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Each holds a love story even before it holds a drop of perfume.

Benson & Hedges 100's.

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Regular & Menthol: 21 mg. tar, 1.4 mg. nicotine avg. per cigarette, FTC Report, Aug. 71.
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PERFORMING ARTS
SAN FRANCISCO'S MUSIC & THEATRE MONTHLY
DECEMBER 1971 / VOL. 5 NO. 12

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THE WORLD OF GIVING
THE GREATEST GIFT THROUGHOUT THE AGES HAS ALWAYS BEEN PEACE

BRITEX FABRICS
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MAHLER FOR THE SEVENTIES

by Christine Verity

ONE DAY during the last year of Gustav Mahler's life, the peaceful
room where he was working took on a nightmare aspect. An eagle
flew in and its heavy, dark wings cluttered
around the small space. The bird dis
appeared as quickly as it had come, only to reveal a crow which had been
cought in its talons.

The incident haunted Mahler. His entire
life had been disturbed by the intrusions of grotesque and sad events.
They penetrated his soul. It was as if
some demon spirit had willed that his
peace should always be shattered. Now, as he approached death, he saw
nature as a battlefield, a stark and
brutal conflict.

Mahler lived in Vienna; around him
the tired Hapsburg Empire was crum
bling. He was profoundly influenced by the pessimism which afflicts a dying
culture. "The individual cannot help
his age," wrote Kierkegaard, "he can
only express that it is doomed."

Mahler found his expression in
music. He wrote nine symphonies (a
ten was unfinished), a symphonic
poem and many songs. His early
opera, like most of his juvenilia, he
destroyed. He wrote longer symphonies
than anyone before him had done. They were his spiritual auto
biography: "My symphonies exhaust
the content of my entire existence.
Whoever listens to my music intelli
gently will see my life transparently
revealed," he wrote.

But the yearning strings, dissonant
harmonies and the evocations of
childhood and nature which charac
terize his music deserve attention be
yond what they tell us about their
author. Dismissed by the pundits as
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sentimentality, his music was to be
banned by the Nazis for another of his
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the constant devotion of the few fi
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The latest wave of Mahler apprecia
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Perhaps it flags in Mahler's music a
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all for his music. Aaron Copland sums
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"Mahler was always to feel insecure—
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Mahler's childhood was miserable. He was born at Kaliste in Bohemia on
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Mahler lived in Vienna, where he was tired and the Hapsburg Empire was crumbling. He was profoundly influenced by the pessimism which afflicts a dying culture. "The individual cannot help his age," wrote Lasske, "he can only express that it is doomed."

Mahler found his expression in music. He wrote nine symphonies (a tenth was unfinished), a symphonic poem and many songs. His early opera, like most of his juvenilia, he destroyed. He wrote longer symphonies than anyone before him had done. They were his spiritual autobiography: "My symphonies exhaust the content of my entire existence. Whoever listens to my music intelligently will see my life transparently revealed," he wrote.

But the yearnings, strings, dissonant harmonies and the evocations of childhood and nature which characterize his music deserve attention beyond what they tell us about their author. Dismissed by the pundits as an "orchestral producer", accused of rambling banality and typical Austrian sentimentality, his music was to be banned by the Nazis for another of his "crimes"—that of being a Jew. Only the constant devotion of the few finally brought him to the notice of the musical establishment. Now his music is played almost too often. Through the unhygienic years his influence was working on some of the most influential composers of the present century: Schoenberg, Britten and Shostakovich.

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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.

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But I’m working on one car, she just at a little spot and a chunk of rear fenders off. Ever have that happen to you?

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That’s their slogan this year. And I think that’s the kind of car they’re building. The kind that last longer and works better than anything they’ve ever had.

I drove an Imperial. What can I say? It’s big, beautiful and plush, and my snowy friends love to sit 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 car America wants.

and surrounded herself with lighted candles, pretending to be dead.

Gustav’s brothers were a sad pair. An artist with a luscious paintbrush. He ended up in debt, forging notes and changing his name to Hans to avoid the reproval heaped on him by society. Otto, on the other hand, showed a talent for music. But his obsession with Dostoevsky and his literary interests in 1895 he shot himself, leaving a note saying that life no longer pleased him so he was handing back his ticket.

Gustav seems to have survived his childhood with no such paranoia or eccentricity, perhaps because of his deep and sympathetic relationship with his mother. Indeed the relationship, charged with Oedipal tendencies, was to be more fully revealed to Mahler after a visit to Freud in 1910. "You loved your mother." Freud is reported to have said, and look for her in every woman. She was careless and ailing; unconsciously you wish your wife to be the same." This was true. Mahler reproached his wife for not having suffered enough — her face, he complained, was not "stricken."

The family suffered also for being Jewish. Mahler was always to feel insecure — three homeless, as a native of Bohemia in Austria, as an Austrian among Germans, and as a Jew throughout the world. Everywhere an intruder never welcomed.

But there was music. When he was a child his nurse would leave him in the barracks while she courted a young soldier. He watched the officers in their elaborate uniforms and heard the riffs and drums of the military band. Later, he crept back to the barracks on many occasions. Peasant dances and folk music filled his early days; by five he could sing more than 200 folk songs. Music and life were gradually becoming inseparable.

He started to play the piano at a very early age. Encouragement came from his father, who had cultural ambitions and kept a small library. At eight he had his own pupils — which says something about his personality as well as his musicianship. For lessons were less important than having broken off due to Mahler’s impatience. Then, on October 13, 1870, he gave his first public performance. It was his first success.

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There remains something extraordinarily touching about Mahler’s work, something that makes one willing to put up with the weaknesses... he had his own way of saying and doing everything." — Aaron Copland

School work suffered from his daydreaming; it was always music which excited him first. So when he was 11, his father sent him to spend the winter term in the more musically congenial city of Prague. Somehow, Mahler again struck unlucky: Bernard had to rush to Prague to bring him home: he was underfed, and the people he stayed with had taken away his shoes. He also witnessed a brutal love scene between the son of the house and a servant girl, an experience which probably contributed to Mahler’s later difficulties with women and, his puritanical leanings.

At 15 he went to Vienna to study at the Conservatoire. Vienna at this time was a divided city. The rows which were splitting the city’s musical hierarchy over Wagner were microcosms of the larger tensions gradually eroding the Hapsburg Empire.

But in this climate genius flourished in a remarkable way. Freud, Adler, Ruber, Bruckner, Wolf, Strauss and Hofmannsthal were just a few of its giants. Either as friends or merely as peripheral influences, many of these people passed on some of their genius to Mahler, who was a more successful student than he had been a schoolboy. In his first year at the Conservatoire he won a prize for a piano quartet; it is one of his very few extant early composition.
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They give it a road test.

Ever see 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 100,000 miles, from the windshields to the transmission.

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

If everybody would do as much in the automobile industry as Chrysler is doing to help our environment, we'd be well on our way to solving many of our problems. Chrysler has already done a lot toward pollution.

And now they've developed a new electronic ignition system that does away with the points and condenser that can wear out. You can't do it on every Chrysler.

But keeping the engine tuned and the spark plug gage means a lot.

They're washing your car now. They joke at a little spot and a chuckle of rust falls off. Even the rust happens to them.

Well, the Chrysler people have been doing something to help keep their rust happening. They dip their car bodies in silver Zinc solution to help prevent corrosion.

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I drove an Imperial. What did I like? It was handsome and smooth and my family friends loved to drive in it.

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The story of its making.

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If the musical character of Vienna was dominated by Wagner, the intellectual climate was strongly influenced by Nietzsche. His Birth of Tragedy, an early work, foretold one of the obsessions which Mahler was to develop musically: the belief in the power of art to transfigure life by creating beauty out of chaos. Mahler, Nietzsche and the poet Rilke all found joy in suffer- ing: happiness could only be found in the profound acceptance of misery carried to ecstatic excess. But Mahler echoed Nietzsche's words with some of the most life-affirming music ever written.

By 1880 Gustav Mahler's literary, musical and emotional personalitv was clearly formed. This can be deduced from letters he wrote at the time, revealing his passionate love of nature and the earth, and his self-examination, at once humble and ego-istical. His parents' deaths had made his head the family. He was conductor of the Hamburg Opera, having progressed steadily from his first engagement at Bad Hall. Finally, in 1897, he received the ultimate accolade, the directorship of the Vienna Opera. He was 37.

The position had not been gained easily. For one thing, Mahler was a Jew. Only his conversion to the Catholic faith can have finalized the appointment; but to the anti-Semitic Viennese this was no real conversion. This was probably the case for Mahler too; he never religious in any formal sense, least of all as a follower of Judaism, he probably found the aesthetic side of Catholicism appealing.

By the beginning of the century Mahler had written his first four symphonies. It is a convenient break, not only in his life, but in his music. These works are the result of a long preoccupation with a collection of folks songs known as Den Knaben Wunderhorn (The Youth's Magic Horn); they
inspired much of his early work, and settings of the songs appear in the early symphonies.

Song and dance themes had been part of the Austrian musical tradition for a long time. Mahler continued this tradition in the First Symphony, using themes from his earlier song cycles such as the songs of a Wayfarer. The Fourth Symphony also uses one of the Wunderhorn songs in the last movement. The Fourth, with its optimistic outlook, is similar to the First, through Mahler relies more than usually on the string section of the orchestra. These symphonies contain some of Mahler’s most approachable music. By comparison, the Second and Third Symphonies are more cosmic works. The Second embraces the subjects of death and resurrection; the Third is more a panegyric to nature.

In 1900 Mahler was an established composer and conductor. In 1901 he met Alma Maria Schindler, “the most beautiful girl in Vienna” and Mahler’s greatest love. It was a relationship which he later realized had never been appreciated, sadly reflecting “Ich habe Papier geliebt” (“My life has all been paper”). The “small, fidgety man with the fine head,” as she called him, did not wait long to come to a decision. Alma’s friends warned her: “Marriage to him would be a sin besides, fire and water, that’s all right. But fire and fire, that’s all wrong.” The advice came too late.

As they walked through Vienna’s snow-filled streets one night, Mahler suddenly bustled out: “It’s not so simple to marry a person like me. I am free and must be free. I cannot be bound or tied to one spot.”

“I can still see the sparkle on the snow,” Alma wrote, “as we passed each lamp-post. I can recall its fairy-tale beauty. We did not speak another word all the way home...we went by tacit agreement to my room. There he kissed me and went on to talk about a speedy marriage, as though it went without saying.”

Alma’s feelings are difficult to define: at this stage they were probably not a little colored by her awe for the Opera Director. But the early days of their relationship were difficult ones for her: Mahler forbade her to go on with her studies in composition. She found her friends intolerable, they found her too worldly and castigated her openly. In the end Mahler was obliged to drop many of his acquaintances. She was worried about what she believed to be their mutual lack of sexual experience (her apprehension seems to have been ill-founded so far as Mahler was concerned) and their pre-marital love-making resulted in pregnancy. They were married in March, 1902.

Three months later his Third Symphony was performed for the first time. Mahler was nervous and excitable about this work, certainly his most Neumann composition, which contains a setting of Zarathustra’s Night-song and expresses the classic Nietzschean struggle between Dionysus, the god of chaos, and Apollo, the poet and musician.

Mahler not only expanded and developed the sonata form in the massive (nearly 45 minutes) first movement, but also employed the vast orchestral forces for which he became notorious.

Alma was there for the first performance: “I cried and laughed softly;” she wrote “and suddenly felt the stirrings of my first child...the hearing of this work of mine...it convinced me of Mahler’s greatness and that night I dedicated him to my love and devotion with tears of joy.”

Their summers were spent at Maiernigg on the Wörthersee, a lake in southern Austria. There Mahler climbed into his old clothes and, free from the responsibility of the Opera, wrote music. He would rise at six and immediately go to the small cottage in the woods where he worked. (His cook would have scurried to the cot-
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On chorus of adulatory incantations reared by
the press, Mahler rises in triumph over Wilhelm
John (Fasching his pension), whom he re-
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ment, he also employed the vast or-
cestral forces for which he became
notorious.

Alma was there for the first per-
formance. “I cried and laughed softly,”
she wrote “and suddenly felt the
stirrings of my first child . . . the hearing
of this work made me aware of
Mahler’s greatness and that night I
dedicated him to my love and devo-
tion with tears of joy.”

Their summers were spent in Maier-
riegg on the Wörthersee, a lake in
southern Austria. There Mahler
climbed into his old clothes and, free
from the responsibility of the Opera,
 wrote music. He would rise at six
and immediately go to the small
chateau in the woods where he worked. (His
cook would have scurried to the cot-
“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 Lanvin

A woman and a man are shown in the image, with the woman holding a bottle of Lanvin Arpege perfume. The text suggests a romantic setting, possibly in a Mediterranean location, and emphasizes the importance of keeping a promise. The perfume advertisement is prominently featured throughout the text and image.
“Someday I’ll take you to the Costa Brava to live. But until then...”

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Each item from Primitive artifacts and hand-woven fabric to rare and historic jewelry personally selected from every era of the world to excite the collector and discriminating seeker of the beautiful and unique.

At the turn of the century, a Viennese store advertised recordings—“without background noise” (heh?)—by stars of Mahler’s Vienna Opera: Leo Slezak,emma Kurt, Eric Schneider.

As long as you mean it—Promise her anything but give her Arpege. By Lanvin
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The most important judge of our performance is you.

Crocker Bank.

memory of his brother Ernst who had died at the age of 12. But Alma pro-
tested, finding his obsession with the poems sinister: "I can understand set-
ting such frightful words to music if one had no children or had lost those
one had. I cannot understand bewail-
ing the deaths of children who are in
the best of health and spirits, hardly
an hour after having kissed them. I
exclaimed at the time: 'For heaven's
sake, don't tempt providence!'

For some reason Mahler, in the hap-
pier period of his life, composed
another doom-laden work, the Sixth
Symphony. It was known as the Tragic
and lives up to its name. The last
movement, with its three blows of late
played "as with a hammer" is a por-
tent of tragedies to come.

By 1907 the Fifth, Sixth, Seventh and
Eighth Symphonies were complete;
Mahler and Roller had produced some
of their most marvelous work at the
Opera. But the peaceful life was soon
to be shattered. Alma became ill and
Mahler's younger daughter, Anna,
cought scarlet fever. When they re-
covered, Mahler had resigned from the
Opera. He was too modern, too exact-
ing for them — and, they said, he
spent too much time on other con-
ducting engagements. Only his sense
of humor and devotion to music helped him survive attacks, many of
them anti-Semitic, which were leveled
against him.

Illness and disappointment followed
him remorselessly. His elder daughter,
Maria, developed scarlet fever and
diphtheria. There was never any hope.
She suffered agonizingly, and one re-
lapse followed another with the ever-
present danger of suffocation.

Mahler loved the child. In her day-
dreaming way she resembled him. But
he was too afraid to see her and hid
in his room; while the doctor oper-
atcd, Alma ran down to the shores of
the Wörthersee where no one could
hear her cry. The operation failed.
Maria dragged her life along with her
for one more day and then died.

