while we like to get out of town for a leisurely drive and dine somewhere in the country. And, if you've never been to the sleepy little town of Occidental, about an hour and a half's drive from the city, you've a surprise in store. Dressed comfortably, jump in the car—and don't forget the kids; they'll like it too —and head North on Highway 101 over the Golden Gate Bridge. About seven miles past Petaluma, take the turn off at Highway 116 West to Sebastopol. From there, it's six miles to Freestone and another four miles to Occidental, the town that nestled amid the redwoods.

You'll have three restaurants to choose from when you get there. Frank Oittiwell has served the company as its director since the Alexander Technique's beginning in 1965 in Pittsburgh. He has studied at the Canadian Art Theatre in Montreal, the Vera Solo Viska 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. Oittiwell has appeared as an actor in such productions as 'Three Sisters,' 'Dionysus Rex' and 'The Merchant of Venice.' He is currently seen in Antony and Cleopatra.

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RAY REINHARDT, a charter member of A.C.T. on leave of absence last season, played the Lawyer in the

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And for you skiers who are lurching in the neighboring Northland, P & O Lines and Canadian Pacific Air have coordinated their best to provide you with a unique winter vacation package. Run away to sea . . . and ski.
Two departures are offered in the coming season. One is in January and one in February. They offer something that’s really different in a winter vacation, one way transportation to or from Canada’s Whistler Mountain via P & O’s Oceanic and the other half of the trip via luxurious Canadian Pacific Air Jet. Both tours may originate in either San Francisco or Los Angeles and combine the glamour and excitement of an ocean cruise with the adrenaline of a ski vacation.
Tour 1 is scheduled for departure from San Francisco on Saturday, S. Orina on January 15, 1972 at 6 AM. Arrival in Vancouver is at 7 AM on January 17. Five days and nights will be spent at the lodge of your choice at Whistler Mountain, a mere 70 miles from Vancouver. Return to San Francisco via C P Air Jet on January 22.
Tour 2 departs San Francisco via Canadian Pacific Air Jet on February 12. Seven days and six nights will be spent at Whistler on this tour. Your ocean cruise will depart Vancouver at 6 PM February 14th, docking in San Francisco on February 21 at 8 AM.
This is really an out of the ordinary vacation and offers the best of both worlds. The days on the ship are filled with many varied and exciting activities in addition to the usual fun of the sea cruise. Special for this tour are the shipboard ski movies, dry land (maybe we should call it “dry sea”) ski school, tips from ski experts plus other special features. And at night you have never seen such apres ski fun that you will experience aboard ship.
The other world is at Whistler Mountain. The terrain and snow are some of the best of any resort in the world . . . on uncrowded slopes. The lodges are small and congenial. So, if you’re a gung ho skier (or like some of the barnyard crowd) this is the place of the winter season. Cruise and ski this winter.
Bon voyage, and don’t leave too many ski tracks!

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original Broadway production of Tiny Alice prior to playing the role in A.C.T.’s production. Well known for his performances at the Phoenix Theatre in New York and the Arena Stage in Washington, D.C., Mr. Reinhardt has also appeared off-Broadway and with resident theatres in Boston and Memphis. He recently appeared as Marat in Matis/Sadie at the Manitoba Theatre Centre in Canada. Mr. Reinhardt’s television credits include several award-winning NFT dramas and roles in The Defenders, Cuniostrate, Annie and Nichols. He appeared in the film Bulldog Steve McQueen. Among the roles Mr. Reinhardt has played for A.C.T. are Stanley in A Streetcar Named Desire and Claudius in Hamlet, as well as major roles in A Flea in Her Ear, Rosencrantz and Guildenstern Are Dead, Room Service, Oedipus Rex, Saint Joan and The Rose Tattoo. He returns to A.C.T. to play the Vagabond in The Hotel in After playing Father Bernard in The Trial of the Catonsville Nine at the New Committee Theatre.

After a summer season with San Diego’s Old Globe Theatre, where he appeared as Bottom in A Midsummer Night’s Dream and as Antony in Antony and Cleopatra, Mr. Ruta returns to the latter role in A.C.T.’s production and is also currently seen in Caesar and Cleopatra.