The coffin was discreetly carried
away to save Mahler more pain, but he
saw its dark hump disappearing be-
hind the trees. His wife, exhausted not
only by this tragedy — her mother also
suffered a heart attack at this time —
collapsed. "He and I were so benighted
she wrote. If this were not enough,
Mahler discovered that he himself was
suffering from an incurable heart dis-
ease. The epitaph was all that re-
mained to be written.
It was a long epitaph: the Ninth.
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Steak & Crêpes
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22 other delicious crêpe
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Wines.
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call the martini
by its first name.

BEEFEATER
FROM ENGLAND OF QUEEN VICTORIA, BY PROOF 100% GRAIN NEUTRAL SPIRITS

and Tenth Symphonies and The Song of the Earth. When he came upon
the German translation of these Chinese poems he felt some renewed interest
in life. But the beautiful settings for
voices and orchestra, although relieved
by moments of optimism, are a sad
goodbye: The titles of the movements
bear this out: Drinking Song of the
Earth’s Sorrow, The Departure, etc. The
work ends with the delicate interplay
of a mandoline and a celesta, the
singer’s voice fading away with the
words: “Faugh... fogh... (“Eternally
...eternally...”)

During the last three years of his
life, Mahler spent several seasons con-
ducting in New York. It presents a
strange juxtaposition of mood: the
composer of 19th-century Europe driv-
ing down Broadway; in Central Park;
meeting Teddy Roosevelt’s sister-in-
law and the creator of the Gibson Girl.
Despite the sadness, which never
ceded to haunt him, of his child’s
death, he loved New York and was
 touched by his tremendous reception.
But his confidence was soon shat-
tered. By the summer of 1910 his wife
was so exhausted by travel and emo-
tional upheaval that she spent some
time in a sanatorium near Vienna.

There she met a young architect, Wal-
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and though she did not have an affair
with him at the time—she was to marry
him after Mahler’s death—she

was flattered and her confidence re-
newed. Certainly Mahler noticed a
change when she joined him at their
new summer home in the Tyrol.

This episode changed their whole
relationship. It was to be their last year
altogether, a frantic apology for every-
thing which had happened before. She
confessed her longing for Mahler’s
love, her disappointment with the re-
sults of his total absorption in his work.
That day they “walked all day long
together in tears.” She vowed never
to leave him, although she knew that her
feelings had changed. Their daughter
Anna says that her mother’s powerful
personality was very much kept
check by Mahler. She liked to be
in charge, and it was only towards the
end that she came to depend on
her totally.

But Mahler was undeterred in his
newly-awakened feelings. At this time
he wrote love poems of astonishing
beauty. His love was ecstatic. Alma
said: “He could not bear to be parted

from me for a second... I offer
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found him lying on the floor, weeping,
terrified of losing her, terrified that he
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In a desperate attempt to under-
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But there was some relief. That year
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“You will be in great demand when I
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saying, simply, “Mahler.”

His daughter Anna remembers being
taken into his room to say goodbye,
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His wife never forgot “the greatness
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LOOKING AHEAD—

ON STAGE IN SAN FRANCISCO

San Francisco Symphony

Opera House

San Francisco Symphony

First Stage: 8:30 p.m.
First Stage: 8:30 p.m.
January 5 and 7, 8:30 p.m.
January 5 and 7, 8:30 p.m.
January 5, 8:30 p.m.
January 5, 8:30 p.m.
1311 Sutter Street
San Francisco, California

American Conservatory Theatre

Geary Theatre

Bernd Shaw’s CAESAR AND CLEOPATRA
January 4, 8:30 p.m.

George M. Cohan’s THE Tvlc J:DN
January 6, 10, 25, 8:30 p.m.

Arthur Wing Pinero’s DANDY DICK
January 3, 7, 8, 12, 14, 20, 29, 8:30 p.m.

January 5, 15, 19, 22, 7:30 p.m.

Tom Stoppard’s HONEYSACRENT AND
day is DEAD
January 11, 17, 19, 24, 25, 8:30 p.m.
January 20, 7:30 p.m.

Clifford Odets’ PARADISE LOST
January 27, 31, 8:30 p.m.
January 19, 23, 7:30 p.m.

Additional performance dates not scheduled
at press time:

January 3, 7, 11, 22, 26, 8:30 p.m.
January 5, 23, 8:30 p.m.

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to get our Christmas tree. The woods around
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with them. We hope that you
won’t have to go to too much
trouble getting ready for the
holidays either. So you can
sit back and truly enjoy this
happiest of all seasons.

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100% GRAIN NEUTRAL SPIRITS

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This episode changed their whole relationship. It was to be their last year together, a frantic apologia for everything which had happened before. She confessed her longing for Mahler’s love, her disappointment with the results of his total absorption in his work. That day they “walked all day long together in tears.” She vowed never to leave him, although she knew that his feelings had changed. Their daughter Anna says that her mother’s powerful personality was very much kept up by check by Mahler. She liked to be in charge, and it was only towards the end that he came to depend on her totally.

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Sfancisco Symphony
Opera House
January 5 & 6, 7:30 p.m.
January 6, 1:30 p.m.
SEIJI OZAWA, Conductor
YURI VISHNEVSKY, Violinist
YURI TAKAHASHI, Pianist
Nacht Symphony: Commission for Piano and Orchestra
Beach: Violin Concertos No. 1 Brahms: Symphony No. 4
January 7, 9, 11, 14, 15, 13:20 p.m.
SEIJI OZAWA, Conductor
JOHN BESLEY-QUIRK, Violinist
STUART CAMPBELL, Violinist
MOZART-MAHLER PROGRAM Mozart: Symphony No. 32 (Overture in the Italian Style)
Kaspar: Violin Concerto
Mahler: The Young Prince’s Magic Horn
January 19 & 21, 8:00 p.m.
January 20, 2 p.m.
SEIJI OZAWA, Conductor
CHRISTIAN EICHBERG, Piano
Sinfonia: Symphony No. 8
Mozart: Piano Concerto No. 21
Vaughan-Williams: Conceto Grossa for String Orchestra
Schubert: Romani Ecstasy
January 26, 2, 8:30 p.m.
January 27, 2 p.m.
RAPHAELE BURGOS DE BURGOS, Gium Conductor
JOY DAVIDSON, Piano
Harold: Symphony No. 104 (London)
Teila: 2 Minori Rojas
Beethoven: Symphony No. 5
February ticket availability and prices, phone 624-6343
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War Memorial Opera House
Lobby North First Street
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LOOKING AHEAD—
ON STAGE IN SAN FRANCISCO

American Conservatory Theatre
Geary Theatre
Bernard Shaw’s CAESAR AND CLEOPATRA
January 4, 8:00 p.m.
George M. COHAN’s FIFTH TAVERN
January 6, 7, 25, 8:30 p.m.
Arthur Wing Pinero’s DANDY DICK
January 7, 8, 12, 15, 17, 20, 29, 8:30 p.m.
January 15, 17, 22, 23, 7:30 p.m.
Tom Stepanek’s LONE STARLANDS AND CUTLEDSTARY ARE DEAD
January 16, 19, 11, 15, 24, 4, 8, 23, 7:30 p.m.
Clifford Odets’ PARADISE LOST
January 27, 31, 8:00 p.m.
January 29, 8:30 p.m.
Additional performance dates not scheduled at press time:
August 5, 7, 11, 22, 26, 9:30 p.m.
January 5, 23, p.m.
Call the A.C.T. box office at (415) 673-6440 for information.

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DINING THROUGH HISTORY IN MONTEREY

If you have ever entertained the delicious prospect of eating your way through history, the myriad of fine restaurants on California’s Monterey Peninsula will provide the opportunity. And it’s all just 120 miles away.

Beginning with the area’s earliest Spanish settlers, who brought their native cuisine with them to the New World, a steady stream of national groups has made the Peninsula their home. As a result, the cookery of Monterey bears the gastronomic stamp of the Spaniards, Mexicans, Japanese, Portuguese, Italians and French. Throughout 200 years of conquest and settlement, the Peninsula has done some conquering of its own and has modified and refined national dishes with the particularly high quality foodstuffs which are indigenous to the area.

The Monterey Peninsula has been geographically blessed, situated as it is between some of the most fertile Pacific Ocean fishing grounds and the bountiful Salinas Valley, whose yield of fruits and vegetables makes up a large portion of all produce grown in the United States. Nearby Castroville is known for its magnificent artichokes. Salinas—considered the lettuce capital of the United States—also boasts California sun-ripened strawberries, tomatoes, celery, grapes, apples and numerous other vegetables—all at the Peninsula’s back door.

The offerings of the sea, hauled in daily onto Monterey’s Municipal Wharf and then rushed to the kitchens of Monterey restaurants, include Monterey Rock Cod, a hearty white-meat fish which is a staple in fish stews; succulent Bay Salmon, which cannot fail to please whether it appears as part of a seafood salad or as broiled salmon steak; sand dab, a sweet and delicate fish which lends itself so well to fying; tasty squid for the adventurous diner; and that local delicacy, abalone—a deep sea mollusk which is removed from its stinging, iridescent shell, pounded until meltingly tender and then breaded and lightly sauteed. Abalone also appears in fish soups and salads and as a tasty hors d’oeuvre and is a must for Peninsula diners.

Field-fresh artichokes are found on most Peninsula menus. These thistle-like vegetables are most commonly steamed and served with butter, mayonnaise, a vinaigrette or hollandaise sauce, but can also be found stuffed with a savory Italian dressing of bread crumbs and seafood. Artichokes are also served cold, after being cooked, in a salad with mayonnaise. It seems that there are more and more uses for artichokes than ever before.

Because seafood dishes in Monterey bear the mark of the city’s multi-national heritage and because so many fishermen are of Italian, Portuguese and Japanese ancestry, Monterey’s marine catches have been transformed in cioppino (an Italian bouillabaisse), frittto misto da mare (assorted deep fried fruits of the sea), and tempura (butter dipped squid and shrimp which are deep fried according to an ancient Japanese method which produces crisp, delicate and virtually greaseless morsels).

Another gold mine for matchless seafood dining is at charming Cannery Row. It all started with a little fellow called the pilchard. A pilchard is a small, silver sardine and at one time he turned up by the millions in Monterey Bay. And that’s how Cannery Row started. Long before novelist John Steinbeck, a Salinas boy, wrote his humorous account of the real and fictional characters of Cannery Row and made the street famous, the pilchard made it wealthy.

In the early 1900’s Cannery Row was just simply Ocean View Avenue, a winding street that ran along a beautiful stretch of coastline in Monterey. But then first one cannery was built, then another, and another until finally Ocean View Avenue was dotted with the large, ugly canneries structures, set out on stilts over the gentle Monterey Bay waters.

And the pilchard filled the nets of the Monterey fisherman who went out into the Bay for them. Then they filled the fisherman’s pockets with money, as they did those of the canner operators and cannery workers.

Everybody prospered because of the pilchard for about 30 years, right through two world wars. The fishing industry grew and multiplied from three canneries into a huge hodgepodge of canneries with covered courts and bridges stretching over Cannery Row from the factories on the Bay side to the warehouse across the street.

Then a very strange thing happened. Almost as though the word had circulated among the pilchard that if they remained in Monterey Bay they would be systematically caught and wind up between two pieces of rye bread, they disappeared. Simply disappeared. Vanished.

It was in 1945 that the last of the pilchard left Monterey Bay. The canneries and equipment gradually fell into disuse and were sold at auction and it was that same

Victor Hugo was writing. Renoir was painting.

And Mumm was the word.

The era is gone. Except for us. Today you can still buy the finest champagne the world has ever known.

Mumm’s the word.

Always will be.
If you have ever entertained the
delicious prospect of eating your way
through history, the myriad of fine
restaurants on California's Monterey
Peninsula will provide the opportuni-
ty. And it's all just 120 miles away.
Beginning with the area's earliest
Spanish settlers, who brought their
native cuisine with them to the New
World, a steady stream of national
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Winston's Down Home Taste!
So Real. So Rich. So Good.

Winston tastes good like a cigarette should.
King Size and Super King Size.

ROSECRANZT AND GUILDENSTERN ARE EVERYBODY

Rosencrantz and Guildenstern, those two faceless minor figures from Hamlet, have traditionally been forgettable fellows. Directors tended to cast them with leftover actors, while audi- ences, if they even bothered to try, could rarely tell them apart. In his famous film production of Hamlet, Laurence Olivier eliminated the two characters altogether. They remained a kind of occupational hazard to any- body staging Shakespeare’s tragedy, until playwright Tom Stoppard hit upon something very meaningful about this pair of classmates from Prince Hamlet’s university days.

“Rosencrantz and Guildenstern are the most expendable people of all time,” says Stoppard. “Their facelessness makes them dramatic; the fact that they die without ever really understanding why they lived makes them somehow cosmic.”

The result of Stoppard’s insight was the now famous Rosencrantz and Guildenstern Are Dead, repertory January 11 and, in the process, becoming the first pro- duction in the company’s San Francisco history to return to the Geary for a third season. A.C.T. first present- ed the play in 1969, and it was also part of the 1970 repertory. Revealing why he chose R & G as the main characters for a contempor ary comedy, Stoppard comments on their relevance to the world we now find ourselves: “Almost everybody thinks of himself as somebody. A cipher, not even a cog. In that sense, Rosencrantz and Guildenstern are everybody. I feel that I am like that.”

For his play, Stoppard plundered R & G from the fringe of Shakespeare’s tragedy and put them at the center of the action. Consequently, Hamlet, Claudius, Gertrude, Ophelia and Polonius suffer a corresponding reduc tion in importance and some minor characters in the Stoppard comedy. The two lads are put put Hamlet, a keyhole view of the royal trag edy at Elsinore in which we see the whole thing through the often bewildered and uncomprehending eyes of Rosencrantz and Guildenstern.

The two lads are summoned to the Danish court by King Claudius. Hamlet’s uncle-Ian-seafather, to spy on the rebellious prince and report his activities to the king. On the road to Elsinore, the two lads meet a mat tered and peniless troupe of wandering players planning to give a per formance at the royal palace. Arriving at Elsinore, R & G find themselves plunged into a dizzying succession of intrigues and plots which baffle them completely. They can’t get Hamlet to tell them anything, and they are at a loss to explain his strange behavior. When they confront the prince, he easily outwits them, throwing his two school chums into utter confusion. They try in vain to piece together some notion of what’s going on in the palace with the pathetic scraps of information at their disposal.

As a last-ditch play, the angry king orders R & G to accompany Hamlet on a voyage to England, taking with them a letter from Claudius to his English counterpart which, unknown to them, orders Hamlet to be executed on his arrival.

On board the ship to England, Hamlet steals Claudius’ letter while R & G are asleep, replacing it with another that commands the English king to put them to death as soon as they deliver it. Caught up in a tragedy whose meaning and reality remain a mystery to them, the two bumbling youths sail on to England to meet their destiny. “Wheels have been set in motion,” they sense, “and they have their own pace to which we are condemned.” Our move- ment is contained within a larger one that carries us along as inexorably as the wind and current.

In addition to the adventure of two people who probably have much more in common with most of us than any of the major characters in Hamlet, Stoppard’s comedy offers an unusual new approach to Shake speare’s play and a theatrical com ment on tragic drama as a whole. It’s as if every character’s exit from Ham- let has become an entrance in Rosen crantz and Guildenstern Are Dead. The play has been widely explored and examined by English and Amer ican critics, and in the face of all this speculation, Stoppard once modestly suggested that it is “less a play than a play on words.” In a more serious mood, the playwright replied to crit ics who see the work as an “existen tial drama,” one depicting the mean inglessness of life.

“To be perfectly honest, I keep wanting to find out what ‘existential’ means. People often seem to mean quite different things by it. There cer tainly is a kind of obvious existential element in the situation, taking ‘existen tial’ to mean that really one doesn’t count and that nothing real ly makes much difference because things will happen anyway. Rosenc ranz and Guildenstern are two peo ple who have been written into a scheme of things and there’s nothing they can do except follow through and meet the fate that has been or dered for them, which is to die violently.”

The son of a Czech doctor, Stopp ard was born in 1937. The family moved to Singapore when he was two, and his father was killed in World War II. At the age of nine, Tom was brought to England, where he took his stepfather’s name. After working as a journalist and freelance writer, his first play, A Walk on the Water, was produced on television and later on the London stage. In 1963, he wrote a one-act verse burlesque, Rosencrantz and Guilden stern, following the two characters from the moment of their exit from Hamlet to their deaths in England. The full-length play in its present form was written after Stoppard saw England’s National Theatre’s production of Hamlet, with Peter O’Toole in the title role, in 1964.

Following a brief, exploratory produc tion at the Edinburgh Festival, the play had its first professional produc tion by the National Theatre at the Old Vic in London in April, 1967. Two years later, after it had opened to acclaim in New York, A.C.T. gave Rosencrantz and Guildenstern Are Dead its Bay Area premiere. The com edy was voted best play of the 1967-68 Broadway season by the New York Drama Critics Circle and went on to win the Tony Award as well.
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Revealing why he chose R & G as the main characters for a contemporary comedy, Stoppard comments on their relevance to the world today: “We now find ourselves: ‘Almost everybody thinks of himself as somebody. A cipher, not even a cog. In that sense, Rosencrantz and Guildenstern are everybody. I feel that I am like that.’”

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In 1939, looking back over the plays he had written during the previous decade, Clifford Odets made a thoughtful evaluation: "Paradise Lost, poorly received as a practical theatre work, remains my favorite play in this group."

The playwright admitted that Paradise Lost wasn't flawless. "It's too jammed, too crowded," he acknowledged. "It spills out of its frame, but it is in many ways a beautiful play, velvety; the colors were glossy and rich."

Although he had successes in his later years, The Country Girl (1950) and The Flowering Peach (1954), most critics agree that Odets did his finest work in the 1930s, the period with which he is so closely associated.

When Paradise Lost opened on Broadway in 1935, Odets had already produced Waiting for Lefty and Awake and Sing, establishing him as a major American writer. Paradise Lost represented a new turn for Odets, a move toward the drama of indirectness, in which plot was subordinated to character and much was suggested or implied rather than stated directly.

Though it is now ranked among the finest of Odets' plays, Paradise Lost angered and confused many critics when it was first produced. The playwright replied publicly to several unfavorable reviews, influential writers rose to Odets' defense, and a controversy was born. Even Bertolt Brecht was a convert about the play and its creator.

Paradise Lost traces the fortunes of the Gordon, a Depression family whose members reflect the lives of millions of people then in cities across the country. Leo Gordon, his family and friends present a composite portrait of Odets' world, "the entire middle class of liberal tendency." The characters symbolize what Odets saw as the struggle of the American middle class to endure amid financial crisis, outmoded values and the decay of traditional morality.

A.C.T. performances, directed by Allen Fletcher, will join the repertory at the Geary on February 1, following public preview performances January 27 and 31 at 8:30 p.m. and January 29 at 2:10 p.m.

Though there is a sense of futurity about some of the characters and the mood of the play is often melancholy, Odets nevertheless viewed Paradise Lost as an ultimately positive statement. "It's my hope," he said, "that when people see it, they are going to be glad they're alive."
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ANTONY, CAESAR AND CLEOPATRA

In the words of Plutarch, biographer of the ancient world, "Cleopatra was bright and enchanting, less remarkable for her actual beauty than for her personality. Her conversation had irresistible charm, her nature 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 connection with his native land and his wars against Rome's enemies.

And in the Shakespearean words of Enobarbus, Antony's forthright friend and comrade-in-arms, "Age cannot wither her nor custom stale her infinite variety. Other women whom the appetites they feed, but she the more Hungry: Where most she satisfies ..."

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 Caesarean and Cleopatra and William Shakespeare's Antony and Cleopatra. The two plays play off one another, playing with melodramatic conventions, creating a sharp comic contrast, and as a result, drawing from the very best of Shakespeare's work, the Queen emerges as a mature and magnetic figure.

The two Cleopatras have many things in common, share traits and arc, in a real sense, two sides of the same coin. Yet each role is completely realized on its own terms - a singular creation of a master playwright. Each stands alone but is enriched and more completely defined by its relation to the other.

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.

"In Egypt Caesar found palace intrigue among Cleopatra, XIII. Plutarch, the Prime Minister and Cleopatra, who had been banished by her brother. Caesar had great trouble from the unfriendly 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 bedspread. Captivated by her charm and bold will, he fell in love with Cleopatra and fought to gain full possession of her..."

"In this fight his small army suffered many disadvantages by being tried in a strange country. The Egyptians divert the canals and cut off their water supply. When they tried to cut off his communications by sea, he sent some of his ships and thus accidentally to the docks and to the great Alexandria 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 Cleopatra 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 defeated the rebels that he could honestly report, 'Veni, Vidi, Vici' - I came, I saw, I conquered.'

The excerpt reveals that Plutarch's Love of Caesar was a major source for Shaw— and that the playwright didn't hesitate to rewrite or omit certain historical data when it suited his theatrical purposes. Like all great writers, dramatists and historians, Shaw never lets facts become obstacles in the way of the truth.

Shaw envisioned Julius Caesar as possessed of a "natural greatness" growing out of his "genuine originality." The playwright explains, "It is in the manner that I have represented Caesar as great. Having virtue, he had no need of goodness. He is neither for good nor bad, not generous, because a man who is too good to resent has nothing for terror; a man who says that other people are afraid to say need be no more frank than the man who is good; 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."

About his twain young enchantress, Shakespeare's Cleopatra, "Cleopatra was only sixteen when Caesar went to Egypt... But in Egypt sixteen is a riper age than it is in England. The childishness I have ascribed to her, as far as it is childlessness of character and not lack of experience, is not a matter of years. It may be observed in our own climate at the present day in many women of fifty. It is a mistake to suppose..."
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Tickets may be purchased in advance from any of the box offices listed below.

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Macy's Serramonte

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Greyhound
GILROY
Greyhound
HAYWARD
Sears

LAFAYETTE
Greyhound
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MENLO PARK
Peninsula Box Office
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Greyhound
MILLBRAE
Greyhound
MODESTO
Sears

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Moffett Field Rec. Fund
MONTEREY
Macy's Del Monte
MOUNTAIN VIEW
Greyhound
Sears

NAPA
Greyhound
NOVATO
Greyhound

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PALO ALTO
Macy's

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Greyhound
Second Time Around
PLEASANT HILL
Greyhound
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Sears
SAN FRANCISCO
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Macy's
St. Francis Hotel
Spectrum Book Store
Sheraton Palace Hotel
SAN JOSE
IBM Club
Macy's
San Jose Box Office
Sears
SAN LEANDRO
Macy's Bayfair
SAN MATEO
The Book Store
Macy's
Sears
SAN RAFAEL
Macy's
SANTA ROSA
Greyhound
Sears

SANTA CLARA
Greyhound
Santa Clara Valley Box Office
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Macy's
SOUTH SAN FRANCISCO
Greyhound
STANFORD
Macy's
Tressider Ticket Office
STOCKTON
Macy's
Weberstown Box Office

SUNNYVALE
Greyhound
Lockheed
VALLEJO
Munger Music & Stage
Sears

WALNUT CREEK
Greyhound

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 by director Peter Donat.

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

Cohan, one of the great figures of American theatre history, 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 setting is a storm-swept country inn where a strange assortment of travellers seeking shelter must face the fact that one of them may well be a desperate criminal fleeing from the law. The play blends comedy and suspense with honest sentiment in a superb example of theatre craftsmanship.

The play's original Broadway production opened more than half a 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 titled Return of the Vagabond. It was to be his last Broadway show, for two years later Cohan died at the age of sixty-four.

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.
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 DeGOYIA
Costumes by ELIZABETH CROVE
Lighting by MAURICE BRESLEY
Sound by CHARLES RICHMOND
Storm Conducted by KENNETH JULIAN
Associate Director: ROBERT BONAVENTURA

the cast
Zach, the Tavern Keeper's Son  RICHARD COUNCIL
Sally, the Hired Girl  DEBORAH SUssel
Freeman, the Tavern Keeper  JOSEPH BIRD
William, the Hired Man  MARTIN BERNAN
The Vagabond  RAY REINHARDT
The Woman  NANCY MCDONEL
Lamson, the Governor  WILLIAM PATERSON
Mrs. Lamson, the Governor's Wife  ANNE LAWDER
Virginia, the Governor's Daughter  JOY CARLIN
Tom Allen, the Fiancé  PAUL SHENAR
The Sheriff  E. KERRIGAN PRESCOTT
The Sheriff's Men  BOB MILLER
HOWARD SHERMAN
Stevens  LARRY MARTIN

The action of the play takes place in Zaccuse Freeman's Tavern, around the turn of the century.

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. Simpson;
William: Scott Thomas; The Sheriff: Howard Sherman;
Stevens: Frank O'toole; Sally: Lee Cook; Virginia: Katie Cannon;
Mrs. Lamson: Winifred Mann; The Woman: Michael Learned

Oleo Curtain Designed by ROBERT BLACKMAN
Special Choreography by LEE COOK

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Cupertino Box Office
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Macy's Serramonte

FREMONT
Greyhound
GILROY
Greyhound
HAYWARD
Sears
LAFAYETTE
Greyhound
Tickets Unlimited
MENLO PARK
Peninsula Box Office
MILL VALLEY
Greyhound
MILLBRAE
Greyhound
MODESTO
Sears
MOFFETT FIELD
Moffett Field Rec. Fund
MONTEREY
Macy's Del Monte
MOUNTAIN VIEW
Greyhound
Sears

NAPA
Greyhound
NOVATO
Greyhound

OAKLAND
Bay Ticket Office
House of Music
M/W Box Office
Neil Thrams Box Office
PALO ALTO
Macy's

PETALUMA
Greyhound
Second Time Around
PLEASANT HILL
Greyhound
RICHMOND
Macy's
SACRAMENTO
Aerojet Welfare
Civic Theatre Box Office
Macy's
SAN BRUNO
Sears
SAN FRANCISCO
Crane Box Office
Macy's
St. Francis Hotel
Spectrum Book Store
Sheraton Palace Hotel
SAN JOSE
IBM Club
Macy's
San Jose Box Office
Sears
SAN LEANDRO
Macy's Bayfair
SAN MATEO
The Book Store
Macy's
Sears
SAN RAFAEL
Macy's
SANTA ROSA
Greyhound
Sears
SANTA CLARA
Greyhound
Santa Clara Valley Box Office
SHERWOOD MARIN
Macy's
SOUTHERN SAN FRANCISCO
Greyhound
STANFORD
Macy's
Tressider Ticket Office
STOCKTON
Macy's
Weberstown Box Office

SUNNYVALE
Greyhound
LOCKHEED
VALLEJO
Munster Market
Sears
WALNUT CREEK
Greyhound

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DANDY DICK

Directed by EDWARD HASTINGS

Scenario by ROBERT BLACKMAN

Costumes by WALTER WATSON

Lighting by MAURICE BESLEY

Sound Design by CHARLES RICHMOND

the cast

The Very Rev. Augustin Jedd, D.D.  WILLIAM PATERSO
(Dean of St. Marvells')

Salome  LEE MCCAN
(The Dean's Daughter)

Sheba  KARIE CANNON
(Blore (Butler at the Deanery)

Forty-fourth  HERBERT FOSTER
Fulliers quartered  MARG CUNGER
at Dunstane, near  MARK WHEELER
St. Marvells'

Georgiana Tildon  JOY CARLIN
(a Widow, the Dean's sister)

Sir Tristram Mardon, Bart.  KEN RUTA
(Hatcham (Sir Tristram's Groom)

Noah Tapping  SCOTT THOMAS
(Constable at St. Marvells')

Hannah Evans  MARTIN BERNMAN
(Housemaid at the Deanery)

Deborah Sullivan  DEBORAH SULLIVAN
(At the Deanery, St. Marvells')

There will be two ten minute intermissions.

undestudies:

Jedd: Larry Martin; Salome: Nancy McDonell; Sheba: Lee Cook; Blore: E. Kerrigan Prescott; Tarver: Howard Sherman; Darby: R. E. Simpson; Georgiana: Anne Lawler; Sir Tristram: Dudley Knight; Hatcham: Patrick Gorman; Noah: Bob Miller; Hannah: Ann Weldon

Geary Theatre

DANDY DICK NOTES

Arthur Wing Pinero (1855-1936), scornfully dismissed by critics and his- torians for decades, has been redis- covered in recent years, and revivals of his plays are now staged in London, New York, Vienna and, currently, San Francisco. England’s most popular and successful dramatist in the years just before the turn of the century, Pinero later fell into critical disfavor as new theatrical styles and vigorous young playwrights took center stage in Lon- don.

With the perspective provided by decades, producers and audiences of the 1970s are finding a wealth of dis- tinctive comedy and drama in such Pinero works as The Second Mrs. Tan- queray, Trench Man in the Well, The Notorious Mrs. Ebbsmith, The Magis- trate, The Schoolmistress and Dandy Dick.

And however often dramatic critics and theatre historians may have turned up their well-supplied noses at Pinero in the past, the playwright has always been a favorite of actors. Cast lists of his plays have read like Who's Who in the Theatre. Pinero knew how to write for actors because he had been one. He knew what it was like to be an actor and he had frequently done that work himself — alongside some of the best. After a brief career as a law clerk, Pinero de- cided that the theatre was for him. He played in both English and French A- companies and was discovered by the famous actor-manager Henry Irving, who invited the young character actor to join his prestigious company at the Lyceum Theatre in London.

There, Pinero began to write short one-act plays with roles for himself and his friends. Eventually, he tried his hand at full-length works, always writing with specific actors in mind. From the beginning, Pinero directed his own plays and became known for meticulous attention to stage busi- ness. Happily, his knowledge of stage- craft was matched by a real percep- tion of life, and his early dark and serious dramas probing social problems of the day were well received by the press and public alike.