PAUL SHENAR, a founding member of A.C.T. who returns this season after a year’s leave-of-absence, made his New York debut at the Circle-in-the-Square, and appeared in Six Charac- ters in Search of an Author Off Broadway. He played Valere in Tartuffe at Lincoln Center, has performed with summer stock companies, and played leading roles with the Milwaukee Repertory Theatre and the San Diego Shakespeare Festival. For A.C.T., Mr. Shenar has appeared in 20 productions, including major roles in Tiny Alice, Tartuffe, Under Milkwood, Man and Superman, Hamlet, Twelfth Night, Rosencrantz and Guildenstern Are Dead, The Devil’s Disciple, Room Service, Three Sisters and Oedipus Rex. He also appeared with A.C.T. on Broadway in Tiny Alice and Three Sisters. He has also taught at A.C.T. as well as San Diego’s Old Globe Theatre, where he appeared this summer in A Midsummer Night’s Dream and Antony and Cleopatra and The Tavern.

KEN RUTA, a graduate of Goodman Theatre and for four seasons a leading actor with the Tyrone Guthrie Theatre, has also studied at the American Theatre Wing and appeared with several leading resident theatres. Among Mr. Ruta’s Broadway credits are Ross, Inherit the Wind with Melvyn Dou- gras, Duet of Angels with Vivien Leigh and Separate Tables. He appeared in the Phoenix Theatre production of Doctor Faustus, Androcles and the Lion, Hamlet and William Ball’s original revival of Under Milkwood. In his sixth season with A.C.T., Mr. Ruta has played major roles in The Crucible, Endgame, Long Live Twelve Night, Man and Superman, Under Milkwood, Three Sisters, Rosencrantz and Guildenstern Are Dead, Glory! Halftimahl, The Hostage, Oedipus Rex, Saint Joan and Prospero in The Tempest, which he repelled last season. He also appeared in A.C.T.’s Adaptation/Nexis and was seen in The Merchant of Venice and The Time of Your Life.

HOWARD SHERMAN came to A.C.T. as a member of the 1970 Summer Training Congress and returned through last season in the advanced training program. He appeared in Hadrian VII last season and was one of the four students selected by Wil- liam Ball this summer to present

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Tour #1 is scheduled for departure from San Francisco on January 15, 1972 at 6 PM. Arrival in Vancouver is at 7 AM on January 17. Five days and nights will be spent at the lodge of your choice at Whistler Mountain, a mere 28 miles from Vancouver. Return to San Francisco via C P Air Jet on January 22.

Tour #2 departs San Francisco via Canadian Pacific Air Jet on February 12. Seven days and six nights will be spent at Whistler on this tour. Your ocean cruise will depart Vancouver at 6 PM on February 18 and arrive in San Francisco on February 21 at 8 AM.

This is really an out of the ordinary vacation and offers the best of two worlds. The days on the ship are filled with many varied and exciting activities in addition to the usual fun of the sea cruise. Special for this tour are shipboard ski movies, dry land (maybe we should call it “dry sea”) ski school, tips by ski experts plus other special features. And at night you have never seen such apres ski fun that you will experience aboard ship.

The other world is at Whistler Mountain. The terrain and snow are some of the best of any resort in the world . . . on untracked slopes. The lodges are small and congenial.

So, if you’re a gun holier (or like someone who’s a bar holler), there is the value of the winter season. Cruise and ski this winter.

Bon voyage, and don’t leave too many ski marks!

After a summer season with San Diego’s Old Globe Theatre, where he appeared as Bottom in A Midsummer Night’s Dream and as Antony in Antony and Cleopatra, Mr. Ruta returns to the latter role in A.C.T.’s production and is also currently seen in Caesar and Cleopatra.

Paul Shenar, a founding member of A.C.T. who returns this season after a year’s leave-of-absence, made his New York debut at the Circle-in-the-Square, and appeared in San Francisco as in Search of an Author Off Broadway. He played Valere in Tartuffe at Lincoln Center, has performed with summer stock companies, and played leading roles with the Milwaukee Repertory Theatre and the San Diego Shakespeare Festival. For A.C.T., Mr. Shenar has appeared in 20 productions, including major roles in Tiny Alice, Tartuffe, Under Milkwood, Man and Superman, Hamlet, Twelfth Night, Rosencrantz and Guildenstern Are Dead, The Devil’s Disciple, Room Service, Three Sisters and Oedipus Rex.