Now thirty years old and enjoying the fresh taste of success, Pinero turned to comedy, bringing his slight- ly cynical view of life to bear on the sentimental crises and victories of the English bourgeoisie. His great skill in examining social and political issues in the midst of outlandish comic situations brought him increased popularity and led directly to the founding of The Court Farcies, named for the London thea- ters in which they were performed. Dandy Dick, among the finest of the series, opened there in January, 1887.

Like the other Court Farces, it offered a hard but loving vision of men and their nonsense. Human weakness leads to ridiculous complications, as in French farce, but there is uniquely English sentimentality and Pinero’s special gift for character study.

One remembers, to this day, the people long after their plots have been for- gotten, and in Dandy Dick, particularly, the "play-ability" of the characters is quite remarkable. The Sporting Dean of St. Marvells’s horse-racing sister “George”; her dotty Biblical daughters Salome and Sheba; and their thin-soldier dullard of a pantomime partner at Pinero’s gallery of memorably vivid comic portraits.

ANTONY, CAESAR AND CLEOPATRA

Contemporary to the Romans, Pinero’s plays pose the difference between wis- dom 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.

Shakespeare’s panoramic tragedy telescopes the essential facts of the last decades in the lives of Antony and Cleopatra, forshortening that lengthy period into a intense dрамatic whole. These were the years immediately before the death of Julius Caesar, who was succeeded as ruler of Rome by an ill-fated trium- virate consisting of Octavianus, Caesar’s son; Marcus Antonius, the Egyptian court at Alexandria and several battlefields. Most scholars date the writing of Antony and Cleopatra at 1607, during the same period (1600-1605) that Pinero wrote Hamlet, Macbeth, King Lear and Othello.

After noting that his first meeting with Cleopatra caused Antony to for- get home, duty, country and future, Plutarch writes that Antony "went to Alexan- dria and wasted his most valuable asset, time, in the display of his affec- tion, charm, cleverness and fantastic enter- tainments to the Antony passionately to her. She played with him, drank with him, hunted with him, and played violent and popular games with him on the people of Alexandria. They accepted the foolishness well, saying they were glad he acted as successful parts in Rome and saved the comedy for them. "One day, when he had had luck in fishing, he ordered divers to attach fish to his hooks so that he could seem to Cleopatra that he was a fisher man. She realized what he was doing, but praised him highly; and the next day she invited him to watch her hunt for a fish. An Egyptian diver then sub- merged, and as he reappeared, he held his hook, to the meriment of all. "Leave the fishing to us," she said. "Your game is cities, provinces and kingdoms."

A.C.T. THEN AND NOW

By CYRIL MAGNIN

Treasurer, California Theatre Foundation
Chairman of the Board, Joseph Magnin Co., Inc.

On a summer evening in 1966, I received a telephone call from a representative of the American Conserva- tory Theatre asking whether I, as president of the San Francisco Chamber of Commerce, would dis- cuss with him the possibility of bringing A.C.T. permanently to the San Francisco Bay Area. He explained that the company was presenting a summer season at Stanford University and that the reception had been fan- tasically good. He invited some of the Chamber Board and myself to see an A.C.T. performance and to meet William Ball, the general director, and members of the company.

We attended and we were im- pressed not only by the performance but by the "quality of the company and especially its conservatory train- ing program and the help it was giv- ing to so many young actors and actresses. We learned that Chicago had agreed to sponsor A.C.T. for half the year if we in San Francisco would sponsor it for the other half. The company leaders explained that they had a twelve-month grant from the Ford Foundation of $300,000. This sum had to be matched by contribu- tions from the general public, half from Chicago and half from the Bay Area.

We were so excited by A.C.T., its performances and its training pro- grams, that we decided to go forward: to ask our friends and supporters of Melvin Swing chairman of the committee to raise funds for our share of the first year's contributions. He agreed.

As a result of a press conference and radio and television programs, we were able to raise $30,000 during the first week in voluntary contribu- tions. And, indeed, within the sum for an un- known theatrical company. It was an indication to us that the people of the San Francisco Bay Area would support quality repertory theatre. We joined the balance of the $150,000 very quickly and then prepared for an exciting spring season.

We opened with William Ball's pro- duction of Tartuffe. The company was an immediate success—we had a winner. Shortly after the opening, however, we received bad news; Chi- cago could not finance its share. Therefore, we were left with the compa- ny on a year-round basis. It was necessary for us to raise $300,000 in- stead of $150,000, which we proceed- ed to do. A.C.T. is now in its fifth year as San Francisco's resident theatre com- pany. We continue to raise funds, matching those of the Ford Founda- tion each year.

In order to continue raising these funds, we formed the California The- atre Foundation as the financial arm of A.C.T. As treasurer of C.T.F., I was able to call on friends and sup- porters of A.C.T. who have contrib- uted funds and attended its perfor- mances and to express my sincere appreciation to the directors of C.T.F. for their help and support since its inception.
By CYRIL MAGNIN
Treasure, California Theatre Foundation
Chairman of the Board, Joseph Magnin Co., Inc.

On a summer evening in 1966, I received a telephone call from a representative of the California Theatre Foundation asking whether I, as president of the San Francisco Chamber of Commerce, would discuss with him the possibility of presenting an A.C.T. performance at the San Francisco Bay Area. He explained that the company was presenting a summer season at Stanford University and that the reception had been fantastically good. He invited some of the Chamber Board and myself to see an A.C.T. performance and to meet William Ball, the general director, and members of the company.

We attended and were impressed not only by the performance itself but by the quality of the company and especially its conservatory training program and the help it was giving to so many young actors and actresses. We learned that Chicago had agreed to sponsor A.C.T. for half the year if we in San Francisco would sponsor it for the other half. The company leaders explained that they had a twelve-month grant from the Ford Foundation of $300,000. This sum had to be matched by contributions from the general public, half from Chicago and half from the Bay Area.

We were so excited by A.C.T., its performances and its training programs, that we decided to go forward. I approached my friends and supporters of A.C.T. who have contributed funds and attended its performances and expressed my sincere appreciation to the directors of A.C.T. for their help and support since its inception.

As a result of a press conference and radio and television programs, we were able to raise $30,000 during the first week in voluntary contribu-
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DANDY DICK

Directed by EDWARD HASTINGS
Scenery by ROBERT BLACKMAN
Costumes by WALTER WATSON
Lighting by MAURICE BESLEY
Sound Design by CHARLES RICHMOND

the cast

The Very Rev. Augustin Judd, D.D. (Dean of St. Marvell's) WILLIAM PATERSO
Salome (a Widow, the Dean's sister) LEE McCAIN
The Dean's Daughter, Sheba KARIE CANNON
Blore (Butler at the Deaneys) HERBERT FOSTER
The Forty-fourth Fusiliers quartered at Dunstane, near St. Marvell's JAY CARLIN
Captain Tarve Mr. Darby MARK WHEELER
(The Pilot) NOAH TOPPING (Constable at St. Marvell's) MARTIN BERNAN
Hannah Evans (Housemaid at the Deaneys) DEBORAH SELLUS

The Dearby, St. Marvell's. There will be two ten minute intermissions.

undertakings:

Judd: Larry Martin; Salome: Nancy McDonell; Sheba: Lee Cook; Blore: E. Kerrigan Prescott; Tarver: Howard Sherman; Darby: R. E. Simpson; Georgiana: Anne Lawler; Sir Tristram: Dudley Knight; Hackham: Patrick Gorman; Noah: Bob Miller; Hannah: Ann Weldon

Geary Theatre

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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 Shakespeare, starring John Gielgud, Edith Evans and Margaret Leighton, at Philadelphia Hall. His Off-Broadway productions include Six Characters in Search of an Author, which won him the Outer Circle Critics, Obie and D’Annuzio awards; Under Milkwood, honored with the D’Annuzio and Outer Circle Critics awards; and Ivanor, winner of the Obie and Vernon Rice Drama Desk awards. 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 Opera are Don Giovanni, Midsummer Night’s Dream, Porgy and Bess, The Inspector General, Cosi Fan Tutte and Six Characters in Search of an Author. He served as both director and librettist of Lee Hoiby’s Natalia Petrowska, a new opera commissioned by the Ford Foundation and produced at the City Center. Mr. Ball has worked as guest director at all major North American theatre festivals, including the American Shakespeare Festival at Stratford, Connecticut, the Stratford Shakespeare Festival at Ontario, the San Diego Shakespeare Festival, the Atlantica Stage in Washington D.C., the Alley Theatre in Houston, and the Antioch and Toledo Shake-speare Festivals. He made his San Francisco directorial debut two years ago with the Actor’s Workshop production of The Devil’s Disciple, Directed by the Graduate of the Carnegie Institute of Technology. Mr. Ball has been the recipient of a Fulbright Scholarship, a Ford Foundation Directorial Grant and an ABC-Disney-RPC fellowship. He directed the A.C.T. productions of Tartuffe, Six Characters, King Lear, Under Milkwood, The American Dream, Twelfth Night, Hamlet, Tiny Alice, Oedipus Rex, Three Sisters, The Tempest and Rosencrantz and Guildenstern Are Dead. The latter returns to A.C.T. Repertory Theatre 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 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 productions 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 Playhouse (Wisc.), the Mineola Theatre (New York), as producer of the Producing Managers Company and as associate producer of the Royal Poinciana Playhouse (Palm Beach). His most 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 Sadness of Margery Kempe, Epilogue for George Dillon and he directed the national dramatic company of the Guildenstern Are Dead. The latter returns to A.C.T. Repertory Theatre this winter for its third season. In addition to his work as a director, Mr. Ball teaches in the company’s Conservatory training programs.

ELLIOTT RABB, founder of the internationally acclaimed APA Repertory Company of New York in 1960 and continues to direct it this season. Mr. Rabb directed many of APA’s most important productions, including You Can’t Take It With You, Panto- lize, Exit the King, War and Peace, The School for Scandal, A Midsum- mer 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 Pantaglione and played major roles in more than a dozen other productions. Mr. Rabb has also acted and directed off and on Broadway, as well as in leading regional theatres and Shake- speare 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 Tavern and directed The Merchant of Venice. The Selling of Venice and The Selling of the Presi- dent last season.

ALLEN FLETCHER, Resident Stage Di- rector, is former Assistant 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 Penn- sylvania State Festival Theatre, the Antioch Area Shakespeare Festival, the A.P.A., the McCarter Theatre in Princeton, New Jersey, and the Boston Fine Arts Festival. For two years he was artistic director of the American Shakespeare Festival, Stratford, Conn. and as producer of the A.C.T. productions of Uncle Vanya, Death of a Salesman, Arsenic and Old Lace and The Hostage, as well as co-direct- ed The Crucible, which entered the repertoire at the Stanford Summer Fes- tival in 1967. Mr. Fletcher directed A.C.T.’s successful productions of Hadrian VII, The Latent Heterosex- ual and An Enemy of the People, which is being revived this season. He also directed Antony and Cleopatra and Paradise Lost for the current repertory season.

EDDIE MARSHON, Development Di- rector, is instrumental in the found- ing of A.C.T. in 1965 and has served as vice president of the Board of Trustees ever since. She has been a leader in the resident theatre movement and was co-founder of the A.C.T., was director of the New York stage and the A.C.T. productions of Uncle Vanya, Death of a Salesman, Arsenic and Old Lace and The Hostage, as well as co-direct- ed The Crucible, which entered the repertoire at the Stanford Summer Festival in 1967. Mr. Fletcher directed A.C.T.’s successful productions of Hadrian VII, The Latent Heterosex- ual and An Enemy of the People, which is being revived this season. He also directed Antony and Cleopatra and Paradise Lost for the current repertory season.

JOSEPH BIRD, who returns for a sec- ond season at A.C.T., holds a degree in drama from Penn State Uni- versity. A featured actor in 77 pro- ductions at the APA Repertory Company in New York from 1963 to 1969, Mr. Bird also toured Canada and the United States with that company. He appeared in the 1969 touring company of The Show Off with George Grizzard and Jessie Royce Landis and the Eastern University tour with The Misanthrope and Exit the King. He made his Broadway debut in You Can’t Take It With You, and has appeared in 10 off-Broadway produc- tions, including Moon in the Yellow

CARLE CANNON, who came to A.C.T. as a member of the 1970 Summer Training Company, appeared in last season’s productions of The Merchant of Venice, The Tempest and The Merchant of Venice, 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, The Tavern and Dandy Dick.

JULY CARLIN, who appeared as Miss Prism in The Importance of Being Earnest and in The Tavern during her first season at A.C.T., was Graduate from the University of Chicago and has also studied at Yale Drama School and with Lee Strasberg. An original member of Chicago Playwrights’ The- atre, she has appeared on Broadway with the Second City, in several off- Broadway productions, and with resi- dent and summer theatres, made nu- merous radio and TV commercials and has played an assortment of roles in daylight serial, Love is a Many Splendored Thing. He was seen at A.C.T. last sea- son in The Merchant of Venice, Hadrian VII, The Latent Heterosexual, An Enemy of the People, and The Selling of the President. He is cur- rently appearing in Caesar and Cleopatra, Antony and Cleopatra and The Tavern.
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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 Sameness of Margery Kempe, Epilogue for George Dillion and he directed the national tour of an updramatic version of Puppet Master. He served as guest director of The Rage's Prop, Lemon Sky and A Man For All Seasons in college and regional theatres. Mr. Hastings' productions of Chairy'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.

ALLEN FLETCHER, Resident Stage Director and Conservatory Director, is in artistic director of the Seattle Repertory Company. He has directed the Oregon Shakespearean Festival and the San Diego Shakespeare Festival, the New York City Opera, the Pennsylvania State Festival Theatre, the Antioch Arena Shakespearean Festival, the APA, the McCarter Theatre in Princeton, New Jersey, and the Boston Fine Arts Festival. For the A.C.T. productions of Uncle Vanya, Death of a Salesman, Arsenic and Old Lace and The Hostage, as well as co-directed The Crucible, which won the Tony Award as best play for the season. Mr. Fletcher directed A.C.T.'s successful production of Hadrian VII, The Last Heterosexual and An Enemy of the People, which is being revived this season. He also directs Antony and Cleopatra and Paradise Lost for the current repertory season.

ELLIOTT RABBIT founded the internationally acclaimed APA Repertory Company of New York in 1960 and continues to work as its Artistic Director. Mr. Rabbin founded many of APA's most successful productions, including You Can't Take It With You, Pantagruel, 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 role 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 leading regional theatres and Shakespeare festivals. A.C.T. audiences saw him as the palce messenger in Oedipus Rex and the Dauphin in Saint Joan. He originally directed A.C.T.'s highly successful production of The Tavern and directed The Merchant of Venice and The Selling of the President last season.