He also appeared with A.C.T. on Broadway in Tiny Alice and Three Sisters. He has also taught at A.C.T. as well as San Diego’s Old Globe Theatre, where he appeared this summer in A Midsummer Night’s Dream and Antony and Cleopatra and The Tavern.

KEN RUTA, a graduate of Goodman Theatre and for four seasons a leading actor with the Tyrone Guthrie Theatre, has also studied at the American Theatre Wing and appeared with several leading resident theatres. Among his Broadway credits are Ross, Inherit the Wind with Melvyn Douglas, Danton of Angels with Vivien Leigh and Separate Tables. He appeared in the Phoenix Theatre’s productions of Doctor Faustus, Antrocles and the Lion, Hamlet and William Ball’s original revival of Under Milkwood. In his sixth season with A.C.T., Mr. Ruta has played major roles in The Crucible, Endgame, Long Live Twelfth Night, Man and Superman, Under Milkwood, Three Sisters, Rosencrantz and Guildenstern Are Dead, Glory! Hallujah!, The Hostage, Oedipus Rex, Saint Joan and Prospero in The Tempest, which he repeated last season. He also appeared in A.C.T.’s Adaptation/Nesti and was seen in The Merchant of Venice and The Time of Your Life.
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R. E. SIMPSON, who came to A.C.T. as a member of the training program in 1966, has since continued his training while appearing in several productions. A former member of the Source Dance Company, he appeared in Inner Sister, the Ravinia Festival and on Broadway, and was also seen in the A.C.T. productions of Hamlet, The Devil's Disciple, Sir Relentless and Gulliver's Ave Dead, Tiny Alice, Oedipus Rex, Saint Joan, Hathen VII and as Anel in The Tempest. A former member of A.C.T.'s mime troupe, Bob attended San Jose and San Francisco State Colleges, and appeared at Lake Tahoe last summer in scenes from As You Like It at Lake Tahoe. Mr. Sherman's San Francisco credits include understudying both El Capo in The Fantasticks and Chief Bragg in One Flew Over the Cuckoo's Nest, and he lists as obsessions sculpting and a devout appreciation of Gustav Mahler. He appears first this season in Caesar and Cleopatra, Antony and Cleopatra and The Tavern.

DEBORAH SUSEL, a graduate of Carnegie Institute of Technology and recipient of a Fulbright-Hayes grant for study at the London Academy of Music and Dramatic Art, came to A.C.T. after a year with the Theatre of the Living Arts in Philadelphia. In her fifth season with A.C.T. Miss Sussel has appeared in Oh Dad, Poor Dad, Caught in the Act, Under Milkwood, Twelfth Night, Tartuffe, A Flea in Her Ear, The Importance of Being Earnest, Six Characters in Search of an Author, Little Malcolm and His Struggle Against the Eunuchs, and The Tavern. The wife of A.C.T. actor Martin Ber- man, she was seen last season in The Merchant of Venice, The Time of Your Life, An Enemy of the People and The Selling of the President. She is currently in The Tavern.

MARC SINGER makes his San Francisco debut after a season with the National Shakespeare Festival in San Diego. There he portrayed Lucentio in The Taming of the Shrew, Demetrius in A Midsummer Night's Dream and Menas in Antony and Cleopatra. Prior to his San Diego engagement, Mr. Singer completed a season with the Seattle Repertory Theatre, appearing as Aumerle in Richard II, starring Richard Chamberlain, Sandy in Hay Fever, starring Maureen O'Sullivan, La Fleche in The Miser, Camille in A Flea in Her Ear, and a triple role in Indians by Arthur Kopit. His summer stock experience for three seasons included 11 major roles for Seattle's A Contemporary Theatre. He has had extensive classical training (playing such roles as King Lear, Shylock and Toffino) and has studied mime, marique and commedia dell'arte technique. He is a devotee of Tiger-Crane Kung Fu under the guidance of master John S. S. Leong. Mr. Singer is currently seen in both Caesar and Cleopatra and Antony and Cleopatra.

SCOTT THOMAS, a member of A.C.T. in Pittsburgh who returned to the company last season, has appeared

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with resident theatres in Boston, Cincinnati and New Orleans, the American and National Shakespeare Festivals at Stratford, Conn. and San Diego, the Mark Taper Forum in Los Angeles and The American Festival Theatre where he played Mat Burke in Anna Christie this summer. Among his roles have been Angelo in Measure for Measure, Tom in The Class Messenger, Prince Hal in Henry IV, Part 1, and Jack Absolute in The Rivals. His recent television credits include leading roles in Ironica, Land of the Giants, Death Valley Days, Bracken's World, and the TV movie, Shadow on the Land. Mr. Thomas’ films include Kona Coast, with Richard Boone, and Guns of the Magnificent Seven, with George Kennedy and James Whitmore. He was seen last season in The Merchant of Venice, The Time of Your Life, An Enemy of the People and The Selling of the President. He appears first this season in both Caesar and Cleopatra and Antony and Cleopatra.

MARK WHEELER, who came to A.C.T. as a member of the Conservatory Group, attended Northwestern University, Emerson College in Boston and also studied at the Art Institute of Chicago. His acting credits include leading roles in several productions at the Weathervane Theatre in New Hampshire, and he was seen in Oedipus Rex, Saint Joan, Rosenkantz and Gudilenster Are Dead, Hadrian VII and The Tempest during his first season at A.C.T. Mr. Wheeler taught acting at A.C.T. last season and teaches again this season. He appeared in The Merchant of Venice, The Time of Your Life, An Enemy of the People and The Selling of the President last season and is currently seen in Caesar and Cleopatra and Antony and Cleopatra.

ANN WELDON, as a singer, has dazzled audiences in San Francisco, Las Vegas, Reno, Los Angeles, New York and in Canada, Australia and the Far East, including Japan, Okinawa, Hong Kong and Manila. Last year, she made a highly successful appearance at the Village. Her numerous television credits include appearances with Tennessee Ernie Ford and Soupy Sales. During A.C.T.’s 1967-68 season, Miss Weldon made her first professional appearance as an actress, playing a number of roles, including that of Dorine in Tartuffe. She also appeared as Mrs. Barker in The American Dream and Tituba in The Crucible, as well as being a featured performer in In White America and Caught in the ACT. Miss Weldon appeared in A Flea In Her Ear at A.C.T. and on Broadway. She was seen as Sepulina in The Rose Tattoo and last season appeared in The Merchant of Venice, The Time of Your Life and The Selling of the President. She appears in both Caesar and Cleopatra and Antony and Cleopatra.

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with resident theatres in Boston, Cincinnati and New Orleans, the American and National Shakespeare Festivals at Stratford, Conn. and San Diego, the Mark Taper Forum in Los Angeles and the American Festival Theatre where he played Mat Burke in Anna Christie this summer. Among his roles have been Angelo in Measure for Measure, Tom in The Classメッセージ, Prince Hal in Henry IV, Part 1, and Jack Absolute in The Rivals. His recent television credits include leading roles in Ithaca, Land of the Giants, Death Valley Days, Bracken's World, and the TV movie, Shadow on the Land. Mr. Thomas' films include Kona Coast, with Richard Boone, and Guns of the Magnificent Seven, with George Kennedy and James Whitmore. He was seen last season in The Merchant of Venice, The Time of Your Life, An Enemy of the People and The Selling of the President. He appears first this season in both Caesar and Cleopatra and Antony and Cleopatra.

MARK WHEELER, who came to A.C.T. as a member of the Conservatory Group, attended Northwestern University, Emerson College in Boston and also studied at the Art Institute of Chicago. His acting credits include leading roles in several productions at the Weathervane Theatre in New Hampshire, and he was seen in Oedipus Rex, Saint Joan, Rosencrantz and Guildenstern Are Dead, Hamlet and The Tempest during his first season at A.C.T. Mr. Wheeler taught acting at A.C.T. last season and teaches again this season. He appeared in The Merchant of Venice, The Time of Your Life, An Enemy of the People and The Selling of the President last season and is currently seen in Caesar and Cleopatra and Antony and Cleopatra.