EDITH MARSHON, Development Director, is instrumental in the founding of A.C.T. in 1965 in Pittsburgh and has served as vice president of the Board of Trustees ever since. She has been a leader in the resident theatre movement for more than twenty years. 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 the first time. Mr. Markson 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 regional and summer theatres, made numerous radio and TV commercials and has played an assortment of roles.

JOSEPH BIRD, who returns for a second season at A.C.T., is an actor who received his degree in drama from Penn State University. A featured actor in T.V. productions at the APA Repertory Company in New York from 1963 to 1969, Mr. Bird also toured Canada and the United States with that company. He appeared in the 1969 touring company of Show Off with George Grizzard and Jessie Royce Landis and the Eastern University tour with The Misanthrope and Exit the King. He made his Broadway debut in You Can't Take It With You, and has appeared in 10 off-Broadway productions, including Moon in the Yellow 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 Last 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.

MARVIN COHEN, who came to A.C.T. as a member of the 1970 Summer Training Company, appeared in last season's productions of The Merchant of Venice and The Tempest, and was one of four students selected to appear in scenes from As You Like It, by William Ball at Lake Tahoe this past summer. Miss Cohen, who holds a B.A. from Brigham Young University, played major roles in numerous productions there, including Titus Andronicus, The Winter's Tale, The Taming of the Shrew, Foxes, J.B., You Can't Take It With You and Becket. She is seen first this season in Caesar and Cleopatra, Antony and Cleopatra and Dandy Dick.

JERRY CARLIN, who appeared as Miss Prism in The Importance of Being Earnest and in The Tavern during her first season at A.C.T., is a graduate of 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.
LARRY CARPENTER, who holds a B.F.A. degree from Boston University, where he acted in and directed nume-
rinous productions as well as com-
posed the score for a production of the Caucasion Chilk Circle, comes to A.C.T. from the San Diego Shake-
speare Festival, where he appeared in all three of their productions this past sum-
mer. Mr. Carpenter’s other credits include the Shakespeare Festival, the Brockport Summer Arts
Festival, the Rochester Opera Theatre and
Thomas Wolfe Theatre in North Carolina, where he has played major roles in such musical and dra-
natic productions as West Side Story, Rosencrantz and Guildenstern Are Dead, The Tempest, A Scandal, The Fantasticks and King Lear with Morris Carnovsky. At pres-
tent, Mr. Carpenter is on an extended leave of absence from Southern Meth-
odist University’s art school, where he was actively involved in graduate study in directing. Mr. Carpenter is a
second 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, at-
tended 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 Op-
era Company and Repertory Theatre
production of Tom Jones, and was seen in A.C.T.’s productions of The Mer-
chandise and Of Venice, The Tempest and An
Enemy of the People last season. Miss
Cook is also currently this season in Caesar and Cleopatra.

RICHARD COUNCIL was a member of A.C.T.’s training program last sea-
son 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 Pennexasie State Festival of
American theatre, including Anna Christi, directed by Allen Fletcher, and Captain Jinks of the Horse
Mares, directed by Lon Jory. Mr. Coun-
cellor and his wife, Chris, who is an act-
ing fellow this season, both appeared in
a student film shot in Berkeley last year by Richard Shaw of UCLA, whose previous films have received numer-
ous awards in foreign and domestic university films. He is currently
seen in both Caesar and Cleopatra and Antony and Cleopatra.

PATRICK GORMAN came to A.C.T. last
year after playing the lead role of
eighteen productions at the Seattle Repertory Theatre. While studying theatre in Paris he worked as a clown in the Cirque Medrano, played in the Festival
Broadway equivalent of the Shakespeare Festival in Paris 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
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ous awards in foreign and domestic university films. He is currently
seen in both Caesar and Cleopatra and Antony and Cleopatra.

HERBERT FOSTER recently completed
his studies at New York’s Lincoln Center Repertory Theatre, Cullen in Playboy of the Western World and in Summer and Review Scenes from American Life. He appeared with A.C.T. in the title role of Little Malcolm and His Struggle Against the lunchus and as Algeron in The Importance of Being Earnest, two seasons ago. On Broadway Mr. Foster acted in the American Shake-
speare Festival production of King
Henry V and as the Prince in the National Repertory
Theatre in The Imaginary Invalid. For three seasons with the National Repertory Theatre, he toured under director Eva LaGaffe as Tony
Lumpkin in She Stoops To Conquer and as Bob Acres in The Rivals. He has acted in England and with the Can-
adian Players, primarily as the Fool in King Lear and in Canadian radio and television dramatic series. He
recently appeared in Toronto. Mr. Foster previously appeared with the national tour of Black Comedy and White Lies, starring Jan
Sterling and last summer in The Tam-
ing of the Shrew, A Midsummer Night’s Dream and Antony and Cleo-
patra. He has toured in two Agatha Christie plays and in There’s a Girl in My Soup with Victor Egan, Miss Ceiling, Antony and Cleopatra, Antony and Cleopatra and Dandy Dick.

LEW MCNICHOLS joined the A.C.T. staff this season as the Resident Production Stage Manager. He has worked as a stage manager, producer and musical director for a number of companies in the Bay Area. Prior to his move here, Lew served as the Resident Stage Manager at the Repertory Theatre of St. Louis. He has also worked with A.C.T. as stage manager for productions such as Becoming Dr. David, The Incredulous
Hercules, The Hostage, A Midsummer Night’s Dream, and The Imaginary Invalid. His most recent production was as stage manager for Miss Misery at the Blackberry Festival, a production of Miss Misery’s. In his role as stage manager, Lew will be responsible for ensuring the smooth running of all productions as well as the general safety and well-being of the staff and actors.
Larry Carpenter, who holds 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 acting and directing in Shakespearean festivals, the Brockport Summer Arts Festival, the Rochester Opera Theatre, and Thomas Wolfe plays in North Carolina, where he has played major roles in both musical and dramatic productions as West Side Story, Rosencrantz and Guildenstern Are Dead, The Tempest, A School for Scandal, The Fantasticks and King Lear with Morris Carnovsky. 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 a member first at A.C.T. in both Caesar and Cleopatra and Anthony and Cleopatra.

Richard Council was a member of A.C.T.'s training program last season and appeared in The Merchant of Venice. He is currently in the San Diego 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 his previous productions at the 1973 Pittsburgh State Festival of American Theatre, including Anne Christy, directed by Allen Fletcher, and Captain Jinks of the Horse Marines, directed by Jon Jory. 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 films. He is currently seen in both Caesar and Cleopatra and Anthony and Cleopatra.

Herbert Foster recently completed his M.F.A. degree at New York University's Lincoln Center Repertory Theater. He appeared in Cullen in Playboy of the Western World, The Caucasian Chalk Circle and View Scenes from American Life. He appeared with A.C.T. in the title role of Little Malcolm and His Struggle Against the Lunches 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. As an associate director of the National Repertory Theatre, he toured under director Eva LaGallienne 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 Jan Sterling and last summer in The Tempest of the Stage, A Midsummer Night's Dream and Antony and Cleopatra. He has toured in two Agatha Christie plays, the NBC radio and dramatic workshop in New York, Miss Saigon, the NBC radio and dramatic workshop in New York, and in That's a Girl in My Soup with V.C. Baker, Bell, Book and Candle, Cleopatra, Antony and Cleopatra and Dandy Dick.

Patrick Gorman came to A.C.T. last year after acting in eighteen productions at the Seattle Repertory Theatre. While studying theatre in Paris he worked as a clown in the Cirque Medrano, played in the Festival of Broadway, equivalent to London's West End, To Succeed in Business Without Really Trying and several TV productions. In New York, he has appeared in the ANTA Minette series, at the New York Shakespeare Festival and on Broadway in Those That Play the Clowns. After teaching Movement at A.C.T.'s 1970 Summer Training Conference he played the Proscenist in The Matter of J. Robert Oppenheimer, directed by Allen Fletcher at Ann Arbor, Michigan. This summer he appeared in The White Monkey in case at the New Committee Theatre. Last season at A.C.T. he was seen as Triccolo in The Tempest, King in The Time of Your Life, and also in The Belasco, The Merchant of Venice, The Latent Heterosexual, and An Enemy of the People. He appears first this season in Antony and Cleopatra.

Michael Learned, wife of A.C.T. actor Peter Donat, has appeared as the leading actress with the Stratford Festival (Canada) resident and touring companies, and with the Shakespeare Festival, Stratford, Conn. She played Irena in The Three Sisters at the Fourth Street Theatre in New York and appeared in the off-Broadway production A God Is Slaying. Miss Learned's television credits include many leading roles for the Canadian Broadcast company, including Estella in Eric Till's production of Great Expectations, and she played leading roles in two films for National Film Board, Canada. A.C.T., Miss Learned has major roles in Under Milk Wood, Tartuffe, Drededle Dredledumpling, My Son God, The Misanthrope, A Delicate Balance, Little Murders, Chrys' Hallelujah, The Importance of Being Earnest, The Rose Tattoo and The Tavern, as well as A.C.T.'s special production of Adaptation/New. She appeared as Portia in The Merchant of Venice last season, and in The Time of Your Life and The Giver, both with A.C.T. As Cleopatra in Antony and Cleopatra at San Diego's Shakespeare Festival, Miss Learned returns to the role in A.C.T.'s production.

Larry Martin comes to A.C.T. from the Oregon Shakespeare Festival, where he played major roles in A Midsummer Night's Dream, A Man for All Seasons and Under Milk Wood. He holds a B.F.A. degree from the University of Texas, and has served as an actor and director with the Scott Theatre Repertory Company as well as the Children's Theatre International and the National Theatre Company. Mr. Martin's credits include major roles in musical and dramatic productions as Waiting for Godot, The Lady's Not for Burning, The Miracle Worker, Light in the Piazza, Sunshine, Inherit the Wind, Richard III, The Entertainer, Streetcar Named Desire and Othello. He will be seen first at A.C.T. in Caesar and Cleopatra, Antony and Cleopatra and The Tavern.

Lee McCain, a newcomer to A.C.T. last season, comes to A.C.T. in his first acting assignment, having spent two 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 As You Like It, as well as in various off-Broadway roles. 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 movie roles, including The Manchurian Candidate.
vision network commercials and a daytime series. She was seen last season at A.C.T. in *The Lonti Heterosexual*, *The Selling of the President* and *The Kept*. She appears first this season as Cleopatra in *Caeasar and Cleopatra*, as Octavia in *Antony and Cleopatra* and in *Dandy Dick*.

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. She has studied at the University of Missouri and at the graduate theatre fellowship student at Wayne State University, where she studied at the Michigan State Repertory Productions at the Hillbilly Repertory Theatre. Her other credits include several seasons with the Southwest Missouri State College Tent Theatre and Harlow's Loeb Repertory Theatre. Miss McDoniel is seen first this season at A.C.T. in *Caeasar and Cleopatra*, *Antony and Cleopatra* and *The Tavern*.

FRANK OTTINEL with his company as its director of the Alexander Technique since the Conservatory's beginning in 1965 in Philadelphia. He has studied at the Canadian Art Theatre in Montreal, the Vera Solo- viova 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. Ottinell 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*.

E. KERRIGAN PRESCOTT joins A.C.T. this season as an associate designer, appearing first in *Caeasar and Cleopatra* and *The Tavern*. Having trained at the Wellesley-Douglas Academy of Dramatic Art in London, Mr. Prescott was the first American admitted into the Old Vic Theatre, where he played many roles and appeared in several productions. He was born in London and has studied in England and Scotland. Prior to returning to this country, he appeared in numerous stage, film and television roles and has appeared in both the London 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 1963, he was a founder of the Magic Theatre at Berkeley, acting the title role in *Miles Gloriosus* and *Sherrill Bill*.

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. Rutu's Broadway credits are *Ross* Inherit the Wind with Melvyn Doug- las, *Duel of Angels* with Vivien Leigh and *Separate Tables*. He appeared in the Phoenix Theatre productions of *Dead Poets Society* 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* and *Joan*, and as Prospero in *The Tempest*, which he repeated last season. He also appeared in A.C.T.'s *Adaptation/Next* 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 Program. His training was thorough last season in the advanced training program. He appeared in *Hadrian VII* last season and was one of the four students selected by William Ball this summer to present scenes from As You Like It at Lake Tahoe. Mr. Sherman's San Francisco credits include understudy both El Gallo in *The Fantasticks* and Chief Bromden in *One Flew over the Cuckoo's Nest*, and he lists as obses- sions sculpting and a devilish appreciation of Gustav Mahler. He appears first this season in *Caeasar and Cleopatra*, *Antony and Cleopatra* and *The Tavern*.

BOB MILLER, in his first season with A.C.T., studied at Carnegie-Mellon University, where he played major roles in several productions, including Grantly 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 original songs for theatre productions, and has worked as a radio announcer and film reviewer. His other credits include major roles at the Utah Shakespearean Festival, including Sy Baraitser in *The Taming of the Shrew*, Belch in *Twelfth Night*, the Tompkins Square Playhouse and the Ltd. in Company at the Arkansas Arts Center (title role in Macbeth). He is seen first this season at A.C.T. in *Caeasar and Cleopatra*, *Antony and Cleopatra* and *The Tavern*.

RAY REINHARDT, a charter member of A.C.T. on leave of absence last season, played the Lawyer in the original Broadway production of *Tiny Alice* prior to playing the role in A.C.T.'s production. Well known for his performances in 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 *Marat/Sade* at the Manitoba Theatre Center in Canada. Mr. Rein- hardt's television credits include several award-winning NET dramas and roles in "The Young and the Restless", "The Guiding Light" and "As the World Turns".

WILLIAM PATTERSON acted with East- ern stock until 1947 when he began a 20-year association with the Cleveland 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* and *A Profile of Benjamin Franklin*. Among the many major roles he has played are the General in *Waltz of the Toreadors*, Underhalt in Shaw's *Major Bar- jaa, Con Melody in *O'Neill's Touch* of the Poet* and F.D.R. in *Sunrise at Campobello*. Joining A.C.T. in 1967, Mr. Paterson has played in Long Day's Journey Into Night, Endgame, Char- ley's Aunt, The Devil's Disciple, Three Sisters, The Importance of Being Earn- est, 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 *Cagney and Lacey*. He is currently seen in *Caeasar and Cleopatra*, *The Tavern* and *Dandy Dick*.

E. KERRIGAN PRESCOTT joins A.C.T. this season as an associate designer, appearing first in *Caeasar and Cleopatra* and *The Tavern*. Having trained at the Wellesley-Douglas Academy of Dramatic Art in London, Mr. Prescott was the first American admitted into the Old Vic Theatre, where he played many roles and appeared in several productions. He was born in London and has studied in England and Scotland. Prior to returning to this country, he appeared in numerous stage, film and television roles and has appeared in both the London 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 1963, he was a founder of the Magic Theatre at Berkeley, acting the title role in *Miles Gloriosus* and *Sherrill Bill*.

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. Rutu's Broadway credits are *Ross* in "Inherit the Wind" with Melvyn Douglas, *Duel of Angels* with Vivien Leigh and *Separate Tables*. He appeared in the Phoenix Theatre productions of *Dead Poets Society* 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* and *Joan*, and as Prospero in *The Tempest*, which he repeated last season. He also appeared in A.C.T.'s *Adaptation/Next* 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 Program. His training was thorough last season in the advanced training program. He appeared in *Hadrian VII* last season and was one of the four students selected by William Ball this summer to present scenes from As You Like It at Lake Tahoe. Mr. Sherman's San Francisco credits include understudy both El Gallo in *The Fantasticks* and Chief Bromden in *One Flew over the Cuckoo's Nest*, and he lists as obses- sions sculpting and a devilish appreciation of Gustav Mahler. He appears first this season in *Caeasar and Cleopatra*, *Antony and Cleopatra* and *The Tavern*.

R. E. SIMPSON, who came to A.C.T. as a member of the training program in 1968, has since continued his training while appearing in several productions. A former member of the Negroes Dance Company, he appeared in Three Sisters here, at the Savoy Festival and at the Atlantic Repertory Theatre. He was also seen in the A.C.T. productions of *Hamlet*, *The Devil's Disciple*, *Rosencrantz and Guildenstern Are Dead*, *Death of a Salesman*, *Tiny Alice*, *Oedipus Rex*, *Saint Joan* and *Ariel* in *The Tempest*. A former member of A.C.T.'s mime troupe, Bob attended San Jose and San Francisco State Col- leges, and appeared at Lake Tahoe last summer in scenes from As You Like It, *The Defender*, *Coal Face*.

RAY REINHARDT, a charter member of A.C.T. on leave of absence last season, played the Lawyer in the
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 in speech and drama. She also attended graduate theatre fellowship student at Wayne State University, where she appeared in several productions at the Hillbilly Repertory Theatre. Her other credits include several seasons with the Southwest Missouri State College Tent Theatre and Harlow'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.

FRANK OTTINEL is a graduate of the American Theatre program. He studied at the University of New York and trained at the American Center for the Alexander Technique in New York. In addition to appearing as an actor in such productions as Three Sisters, Oedipus Rex and The Merchant of Venice, he is currently seen in Antony and Cleopatra.

E. KERREGAN PRESCOTT joins A.C.T. this season as an A.C.T. student-teacher appearing first in Caesar and Cleopatra and later in The Merchant of Venice. Having trained at the Wellesley-Douglas Academy of Dramatic Art in London, Mr. Prescott will play a number of roles in a number of productions throughout the season.

WILLIAM PATTERSON acted with Eastern State until 1947 when he began a 20-year association with the Cleveland Play House as a leading actor, director and as associate director of the theatre. During leaves of absence from Cleveland, Mr. Patterson has appeared in the plays he has directed. Of his many major roles he has played are the General in Waltz of the Toreadors, Undershaw in Shaw's Major Barbara, Con Melody in O'Neill's Touch of the Poet and F.D.R. in Sunrise at Campobello. Mr. Patterson has played in Long Day's Journey into Night, Endgame, 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, Nick, Longshore and Caddy County. He is currently seen in Caesar and Cleopatra, The Tavern and Dandy Dick.

KEN RUTA, a graduate of Goodman Theatre and for four seasons a leading actor with the Tytone Guthrie Theatre, has also studied at the American Theatre Wing and appeared with George and Associates in several leading resident theatres. Among Mr. Ruta's Broadway credits are Ross, Inherit the Wind with Melvin Douglas, Devil of Angels with Vivien Leigh and Separate Tables. He appeared in the Phoenix Theatre productions of Dead End and The Lion, Deliver and Hamlet and William Ball's original revival of Under Milkwood. In his sixth season with A.C.T., Mr. Ruta has played many major roles in The Crucible, Endgame, Long Live Nighth, Twelfth Night, Man and Superman, Under Milkwood, Three Sisters, Rosencrantz and Guildenstern Are Dead, Glory! Halliejuah!, The Hostage, Oedipus Rex and Saint Joan, and as Prospero in The Tempest, which he repeated last season. He also appeared in A.C.T.'s Adaptation/Next and was seen in The Merchant of Venice and The Time of Your Life.

RAY REINHARDT, a charter member of A.C.T. on leave of absence last season, played the Lawyer in the original Broadway production of Tiny Alice prior to playing the role in A.C.T.'s production. Well known for his performance in 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 Minneapolis. He recently appeared as Marat in Marat/Sade at the Manitoba Theatre Centre in Canada. Mr. Reinhardt's television credits include several award-winning NET dramas and roles in shows such as Nicholas, Longshore and Caddy County, and the film Bullitt with 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 Rover. He returns to A.C.T. for A.C.T.'s production of Tiny Alice, a summer season with AT in the Playbogad in the Tavern after playing Father Daniel Berrigan in The Trial of the Catillo Nine at the New Committee Theatre.

HOWARD SHERMAN came to A.C.T. as a member of the 1970 Summer Training Program. A graduate of the National Shakespeare Festival in San Diego, he portrayed Lucinio in the 1968-69 and 1967-68 seasons. The following season, he portrayed the Duke in A Midsummer Night's Dream and attended A.C.T. in Antony and Cleopatra. Prior to his San Diego engagement, Mr. Singer completed a season with the Seattle Repertory.

R. E. SIMPSON, who came to A.C.T. as a sub of the training program in 1969, has since continued his training while appearing in several productions. A former member of the Kneehigh Dance Company, he appeared in Three Sisters here, at the Yavapai Festival and the Black Mountain College. He was also seen in the A.C.T. productions of Hamlet, The Devil's Disciple, Rosencrantz and Guildenstern Are Dead, Three Sisters and Oedipus Rex. He was also seen with A.C.T. on Broadway in Tiny Alice and Three Sisters. He has also taught at A.C.T. as well as at San Diego's Old Globe Theatre, where he appeared this summer in A Midsummer Night's Dream and Antony and Cleopatra. He is currently in Caesar and Cleopatra, Antony and Cleopatra and The Tavern.

BOB MILLER, in his first season with A.C.T., studied at Cambridge-Mennonite University, where he played major roles in several productions, including Gander 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 USO show. Mr. Miller is a professional singer and guitarist who has written and performed original scores for theatre productions, and has worked as a radio announcer and film reviewer. His other credits include major roles at the Utah Shakespearean Festival, including Sir Toby Belch in Twelfth Night, the Tompkins Square Playhouse and the Ltd. in Company at the Arkansas Arts Centre (title role in Macbeth). He is seen first this season at A.C.T. in Caesar and Cleopatra, Antony and Cleopatra and The Tavern.

RAY REINHARDT, a charter member of A.C.T. on leave of absence last season, played the Lawyer in the original Broadway production of Tiny Alice prior to playing the role in A.C.T.'s production. Well known for his performance in 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 Minneapolis. He recently appeared as Marat in Marat/Sade at the Manitoba Theatre Centre in Canada. Mr. Reinhardt's television credits include several award-winning NET dramas and roles in shows such as Nicholas, Longshore and Caddy County, and the film Bullitt with 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 Rover. He returns to A.C.T. for A.C.T.'s production of Tiny Alice, a summer season with AT in the Playbogad in the Tavern after playing Father Daniel Berrigan in The Trial of the Catillo Nine at the New Committee Theatre.

PAUL SHENAR, a founding member of A.C.T., who returns this year after a year's leave-of-absence, made his New York debut at the Circle-in-the-Square, and was seen in Six Characters in Search of an Author off-Broadway. He played Valeve 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. 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 was seen with A.C.T. on Broadway in Tiny Alice and Three Sisters. He has also taught at A.C.T. as well as at San Diego's Old Globe Theatre, where he appeared this summer in A Midsummer Night's Dream and Antony and Cleopatra. He is currently in Caesar and Cleopatra, Antony and Cleopatra and The Tavern.

MARC SINGER makes his San Francisco season debut this season with the National Shakespeare Festival in San Diego. There he portrayed Lucinio in the 1968-69 and 1967-68 seasons. The following season, he portrayed the Duke in A Midsummer Night's Dream and attended A.C.T. in Antony and Cleopatra. Prior to his San Diego engagement, Mr. Singer completed a season with the Seattle Repertory.

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. Shenar returns to the latter role in both A.C.T.'s production and is also currently seen in Caesar and Cleopatra and Dandy Dick.
Theatre, appearing as Aumerle in Richard II, starring Richard Chamberlain, Sandy in Hay Fever, starring Maureen O'Sullivan, La Flèche 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 Trigorin) and has studied mime, masque 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 Caesar and Cleopatra, Antony and Cleopatra and Dandy Dick.

DEBORAH SUSSEL, 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 Sussei has appeared in Oh Dad, Poor Dad, Caught in the Act, Under Milkwood, Tweelfth 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 and Dandy Dick.

SCOTT THOMAS, a member of A.C.T. in Pittsburgh who returned to the company last season, has appeared 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 Glass Menagerie, Prince Hal in Henry IV Part I and Jack Absolute in The Rivals. His recent television credits include leading roles in Ronanza, Land of the Giants, Death Valley Days, Bracken's World, and the TV movie, Shadow on the Land. Mr. Thomas' films include Nora 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 this season in Caesar and Cleopatra, Antony and Cleopatra and Dandy Dick.

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 Serafina 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.

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, 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, Antony and Cleopatra and Dandy Dick.

SENIOR CITIZENS' DISCOUNT TICKETS
Bay Area senior citizens are invited to attend any regularly scheduled A.C.T. matinee performance at special discount prices throughout the current repertory season.

The new policy permits theatre-goers sixty-five and older to purchase any available seat for an A.C.T. matinee at the price of three dollars. The low-priced tickets will go on sale at noon on matinee days at the Geary Theatre box office. Curtain time for matinees, scheduled on some Wednesdays and Saturdays, is 2:30 p.m.

Any senior citizen qualifies for the discount tickets by simply presenting a Medicare card with red and white stripes indicating that the bearer is at least 65 years old. One Medicare card entitles senior playgoers to two seats at the same reduced price.

For complete information and matinee performance dates, call (415) 673-6440.
Theatre, appearing as Aumerle in Richard II, starring Richard Chamberlain, Sandy in Hay Fever, starring Maureen O'Sullivan, La Flèche in The Misérables, 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 Trigorin) and has studied mime, masque 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 Caesar and Cleopatra, Antony and Cleopatra and Dandy Dick.

DEBORAH SUSSEL, 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 Susel 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 Berman, 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 appears this season in Caesar and Cleopatra, Antony and Cleopatra and Dandy Dick.

SCOTT THOMAS, a member of A.C.T. in Pittsburgh who returned to the company last season, has appeared 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 Glass Menagerie, Prince Hal in Henry IV, Part I, and Jack Absolute in The Rivals. His recent television credits include leading roles in Ronanza, 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 this season in Caesar and Cleopatra, Antony and Cleopatra and Dandy Dick.

ANN WILDON, as a singer, has dazzled audiences in San Francisco, Los Angeles, 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 performance 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 Wildon 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 Wildon appeared in A Flea in Her Ear at A.C.T. and on Broadway. She was seen as Senefia 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.

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, 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, Antony and Cleopatra and Dandy Dick.

SENIOR CITIZEN'S DISCOUNT TICKETS
Bay Area senior citizens are invited to attend any regularly scheduled A.C.T. matinee performance at special discount prices throughout the current repertory season.

The new policy permits theatre-goers sixty-five and older to purchase any available seat for an A.C.T. matinee at the price of three dollars. The low-priced tickets will go on sale at noon on matinee days at the Geary Theatre box office. Curtain time for matinees, scheduled on some Wednesdays and Saturdays, is 2:30 p.m.

Any senior citizen qualifies for the discount tickets by simply presenting a Medicare card with red and white stripes indicating that the bearer is at least 65 years old. One Medicare card entitles senior citizens to two seats at the same reduced price.

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So, next time, don't just make something with tonic, make something with rum.

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year that John Steinbeck brought out his novel, Cannery Row.

Today Cannery Row has taken on a new life. The pilchard are indeed gone, and the canneries are stark ruins of the past. But tourists have replaced the pilchard. Only one cannerie remains on Cannery Row. Along with it now are antique shops, art galleries and studios, gift shops, and fine restaurants serving Monterey's most prized seafood. Now tourists stroll along Cannery Row looking for the ghosts from Steinbeck's America and wondering whatever happened to that little silver pilchard.

Descendants of the Frenchmen who came West as fur trappers and traders have also taken good advantage of the superior seafood, local wines, and native vegetables and some of the finest French food can be found in the Monterey Peninsula's many excellent French restaurants.

Jack cheese, which originated in Monterey, has found its way onto sandwiches of sourdough bread made from starters brought to California by prospectors during the Gold Rush. Jack cheese is also standard ingredient of the enchiladas and tacos served in many Mexican restaurants in the area. Indeed, a Mexican dinner in Monterey provides the diner with another taste of history, since some of these estables are housed in the city's historic adobes. These structures, made of sunbaked mud and straw bricks built by Indians and the earliest Spanish settlers, and the one true example of indigenous California architecture, have been prepared and restored to keep alive the colonial heritage of the Peninsula. What better way to feed on history than to sit munching tortillas or tacos and a salad made from nearby Salinas Valley vegetables in a cantina which has stood intact for as long as 200 years.

One of the most exotic dining experiences imaginable is available to the visitor to the Monterey Peninsula — a meal of wild boar. In 1923, a herd of Imperial wild boar was imported to the San Carlos Ranch by George Moore. Since then, the herd, which ranged the seaside forests of the Peninsula, has been specially bred to serve the adventurous diner. There is an annual wild boar hunt with shades of John Peel and Old England, but similiar hunters can sample this delicacy in a local restaurant without the aid of horse and hounds.

The transition from melting pot to stew pot is epitomized on the Monterey Peninsula and delighted, well-fed visitors owe it all to the Peninsula's natural and national history. In addition to all of the scenic beauty that surrounds the Monterey Peninsula, there exists a gourmand's paradise — truly a dining adventure in history.

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The transition from melting pot to stew pot is epitomized on the Monterey Peninsula and delighted, well-versed visitors owe it all to the Peninsula's natural and national history. In addition to all of the scenic beauty that surrounds the Monterey Peninsula, there exists a gourmet's paradise—truly a dining adventure in history.
Winter in Banff
by John G. Holmgren

I have decided that skiers live in the best of all possible worlds. They can stand atop a mountain, looking out over a white world—their cares erased by the chilling freshness of snow, trees and rocky peaks. There is always time on the mountain to be completely alone and rejoice in the white beauty of nature.

I think most skiers like to find runs where they can imagine that they are the first to find the way. I found such a paradise recently—in Canada.

Last winter the imposing Banff Springs Hotel, a summer resort in the heart of the Canadian Rockies, opened for the winter season for the first time. A week of skiing in the area turned out to be one of those rare winter holidays where everything met our greatest expectations. Now, the hotel is operating again for this winter season.

Banff is not crowded in winter. There are just enough people to create a holiday atmosphere, but not enough to get in your way. The ski facilities today are pretty much what Sun Valley’s were like 20 years ago. They are delightfully uncrowded, with accommodations operating at comfortable levels. Ski classes have just the right numbers of students.