ANN WELDON, as a singer, has dazzled audiences in San Francisco, Las Vegas, Reno, Los Angeles, New York and in Canada, Australia and the Far East, including Japan, Okinawa, Hong Kong and Manila. Last year, she made a highly successful appearance at the Village. Her numerous television credits include appearances with Tennessee Ernie Ford and Sonny Sales. During A.C.T.'s 1965-66 season, Miss Weldon made her first professional appearance as an actress, playing a number of roles, including that of Dorine in Tartuffe. She also appeared as Mrs. Barker in The American Dream and Tituba in The Crucible, as well as being a featured performer in In White America and Caught in the ACT. Miss Weldon appeared in A Flea in Her Ear at A.C.T. and on Broadway. She was seen as Soufflina in The Rose Tattoo and last season appeared in The Merchant of Venice, The Time of Your Life and The Selling of the President. She appears in both Caesar and Cleopatra and Antony and Cleopatra.

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So next time you make martinis, make them with Puerto Rican Rum. It'll make a difference. A sublime one.

The RUM OF PUERTO RICO
(Continued from p. 6)

Gerald has drunk sacred water and can't be touched while he is self new scared. Last has has saved again Gerald. She is now dying from the gift. Gerald holding her.

Oberon
Carl Maria von Weber (1786-1826)
In Fairyland. While the small fairies dance Circles around King Oberon, they're king who had an argument with Titania, the queen. Not knowing from argument, she sweats, until her face have found two many lovers always true despite all trouble. Puuc's favorite fairy from Oberon things he has found them, Lord Hion and Rezia,日后 defeated Bagdad Kalif. Hion killed son of Charles the Great and must rise to Bagdad for killing man who sits on left side Kalif and marries Rezia.

Oberon gives Hion magic horn for calling fairies if he finds in trouble. He makes his flight in Bagdad and Rezia comes away and they are shipped to a desert island. Pirates take Rezia and sell for a slave in Tunis. Lord Hion thinks she is dead and blows his horn. The fairies take him to the Harem with Rezia and Kalif said they must leave living buried. Hion blows again one time and Titania rescues both. Hion is send to Charles palais and is pardoned. Puuc has right. It gives two many lovers true to another. Titania forgives Oberon.

Gudrun
August Klughardt (1847-1902)
First act: Gudrun's castle. Morning twilight. Hartmut, son of Gudrun, appears, seeing her mother and is coming near to her on the mount. Gudrun burning for anger about the generation of their proprietors. Soldiers appears now, singing together. Women are coming down from the castle, sing the farewell-greet for the men. The whole men and women, are gone. Gudrun alone singing. Hartmut appears and Gudrun too. Gudrun is frightened and will gone away. Hartmut begs for Gudrun, for whom he feels love in the heart. — Gudrun perceives Gudrin, offering her life, but Gudrin: come to my castle to be the wife of Hartmut. — Now the castle is burning. Gudrun will go in the flames, but Hartmut takes her away.

Second act: Castle of Gerlind near the sea. Hartmut seating; observing Gudrun, near the fine. She is becomes servant of Gerlind. Soldiers are molesting her. Gerlind ask Gudrun as wife for Hartmut, but she is refusing. Now a boat is in sight, with Herwig and Wate therein, finding Gudrun sleeping. The leaves the place. Gudrun awakes and finding a small cross on the shoulder, she know, that the savage is near. Now she declared to become the wife of Hartmut.
Third act: Gerlind near the altar, begging to enjoy Hartmut. Herwig and Wate are near and are amused from the plays of the people.
Gerlind announce that Gudrun become today wife of Hartmut and she appears, wonderful dressed. Now she declared not to never become the wife of Hartmut.
Gerlind, finding herself deceiving, will murder Gudrun, but Hartmut is defending her a second time. Herwig and Wate are discovered themselves and now Gerlind, bursting in rage, is running in the pile of wood and is stabbing herself. Hartmut her following.

The Puritans
Vincenzo Bellini (1801-1835)
Colonel Richard is fallen in love to Elvira, daughter of Lord Walton, but she loves Lord Talbot, the follower from the Stuarts and declare, farther, that only her hearts must deciding on the matter. Mr. Brown, an officer is inflaming the ambition of Richard, accepting the direction of the troops of soldiers. George, the brother of Lord Walton, in society with Elvira, has opened her, that her father will nothing oppose on the marriage with Talbot, were upon she is most happy.

Arthur, received from the people as hero, is getting bride, but impossible for him to partake on the churches, obliged to carry on the strange before the parliament. With the assistance of Arthur and Henriette the prisoners escapes from the fortification. Elvira, fancing the lower falsehood is fading in insolvency, from which insolvency George is informing the public. Richard declared the dead of Arthur Talbot through the parliament as betrayer, but he is escaping. Arthur, residing in the countryside, hearing the songs Elvira, is answering up on it. Now he is hearing his pursuer but they are avoiding the garden and Elvira, enticing by the song, is coming down the Terras. Hearing the deliverance of him through the Queen, she is pardoning him. Now again comes the pursuer a second time; Elvira, hearing the hit of a drum, is falling a farther time in insolvency. The soldiers entering, accompanied by Richard Brown, Georges, for imprison Arthur. Notwithstanding the requests of Elvira the Puritans are inexorable. In the last moment a letter arrives that the house of Stuart is falling totally and now the utmost enjoyment is everywhere, most the lovers.

Mephistophiles
Goethe (1740-1832)
Prologue spoken in the heaven, cloud-decoration. Chorus invisible. Mephistophiles and the God.
On the Easter-Sunday Faust and Wagner are appearing and the people. Speaking together. Transformation of the studying-room of Faust.
In the garden just the same scenes as in such as Goethe's Faust. Faust and Margarette, Mephisto and Martha. Transformation of the stage: In the mounts of the Harz. Mephisto and Faust ascending a steepgrand. After a song of the chorus a discussion between Faust and Mephistophiles. The following action exactly after Goethe, with only few changes till the end.

The Clock of the Eremite
Aimé Maillart (1881-1971)
First act: Sleephold. Georgette, wife of Thibaut, a rich farmer, singing a proverbial song. Thibaut is coming quickly: Villain's dragons are coming. All women must hiding her.

Dragoons and Belamy appears, only welcomed by Thibaut. Silvain, servant of Thibaut, has lost the two monkeys in the mountains; he is angry; Rose, a poor woman, enter; and now they are betraying the presence of the other women. Georgette also is appearing; and the dragons are staying longer on the farm as intended at first.

Second act: Silvain enter the stage, singing the song: The time how is she pretty. He loves Rose, who is coming just now. She told him, always are guarded, till only one, whom alone she knows. Sylvain is going. Thibaut appears. And after him: Belamy and Georgette, seen by Rose, who is now sleeping. Sylvain loves Rose.

Third act: Village street with Thibauts house. The peasants are amused; they are telling to another, that Sylvain will go in marriage with Rose. Thibaut to Sylvain: the deserters will not escaping, because they are betrayed by Rose. Belamy, coming from the cellar, is confirming that. Rose, the bride, in bride dress, is appearing, but refused by Sal- vain. She is notreplying, Salvain intended to strike the girl, but Georgette frustrating that, receives from their hand a paper: "Sauved at 4 o'clock on the morn ing. Now the dragons appears." Bel-
RUM MARTINI
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THE RUM OF PUERTO RICO

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Oberon
Carl Maria von Weber (1786-1826)

In Fairyland. While the small fairies dance Cirkels around King Oberon, they’re king who had an argument with Titania, the queen. No peace from argument, she sweats, until he has found two many lovers always true despite all trouble. Puck the favorite fairy from Oberon things he has found them, Lord Hixon and Rezia, dochter Bagdad Kailif. Hixon killed son of Charles the Great and must rise to Bagdad for killing man she sits on left side Kailif and marries Rezia.

Oberon gives Hixon magic horn for calling fairies if he finds in trouble. He makes his flight in Bagdad and Rezia comes away and they are shipwrecked to a desert island. Pirates take Rezia and sell for a slave in Tunes. Lord Hixon thinks she is dead and blows his horn. The fairies take him to the Harem with Rezia and Kailif said they must here living buried. Hixon blows again one time and Titania rescues both. Hixon is send to Charles palast and is pardoned. Puck has right. It gives two many lovers true to another. Titania forgives Oberon.