The Banff Springs Hotel, located near several major ski areas, is in a beautiful setting, surrounded by magnificent mountains. Its more exclusive rooms look out on Bow Valley with a view of Mount Rundle and the Banff Springs Hotel golf course. Other rooms face Sulphur Mountain to the south, overlooking the Spray River.

The hotel offers a ski week package that includes six nights at the hotel, breakfast and dinner for six days, the use of ski lifts at three near-by areas, bus transportation and five days of group lessons. The price range from $140 to $160.

Ski week began for us on Sunday night when ski instructors showed films in the huge lobby of the hotel. We got acquainted with our new arrivals and outlined activities for the next day. The hotel’s ski school alternates among the three areas—Norquay, Sunshine Village and Lake Louise.

On Monday morning we boarded the bus for the ten-minute ride to the nearest area, Norquay, just north of the Trans-Canada Highway opposite Banff. From atop the main lift at Norquay, we saw the classic view of Banff—Mount Rundle, Stony Squaw Mountain, Cascade Mountain—and looked down one of the most challenging ski runs in this part of the world. Norquay also has a giant ski jump and two smaller ones, and if anyone feels inclined to try one, expert instruction is available.

On Tuesday we headed for Sunshine Village, 15 miles from Banff. This area is ideal for beginning and intermediate skiers because of its long, gentle runs that are wide and have very few trees. There are also several runs that will satisfy the advanced skier.

Canadians are great cross-country skiers and there is a ski trail to Mount Assiniboine, 22 miles away.

On Wednesday, we went to Lake Louise, a 20-minute trip from Banff. In a sense, Lake Louise is three areas in one—Whitehorn, Temple and Parnigan—all connected by a system of chairs, T-bars and a gondola. This gives skiers a wide variety of “lift-hopping” and creates a true European-style ski circuit. Most of the runs are groomed and contoured and the tail system is designed so that the beginner and intermediate skiers can get down comfortably from any lift on the mountain.

During the balance of the week, we were free to return to all three areas or spend more time at a favorite run.

Lift lines were nonexistent from Monday to Friday, even during the busy weekend. The longest we had to wait was about two minutes.

At all three areas, the ski classes ranged from four to eight or nine people. Skiers who are not in a class and who don’t enjoy skiing alone should take a buddy with them. We were all by ourselves on many of the runs. On one four-mile trail at Lake Louise called Watson’s Way, we didn’t see another skier until we arrived at the Littlehorn Day Lodge near the parking lot.

On bus rides back from ski areas, some good soul usually had remembered to bring along crackers, cheese, apples and other goodies from the ample table of the Banff Springs Hotel. Those bus rides back along the Trans-Canada Highway, with all of us recounting the day’s skiing adventures were really good times.

Back at the chateau in Banff, we soaked our aches in the huge 110-foot swimming pool. The energetic types even went for snowmobiling rides across the broad meadow just below the hotel, or strengthened their ankles with a bit of ice skating.

And so the week at Banff passed swiftly as all perfect weeks do. But that great hostelry, those beauty runs and uncrowded runs, the gemutlich atmosphere—it’s all waiting for you in the Canadian Rockies.
Chevrolet. Building a better way to see the U.S.A.

I have decided that skiers live in the best of all possible worlds. They can stand atop a mountain, looking out over a white world—Their cares erased by the chilling freshness of snow, trees and rocky peaks. There is always time on the mountain to be completely alone and rejoice in the white beauty of nature.

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Canadians are great cross-country skiers and there is a ski trail to Mount Assiniboine, 22 miles away.

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On bus rides back from ski areas, some good food was served. On one ride, we had a choice of chicken, beef and a couple of other dishes, all served in ample fashion by the Banff Springs Hotel. Those bus rides back along the Trans-Canada Highway, with all of us recounting the day's skiing adventures were really good times.

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And so the week at Banff passed swiftly as all perfect weeks do. But that great hospitality, those beautiful and uncrowded runs, the generous atmosphere—it's all waiting for you in the Canadian Rockies.

WINTER IN BANFF
by John G. Holmgren

Camaro SS with Rally Sport equipment in Toronto National Park.

Camaro for 1972: If you want a Corvette, but you need a back seat.

Even with a back seat, Camaro holds right in there with Corvette itself. With standard front disc brakes. A wide stance. And a road-hugging suspension.

In fact, Road & Track magazine recently named Camaro one of the Ten Best Cars in the World. But to really be convinced, go over to your Chevy dealer's and take a Camaro out for a run.

Camaro. With a back seat for practicality. And everything else for you.
When wives become widows they don't suddenly develop the earning power their husbands once had. Or all at once become knowledgeable investors.

Yet they still need money for all the things they needed it for...before.

The fact is, even when a husband thinks he's left his wife well provided for, he often hasn't.

Because she may not know how to make the most of the money she has. Or how to make it last as long as possible. Or how to handle all the financial complexities managing an estate entails.

Security Pacific Bank trust specialists do know how. They're skilled, experienced professionals. But, more than that, they're very human. Interested in those they serve. So they listen. They explain. They try to help.

And they realize every trust is different. Because every widow is different. With unique circumstances, problems and needs.

Shouldn't you make a Security Pacific Bank trust part of your Will? If your wife is ever a widow, it will make a difference in her life.

Trusts are for widows who need money but can't earn it.

Playwrights are like men who have been dining a month in an Indian restaurant. After eating curry night after night, they deny the existence of asparagus.

— Peter Ustinov

You may be as vicious about me as you please. You will only do me justice.

— Richard Burton

The television critic is forced to be literate about the illiterate, witty about the witless and coherent about the incoherent.

— John Crosby

An actor is never so great as when he reminds you of an animal — falling like a cat, flying like a dog, moving like a fox.

— Francois Truffaut

When a radio comedian's program is finally finished it slithers down Memory Lane into the limbo of yesterday's happy hours. All that the comedian has to show for his years of work and aggravation is the echo of forgotten laughter.

— Fred Allen

Actor and burglars work better at night.

— Sir Cedric Hardwicke

The average Hollywood film star's ambition is to be admired by an American, courted by an Italian, married to an Englishman and have a French boy friend.

— Katherine Hepburn

There are two kinds of dramatic criticism: destructive and constructive. I am a destructive. There are two kinds of guns: knaps and pop.

— George Jean Nathan

Suspense (in the entertainment sense) is agony suffered by a spectator, endured in the comfort of a seat.

— Alfred Hitchcock

Lana Turner was "discovered" for movies in a drug store, sitting at the soda fountain. Thousands of girls have since sat at drug store fountains waiting to be discovered. They have only got fat from the sodas.

— Sidney Skolsky

Helen Reddy's first hit song (and album) was "I Don't Know How To Love Him" from Jesus Christ, Superstar.

Now listen to her new album, simply titled HELEN REDDY, and you'll realize it wasn't just the song that was great.
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**CRITICAL WORDS**

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Summer in San Francisco. The fog that settled the night before on the Sunset District chills the early morning air. Out of the silent fog loom the concrete walls of Abraham Lincoln High School, rising above the quaint family homes that line Quintara Street.

Suddenly the laughter of children breaks the silence, and bundled bodies, juggling too-large instrument cases under one arm and piles of music under the other, emerge seemingly out of nowhere to bring energy into the passive scene.

Just a trickle through the fog, but it soon becomes a flood into this magnet-school which gathers hundreds of young people to its doors. They disappear inside, and soon the silent air is pierced by a running flute, a trumpet blast, a flowing clarinet, and, with growing volume, undiscernible combinations of instrument sounds, each one trying to assert its own unique voice.

Inside, 600 young musicians are busily warming up for another day of learning. Together they share their love for their instruments, and from experts they learn the special secrets that make the world of music a familiar friend.

These San Francisco young people participated in the second annual Summer Music Workshop, the only free, public program of its kind in the country. Through a unique collaboration between the San Francisco Unified School District and the San Francisco Symphony Orchestra, the experts who teach at the Workshop are dedicated teachers specially qualified in different musical areas, and professional musicians who live music every day. Children who love music, without consideration for economic backgrounds, can participate in this quality musical experience; the cost is met by a grant from the National Endowment for the Arts, a federal agency, and the contributions of interested music patrons committed to the musical future of this community.

This story could be told in words. But living music is an emotional experience; please share some moments of that experience with the young people who lived it.

One of the best ways to study music is to hear great music masterfully played. The entire San Francisco Symphony Orchestra is in residence at the Workshop for concert-demonstrations led by Maestro Niklaus Wytty.
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One of the best ways to study music is to hear great music masterfully played. The entire San Francisco Symphony Orchestra is in residence at the Workshop for concert-demonstrations led by Maestro Niklaus Wyss.
If you had wings, you could be anywhere you wanted to be. Wandering through a castle in Puerto Rico. Or wondering at the pleasure palaces of Miami. Experiencing the serenity of Canada's Laurentians. Or sensing the excitement of California's Los Angeles. You could gather gold from a Bermuda sunset. Or silver in a Mexican village. Share the celebration of an island called Manhattan. Or the solitude of an island in the Bahamas. We will be your wings. To these places. To 107 different cities, countries and islands that make Eastern the second largest passenger carrier of all the airlines in the free world.

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If you had wings, you could be anyplace you wanted to be. Wandering through a castle in Puerto Rico. Or wondering at the pleasure palaces of Miami. Experiencing the serenity of Canada's Laurentians. Or sensing the excitement of California's Los Angeles. You could gather gold from a Bermuda sunset. Or silver in a Mexican village.

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THE WELL-GUARDED SECRET
by LAURIE HOWELL

If you're among the Americans who have discovered New Zealand, you probably are tempted to treat it as a guarded secret.

Located 1,300 miles east of Australia, well off the beaten tourist path, New Zealand is one of the few unspoiled places left on earth, and most travelers who have been there would prefer to keep it that way.

Despite this feeling of possessiveness on the part of foreign visitors, the three million New Zealanders are more than willing to share their country with those who enjoy it.

New Zealanders are rightfully proud of their country and are pleased when visitors marvel at its blue clear water (which you can drink right from the stream), rolling pasture lands and tidy cities.

Although New Zealand is only 13 hours away from the West Coast by air, it is situated on the other side of the equator, which means Christmas is celebrated in the middle of summer and Easter comes at the beginning of fall.

No matter what time of year, there is always a variety of activities ranging from jet boat rides to a ski-plan flight and landing on the Tasman Glacier. But no visit is complete without discovering Queenstown, located on the South Island.

Visitors arriving in Auckland aboard Air New Zealand jetliner or one of the other carriers serving the country from the U.S., can reach Queenstown by connecting flights on domestic airlines.

One visit is never enough. For those who travel on the green countryside where sheep graze and across Cook Strait to the South Island with its spectacular Southern Alps.

Another way to see the country is to rent a car and drive through the North Island, crossing over to the South Island by ferry and continuing the trip to Queenstown. There also are available for visitors who would like to try their hand at ranch-style living for a few days. On the way back to the launch, Popeye introduces his top sheep dog who puts on a demonstration, much to the dismay of the sheep who are obliged to wily those who dare.

During the summer months, there are hydrofoil cruises on the lake, fishing excursions, U-drive speedboats and a jet boat trip up the mighty Kavaru River. One of the most popular summer lake trips is a 35-mile run to the head of Waiatapu at Glenorchy and Kinosch aboard the grand old lady of the lake, the good ship Emsall. The Emsall, which has been plying the waters for 60 years, is the last of an extensive fleet of steamers which carried supplies to the isolated lakeside sheep stations.

Whether summer or winter, a traveler must not pass up an opportunity to visit Coromandel Peak, 13 miles from Queenstown. During the winter (their winter), which takes place while California is basking in its summer (their summer), from ski slopes, to the world converge on Queenstown to take advantage of the excellent powder snow conditions. Even if you don't ski, it's worth a chairlift ride up Coromandel Peak to a glacial look-out at the summit. During the winter, the chairlift operators supply visitors with heavy army coats for the breezy trip to the top, and in summer the lift affords visitors a panoramic view of the entire valley.

An even better way to view Queenstown is on one of numerous "flightseeing" adventures into the Southern Alps ranging from 10 minutes to three and a half hours. Some are in float planes that land on the alpine lake and others are aboard a ski-equipped aircraft that lands on the snowfields of the Tasman Glacier.

One of the most fascinating of these trips is a flight from Queenstown to Milford Sound, most famous of New Zealand's majestic fjords.

As each passenger boards the De-Haviland Twin Otter, he receives a flight map outlining the trip. The pilot, trained in the Southern Alps, navigates his way through the mountain passes as if he were driving on a well-marked freeway. Surrounded by mountains, the peaks seem almost close enough to touch.

Waterfalls pouring into alpine lakes, glacier formations and massive peaks make the plane seem like a toy glider suspended over a movie set. Passing over the Milford Track, the Twin Otter comes in for a landing at Milford Sound which is dominated by snow-capped Mitre Peak.

On the ground, there is time to inspect the impressive Milford Hotel and make a mental note that it would be a great place to stay on your next trip. For those who feel energetic, it's worth the climb to a lookout station above the Hotel, a perfect spot for photography or simply for catching your breath on a birch-log bench.

There are also activities for travelers who prefer to keep their feet on solid ground. Outside of Queenstown are the historic, gold-rich communities of Arrowtown and Macketon. For a unique experience, hop aboard the tractor-train at Arrowtown which bounces you over hill and dale through the gold country to Macketon, splashing through several rivers en route.

After a day of activity, nothing can surpass dining in the new Skylark Restaurant, reached by four-seater gondola cars which whisk passengers from the center of town almost straight up to the Chalet. The restaurant provides an ideal point for watching the sun set over the lake before the town lights come on. The dinner menu is tops and you can order a delicious filet mignon for $2.25 served with a good New Zealand wine. For dessert, the restaurant features Pavlova cake, a sweet meringue topped with sherbert and fruit, New Zealand's most popular dessert.

After a few days in Queenstown, you will regard it as your private hideaway.

For maps, brochures and further information on vacations in New Zealand write to:

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For example, some people all go their lives without trying J&B Rare Scotch and never miss it. But then some people never know about O'Neill or Pinter either.

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You may want another one someday, but you'll probably never need a new one.

It's covered in nylon, shaped by a lizard whose province* that makes it light as a feather yet virtually unbreakable, and put together without adhesives—so there's nothing to dry, crack, soften or smell. In short, it's the world's best travel investment. In a suitcase it rolls and covers a better story.

Betsy & Co.

Before the Performance, who's the liaison to the specialty of the evening?

VICTORIAN RESTAURANT

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includes choice of creamed spinach and a salad and coffee.

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HOLIDAY SMV

CIVIC CENTER
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Free parking

Waterfalls pouring into alpine lakes, glacier formations and massive peaks make the plane seem like a toy glider suspended over a movie set. Passing over the Milford Track, the Twin Otter comes in for a landing at Milford Sound which is dominated by snow-capped Mitre Peak.

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*Patent pending.