Godrum
August Klughardt (1847-1902)

First act: Gudrum’s castle. Morning. Gudrum, son of Gerd, appears, seeing her mother and is coming near to her on the mount. Gerlind burning for anger about the generation of their proprietors. Soldiers appears now, singing together. Women are coming down from the castle, singing the farewell—greet for the men. The whole men and women are gone. Gudrum alone singing. Gerlind appears and Gerlind too. Gudrum is frightened and will gone away. Har- mut begs for Gudrum, for whom he feels love in the hearts—Gudrum perceives Gerlind, offering her life, but Gerlind: to come to my castle to be the wife of Harmut. —Now the castle is burning. Gudrum will go in the flames, but Harmut takes her away.

Second act: Castle of Gerlind near the sea. Harmut seating; observing Gudrum, near the fire. She is becomes servant of Gerlind. Soldiers are molesting her. Harmut defends her. Gerlind ask Gudrum as wife for Harmut, but she is refusing. Now a boat is in sight, with Herwig and Wate therein, finding Gudrum sleeping. The leaves the place. Gudrum awakes and finding a small cross on the shoulder, she know, that the savage is near. Now she declared to become the wife of Harmut.

Third act: Gerlind near the altar, begging to enjoy Harmut. Herwig and Wate are near and are amused from the plays of the people.

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Gerlind, finding herself deceiving, will murder Gudrun, but Harmut is defending her a second time. Herwig and Wate are discovered themselves and now Gerlind, burning in rage, is running in the pile of wood and is stabbing herself. Harmut her following.

The Purians
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Colonel Richard is fallen in love to Elvira, daughter of Lord Walton, but she loves Lord Talbot, the follower from the Stuarts and declare, farther, that only her heart must decide on the matter. Mr. Brown, an officer is inflaming the Ambition of Richard, accepting the direction of the troops of soldiers. George, the brother of Lord Walton, in society with Elvira, has opened her, that her father will nothing oppose on the marriage with Talbot, were upon she is most happy.

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Mephistophiles
Eugen Sonia (1843-1918)

Prologue spoken in the heaven, choraldecoration. Chorus invisible. Mephistophiles and the God.

On the Easter-sunday Faust and Wagner are appearing and the people. Speaking together. Transformation of the study-room of Faust.

In the garden just the same scenes as in Goethe’s Faust. Faust and Margarete, Mephisto and Martha. Transformation of the stage: In the mounts of the Harz. Mephisto and Faust ascending a steeproad. After a song of the chorus a discussion between Faust and Mephistophiles. The following action exactly after Goethe, with only few changes till the and.

The Clock of the Eremet
Aimé Maillart (1817-1871)

First act: Leasehold. Georgette, wife of Thibaut, a rich farmer, singing a proverbial song. Thibaut is coming quickly: Villar’s dragons are coming. All women must hiding her.

Dragoons and Belamy appears, only welcomed by Thibaut. Silvain, servant of Thibaut, has lost the two monkeys in the mountains; he is angry; Rose, a poor woman, enter; and now they are betraying the presence of the other woman. Georgette also is appearing; and the dragons are staying longer on the farm as intended at first.

Second act: Silvain enter the stage, singing the song: The time how is she pretty. He loves Rose, who is coming just now. She told him, always are guarded, till only one, whom alone she knows. Sylvain is going. Thibaut appears. And after him: Belamy and Georgette, seen by Rose, who is now sleeping. Silvain loves Rose.

Third act: Village street with Thibauts house. The peasants are amused; they are telling to another, that Sylvain will in marriage with Rose. Thibaut to Sylvain: the deserters will not escaping, because they are betrayed by Rose. Belamy, coming from the cellar, is confirming that. Rose, the bride, in bride-dress, appearing, but refused by Sal- vain. She is not replyng, Salvain in tended to strike the girl, but Georgette frustrating that, receives from their hand a paper:

‘Sauved at 4 o’clock on the morn ing’. Now the dragons appears: Bel
At work, Zubin Mehta listens to live music. At home, TEAC.

Don Pasquale
Gaston Donizetti (1797–1848)
Don Pasquale, an old bachelor, is waiting on Malatesta, his old friend, who tells him, that he has found out a woman for him, bequeathing his own sister, educated in the cloister, but a nice girl anyway, just on angle. Pasquale is enthusiastic and begs to become acquainting with this lady. Ernest, the nephew of Don Pasquale, who is his only heir, appears; owing to marry with a high lady; but declaring that only the poor widow Norma would be his wife. Don Pasquale discounts him, declaring that himself is going into a lady for marriage. Now, changing of the stage, Norma, the name of the lady, is reading a book. Malatesta appears; he gains her for his plans against Don Pasquale, hoping that all will be well in the farther.

In the second act: room of Don Pasquale. Malatesta appears with Norma, awaited from Don Pasquale. He ravished from her beauty, and asked for a notary. All is ready and Norma has becomes his wife. Now is all changing the situation, Norma is tyrannizing Don Pasquale, who is bursting from anger about the deceiving in regards to her.

In the third act: again room from Don Pasquale, servants not hearing the orders from him. They are present only, for the lady, Norma. Don Pasquale is revising the numerous invoices. His wife appears, telling him, to go in the theatre. Don Pasquale allows; he receives a letter from love-haver of his wife, inviting her to a rendezvous inside a garden. Don Pasquale is raging! He asks for Malatesta because he is very crazy. The doctor appears; they consent to surprise the faithless wife. But the doctor asking plain pouvoir, which is granted by Don. Now Ernesto and Norma make meeting in garden; singing together from the eternal love and fidelity. The two elder gentlemen are appearing. And Malatesta, in order of his authority is uniting the two young persons, granting Ernesto an annual supply. Don Pasquale perceiving the cheat; he pardoned and all is ends happily.

Beatrice and Benedict
Hector Berlioz (1803–1869)
From the Shakespeare of the same name, changed. Don Pedro, commander of the Sicilian army is received with his soldiers by the greatest enthusiasts from the people, which is surrounding him joyfully. During, Claudius is meeting his bride, Beatrice and Benedict are singing the great duet.

Don Pedro announces the marriage between Claudius and Hero, thrusting him that coming his last hour shortly, Benedict restraining: is singing into the palace. Don Pedro unites with Claudius to kill Benedict. Musicians and singers sing the songs of marriage. Don Pedro, Leonata and Claudius has seen him, and they know, that Beatrice is fallen in deep love to Benedict, but she know she would never say a word about that. The Palas illuminates; Hero and Ursula takes a walk and the first told the last from the love Benedict to Beatrice. The stage is blank, Beatrice, quite alone, is singing to nobody from her love. Ursula and Hero, the later in her bridessed, but without crone and veil, are entering. Farther ladies and Gentlemen: ladies are adorning Hero with a crown and veil; leaving the stage singing with the Choir. Beatrice alone is remaining with herself. Benedict enters and makes renewals of their love, the both are the second pair which is going in marriage together and the curtain fell.

Notes & Errata
STRADELLA. The famous freeplay, once a repertoire staple, is little known today. It is performed by Vessella’s Italian Band on RCA Victor Black Label 35275 (78 rpm) which, in 1924, was available in most record stores for $1.25.

SEMIRAMIDE. Charley does not describe the action in its correct chronological sequence. He gives the impression that Nino for Niniu “stands up from his grave” before we have been told that Assur is Semiramis’s lover.

LAKME. (1) It is essential that one speak fluent German as well as fluent English to understand Charley’s synopsis. This is a poor translation. (2) “Freudisch (sic) sticks in the bushes . . .” No, he has not entered a thorny berry-patch. Charley mistranslates from the German irregular verb (active or transitive) vice, “to hide.” (3) “All mixed people” should read “people of many races.” (4) He makes her to sing song . . . This is, of course, the famous “Clock Song from Lakme” (“G’a”). The confusion here is obvious. This is the German word for “poison.”
At work, Zubin Mehta listens to live music. At home, TEAC.

Beatrice and Benedick
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confusion here is obvious. This is the
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