For another look at the story of better stories.

THE CHIANTI OF CHIANTI

When travelling through Europe, it is always best to request the local wines. You’ll find a wine that you’ve never tasted before and may never taste again… and then you may taste a wine that’s the best you ever had.

While in Italy, and particularly in the Tuscany region, we frequented the wine locals and found one that we really loved…Antinori. The Chianti region is a small wine district in the province of Tuscany, half way down the left side of the Italian boot. The wine comes from this small valley and became so popular that the name Chianti was soon used to describe any and all Italian red wines regardless of the region from which they came. In order to protect themselves against this misuse of their name, and in order to identify the superior red Chianti which they produced, the producers in the Chianti region formed an association which now controls the output of Red Chianti and issues the special Rooster label which assures the origin of the wine from the Chianti region.

It is only this wine which is permitted to bear the name—Clasico Chianti—thus identifying it as the true and superior red Chianti. All of Antinori’s wines are produced in the Clasico Chianti district, and therefore, can rightly be called Classico wines. However, the special Rooster label appears only on red Chianti as there is no Clasico control of white Chianti wines.

Antinori Red Chianti is a true classic vintage chianti, produced by the Marchesi Lodovico e Piero Antinori. This is one of the oldest families in Italy, and has been in existence for over 400 years. They were pleased to meet the Antinori last September when they hosted a tasting of their wines at the St. Francis Hotel.

Four centuries of experience are handed down to you in the finest wine of its kind available. For many years, Messrs. Antinori have been particularly renowned for the excellent quality of their superiors grades of Chianti marketed under the Villa Antinori label. Villa Antinori wines, both red and white, are packaged in Bordeaux-type bottles so as to permit these wines to be laid down and aged in the bottle. Naturally, by now we’ve had a chance to try their other wines, as Antinori also produces Orvieto, Vernaccia, and Vino di Valpolicella. Zino Brunello.

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It must have happened to you before! The weekend rolls around and you have decided to take a drive to some place new and interesting... but where? If you’ve lived in the Bay Area long enough, you probably feel that the only thing left to do is to revisit someplace.

It’s highly possible that there’s an interesting place near the Bay Area that you might have missed. It’s called Port Costa and it’s located between Crockett and Martinez. You can get there from San Francisco in about 45 minutes, spend the afternoon, and even stay late and dine in gastronomical splendor!

In the early days of California, ships would stop at Port Costa to pick up grain. It was an active port for many years, until 1930, when San Francisco and Oakland became the major harbor points. Port Costa had just about closed up, but a few families stayed on; and today, it’s hardly changed, yet it’s all rejuvenated.

You can get to Port Costa from San Francisco or the East Bay by heading North on Highway 80, turning off at Crockett (just before you would cross the Carquinez Bridge) and driving the few short miles to the quiet world of Port Costa.

From Marin County, you cross the Richmond-San Rafael Bridge, follow the signs to Highway 80, and take the turnoff at Crockett.

From the San Ramon Valley, head for Martinez, and it’s just a 7-mile drive to Port Costa from there.

In January, 1900, L. N. Butner wrote an article for Sunset Magazine and made the following comment about the now present 7-mile scenic drive between Port Costa and Martinez: “The landscape, though bold, has a rounded contour, and the combination of grand hills, the bluffs along the straits, and the picturesque bits on the further shore, which marks the roadway between Port Costa and Martinez, is said to rival in natural beauty any six miles of the famous eighteen-mile drive of Monterey.”

Once you’re there, you’ll find plenty of free parking, and a place to eat and shopping time. There are plenty of antique shops to satisfy any relic collector. You’ll find the shopskeepers happy to have you browse, and you’ll be delighted with unusual oddities on display.

There are custom jewelry shops, imported goods, handcrafted items, an old fashioned ice cream parlor, a doll hospital, coins for numismatists, book shops, and many more little shops of all kinds.

A great place to dine is the Warehouse Cafe. They’re open seven days a week for lunch and dinner, plus breakfast on Saturday and Sunday. Saturday night at the Warehouse Cafe is Guest Chef Night; gourmet dishes are prepared by the guest chefs, and it is advisable to make reservations.

And wait until you see the big round table in the Warehouse Cafe. It must be even bigger than King Arthur’s.

On Sundays and Holidays, Father M. Smith conducts mass at old Saint Patrick’s Church at 9:30 a.m.

The Port Costa Centennial is in the midst of its Fall-Winter series. The series, which began on October 1st, has four performances remaining. On December 3, “A Donald Pippin Presentation”; December 17 features a Christmas program with early in- struments and small choral group; January 7 will be another Donald Pip- pin presentation; and January 21, “Two by Chet’’ a one-act opera and a one-act play. You may make dinner reservations between 5:30 and 7:30 p.m. before the concert, and tickets are available at the door. By the way, there is also a series of outdoor concerts in Spring and Summer. So, take our advice and visit Port Costa to relive the nostalgic era of the railroad boatman, an era that started way back in 1879 and ended 51 years later, taking with it a half- century of cherished sights, sounds and scents.

So the Contra Costa and Solano Counties’ Alacs are given up—Fat’s cruel seal; a bridge of steel. To span their tide-torn bay!
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THE WINE CELLAR

the Chianti of Chianti

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So the Contra Costa and Solano counties of Alac, are giving up — Fate’s cruel seal; a bridge of steel. To span their tide-turn bay!
At work, Zubin Mehta listens to live music.
At home, TEAC.

cutting" — putting a lot of sound, of necessarily limited range and often
unlimited distortion, in the groove to
overide the residual surface noise of
cheap vinyl. Things aren't perfect, and
records still come warped or fuzzy-
 sounding (from trying to get too many
discs out of one stampen), but they are
perfect enough for a reasonable man.

Records also may be, next to fresh
produce in season, the best bargain in
this country. On the average, a given
length of music costs less than it did
before World War Two, which is hard
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activities in a household. My own son
has confirmed, in the five months or
so he's been walking, all I've said and
felt about the transitory quality of
thin, microgrooved wafers of vinyl in
the presence of kids. And whether it's
the presence of a normal child in the
room or the normal amount of dust in
the air, there are just too many ways
for records to deteriorate — slowly or
very quickly — in any home where
records are used rather than en-
shrinced. Which leads us to:

Tape Cassettes

For the first time in the five-year-or-so
history of the tape cassette, it looks like
the recorded medium would prefer to
all others. But only starting just
about now, when a decent selection of
cassettes made with the Dolby Sys-
tem is beginning to be available. The
list of labels now Dolbyizing cassette
releases includes Ampex, Columbia,
London, the Musical Heritage Society,
Precision Tapes, and Vox. And prob-
ably by the time this is printed. Advent
will have released a premium line em-
ploying both the Dolby process and
chromium-dioxide (Cromlyn) tape,
which has enormous advantages in
high-frequency definition and dynam-
ic range over conventional tape
ovides.

There is just no doubt that the Dolby
process is a necessity for cassettes to
equal the overall sonic quality of
records. It also seems likely that the ar-
ival of Cromlyn tape, which I believe...
GOING BACK TO THE SOURCE

There are lots and lots of audio components in this troubled world, and any number of distinctions to make (according to your own idea of how complex life should be) between different brands and configurations. But for anyone who would now like to put together a good music system intended to be lived with for some years to come, what may be the most important choice these days is the simple one of sources. That is, do you want your music from records, FM, any of several permutations of magnetic tape, or all of the above? It seems to me that I seldom see clear information from anyone (myself included) on what the various media are really like right now, so herewith an attempt to provide as much as I can on each.

Records

The overall technical quality of LP records these days is excellent beyond any predictions of a few years ago, and in some instances really stupendous. Virtually all of the major labels and most of the bigger "independents" consistently produce records of great musical clarity, detail, and dynamism, substantially free of the kind of surface noise accepted a few years ago as a fact of life and also, thanks to the use of the Dolphy System in the making of original master tapes in the studio, free of tape hiss and other effects. Much of today's quality is a result of the tremendous interest in good equipment for home listening; there are just too many component stereo systems in too many living rooms for any manufacturer to think that "good tone" is all the public wants. And good equipment has drastically reduced practices such as "overcutting" — putting a lot of sound, of necessarily limited range and often unlimited distortion, in the groove to override the residual surface noise of cheap vinyl. Things aren't perfect, and records still come warped or fuzzy-sounding (from trying to get too many discs out of one stamper), but they are perfect enough for a reasonable man.

Records also may be, next to fresh produce in season, the best bargain in this country. On the average, a given length of music costs less than it did before World War Two, which is hard to believe and in some ways unhealthy for everyone (much of the shoddiness that remains in the business is due to its "priceyness" and lack of decent consumer information for the sake of cost-cutting). But the fact is that records are bargains of a really astounding kind.

Nothing has happened, though, to overcome the record's high vulnerability. Lighter-tracking pickups have lessened needle scratch and repeating grooves, but records still appear vulnerable to practically all of the normal activities in a house: My own son has confirmed, in the five months or so he's been walking, all I've said and felt about the transitory quality of thin, microgrooved wafers of vinyl in the presence of kids. And whether it's the presence of a normal child in the room or the normal amount of dust in the air, there are just too many ways for records to deteriorate — slowly or very quickly — in any room, where records are used rather than enshrined. Which leads us to:

Tape Cassettes

For the first time in the five-year-or-so history of the tape cassette, it feels like the recorded medium I would prefer to all others. But only starting just about now, when a decent selection of cassettes made with the Dolphy System is beginning to be available. The list of labels now Dolyizing cassette releases includes Ampex, Columbia, London, the Musical Heritage Society, Precision Tapes, and Vox. And probably by the time this is printed. Advent will have released a premium line employing both the Dolphy process and chromium-dioxide (Crollyn) tape, which has enormous advantages in high-frequency definition and dynamic range over conventional tape oxides.

There is no doubt that the Dolphy process is a necessity for cassettes to equal the overall sonic quality of records. It also seems likely that the arrival of Crollyn tape, which I believe...
other labels will be forced to use for premium releases before very long. The

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The cartridge's advantages in the multi-faceted lives many car-
owners lead, isn't very powerful for home listening. In a car, its insec-

open-reel tape long had an almost entirely undeserved reputation as the highest-quality medium for home listening. While it was true that open-reel machines, until recently, were the only way to make high-quality recordings of one's own, it has also been true that commercial open-reel recordings have been in most cases clearly inferior to their disc equivalents. And the much-vaunted superiority of tape's frequency response doesn't look real when one notes that high-frequency response beyond 30,000 Hz (and often below) is filtered out in the duplicating pro-
cess to prevent interference problems when the duplicating is done (as it al-
ways is) at several times the playing speed.

There are many excellent open-reel recorders on the present market, which can make recordings limited only by the original, but since several cassette machines can now make re-
cordings that sound fully as good in almost all cases, it's difficult to pre-
clude what the function of open-reel recording will now turn out to be. Since it is, for most people, an expen-
sive and cumbersome process, my own inclination if I were starting out would be to buy a cassette deck first and then see if any further urge de-
veloped.

Four-Track and Eight-Track Tape Cartridges
While they appear in vanishingly few households across the country, four-
track and eight-track cartridges are the overwhelmingly best-selling format in which tape is available. The reason, of course, is the automobile, for which the cartridge tape player has become

the most popular optional extra since power steering.

Whatever the cartridge's advantages in the multi-faceted lives many car-
owners lead, it isn't very powerful for home listening. In a car, its insec-

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STANDARDS
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other labels will be forced to use for premium releases before very long, can produce cassettes that clearly exceed the listening quality of records in several important respects (particularly in freedom from rumble, echo, and mold-grain noise). For all this to be a fact, of course. Dolby-system releases must be played on a machine equipped with the Dolby System. (Dolby-equipped decks are now available from Advent, Concord, Fisher, Harman-Kardon, TEAC, Wollensak and others.) The cassette may not provide much room for album-liner notes, but it is wonderfully easy to handle and play, and — provided the cassette is not of the easv-jamming bargain variety — virtually immune to accidental damage even from casual handing.

Open-Reel Tapes

Open-reel tapes have long had an almost entirely undeserved reputation as the highest-quality medium for home listening. While it was true that open-reel machines, until recently, were the only way to make high-quality recordings of one's own, it has also been true that commercial open-reel recordings have been in most cases clearly inferior to their disc equivalents. And the much-vaunted superiority of tape's frequency response doesn't look real when one notes that high-frequency response beyond 10,000 Hz (and often below) is filtered out in the duplicating process to prevent interference problems when the duplicating is done. As it always is, at several times the playing speed.

There are many excellent open-reel recorders on the present market, which can make recordings limited only by the original, but since several cassette machines can now make recordings that will sound fully as good in almost all cases, it's difficult to predict what the function of open-reel recording will now turn out to be. Since it is, for most people, an expensive and cumbersome process, it is natural to ask if the open-reel recording will now turn out to be.

Four-Track and Eight-Track Tape Cartridges

While they appear in vanishingly few households across the country, four-track and eight-track cartridges are the overwhelmingly best-selling format in which tape is available. The reason, of course, is the automobile, for which the cartridge tape player has become the most popular optional extra since power steering.

Whatever the cartridge's advantages in the multi-faceted lives many car owners lead, it isn't very powerful for home listening. In a car, its inescapable static effect is powerful, and its overall quality distinctly better and more predictable than AM radio. But it is also, particularly in the more popular eight-track version, a piece of equipment with a maddeningly high defect rate. If I cared that much about music in a car, I believe I'd try one of the newer front-loading cassette systems. But I'm not sure I'll ever care. I also can't develop any enthusiasm for the eight-track, four-channel ('Quad 8") cartridges I've heard. Getting mediocre sound from more directions just isn't a definable improvement.

FM Broadcasts

Since most stereo systems these days are built around receivers that automatically provide FM reception, the should-I-buy question is essentially academic. I think I would say yes in any event, but not without reservations. FM stations, for the most part, continue to provide mediocre to nonexistent "programming" of mediocre technical quality, often handled on studio equipment considerably inferior in actual listening quality to that of the home listener. And there is, on those impossible-to-tell-apart classical stations broadcasting segments of musical works, the indescribable fatigue that comes when the announcer (he is the same announcer everywhere) says, "We turn now to the music of..." He never tires of turning, but others do. The solemnity of classical FM seems a preparation for the grave, but it's the endless background music on other stations, plus the increasingly demented combativeness of the "underground" stations, that makes some wonder who's awake anywhere.

Still, one or two stations make things worthwhile every so often. And it seems likely that "Dolbyized FM" will become a reality soon, increasing the effective range of FM stations, and focusing attention on quality in a way that is unlikely to permit slipshod technical performance in other areas. No other program sources are on the immediate horizon, but the present choice should do for quite a while.
Decisions...decisions...

I've made my decision.

PALL MALL GOLD 100's
Longer...yet milder

Longer length
...milder taste

Also first class flavor in a filter king.
New PALL MALL white.

Gold 100's.
16 mg "tar", 1.3 mg nicotine
as per cigarette, FTC Report Aug. '71.