LTD By Ford.
If you've never owned a Ford before, you're one of the reasons we built this one.

It has a track as wide as a Cadillac's, for great road-hugging.
A wheelbase longer than a Chevrolet's, for a smooth ride.
A turning circle smaller than a Plymouth's, for easy parking.
More trunk space than a Buick LeSabre.
And a big Front Room nobody else offers.
It also has a lot of people looking, test-driving, and changing their minds about Ford.

See your Ford dealer today, if you're ready for a change.
For the better.

If a better scotch exists, it's a well-kept secret.

We believe there's no better scotch than Old Rarity. That's quite a statement. But we don't hesitate to make it because we've got something to back us up—Old Rarity, a quality scotch. The kind of scotch good bars and good liquor stores always keep on hand. For the discriminate scotch drinker. One more thing. We believe in being sensible about the price.
LTD By Ford.
If you've never owned a Ford before,
you're one of the reasons we built this one.

It has a track as wide as a Cadillac's,
for great road-hugging.
A wheelbase longer than a Chevrolet's,
for a smooth ride.
A turning circle smaller than a Plymouth's,
for easy parking.
More trunk space than a Buick LeSabre.
And a big Front Room nobody else offers.
It also has a lot of people looking, test-driving, and changing their minds about Ford.

See your Ford dealer today,
if you're ready for a change.
For the better.

If a better scotch exists,

it's a well-kept secret.

We believe there's no better scotch than Old Rarity.
That's quite a statement.
But we don't hesitate to make it because we've got something to back us up—Old Rarity.
A quality scotch.
The kind of scotch good bars and good liquor stores always keep on hand.
For the discriminate scotch drinker.
One more thing.
We believe in being sensible about the price.
Geminesse Beauty Report: Facial Fitness

You know what physical fitness can do for your body...now see what it does for your face.

The world's first fitness plan for faces. To tighten, tone and refine your complexion. To put you in superb shape from the neck-up...

1. Stimulating Cleanser
An amazing un-slide cream that liquefies on contact, gently joins your skin clean. Leaves your face feeling limber, looking clear, and vibrant. A lightweight, active cleanser that puts all the old passive ones to shame.

2. Exhilarating Skin Lotion
A post-cleansing tone-up that does more than remove excess cleanser. It invigorates the skin, refines texture, restores proper oil-moisture balance, provides the perfect surface for make-up. End result: that heightened, pink-of-condition skin tone all exercise builds adore.

3. Facial Firm-Up
A beauty lift that temporarily tightens and helps lift up sagging contours and diminish lines and puffiness. Incredibly enough, continued use of Facial Firm-Up can result in a face that is actually more up-beat and younger looking.

4. Enriched Night Concentrate Cream
Contrary to popular opinion, maturing skin does not need slathers of thick gooey cream. It does need a dynamic, penetrating concentrate, that is exercised into the skin by human hands (yours). Hence, this pre-sleep night cream, brimming with moisturizers, emollients and lubricants. Massage in nightly. It disappears before you hit the pillow.

5. Thermal Moisturizing Facial
It's like a sauna, a steam bath, a tingling massage. It's heavenly heat, dispensed in soothing puffs of warm cream from an aerosol container. It actually enlivens your skin tone and texture in seconds, then vanishes. An absolute first in the world of beauty.

"An hour a day at the beauty club. A week ago and then at the spa. Yes, simply a matter of self-preservation. But what do you do for your face? Now with a Geminesse a few minutes a day and a little bit of effort...and my face feels as good as new on my body.

You won't believe it until you see it. But use these five Geminesse treatments regularly, and we think you'll be a believer for the rest of your life.

Each one has a healthful activity built into the formula...or into the way you apply it. Each one results in a firmer, younger looking complexion that stays healthier and prettier longer.

Some are absolutely extra-ordinary in their immediate results. Thermal Moisturizing Facial, for example there's nothing else like it in this world. Puff it on. In minutes you look as if you've had a good hours sleep, a massage and a sauna.

So before another day passes, start doing as much for your face as you do for your body. Years from now you'll be glad you did.

Geminesse Max Factor
GEMINESSE BEAUTY REPORT:

FACIAL FITNESS

You know what physical fitness can do for your body...now see what it does for your face.

The world's first fitness plan for faces. To tighten, tone and refine your complexion. To put you in superb shape from the neck-up...

1. STIMULATING CLEANSER
An amazing un-slug-gish cream that liquifies on contact, gentlyジョー your skin clean. Leaves your face feeling limber, looking clear, and vibrant. A lightweight, active cleanser that puts all the old passive ones to shame.

2. EXHAURATING SKIN LOTION
A post-cleansing tone-up that does more than remove excess cleanser. It invigorates the skin, refines texture, restores proper oil-moisture balance, provides the perfect surface for make-up. End result: that heightened, pink-of-condition skin tone all exercise builds adore.

3. FACIAL FIRM-UP
A beauty lift that temporarily tightens and helps lift sagging contours and diminish lines and puffiness. Incredibly enough, continued use of Facial Firm-Up can result in a face that is actually more up-beat and younger looking.

4. ENRICHED NIGHT CONCENTRATE CREAM
Contrary to popular opinion, maturing skin does not need slathers of thick goopy cream. It does need a dynamic, penetrating concentrate, that is exercised into the skin by human hands (yours!). Hence, this pre-sleep night cream, brimming with moisturizers, emollients and lubricants. Massage in nightly. It disappears before you hit the pillow.

5. THERMAL MOISTURIZING FACIAL
It's like a sauna, a steam bath, a tingling massage. It's heavenly heat, dispensed in soothing puffs of warm cream from an aerosol container. It actually enlivens your skin tone and texture in seconds; then vanishes. An absolute first in the world of beauty.

'An hour a day at the health club, a week at the spa. It's simply a matter of self-preservation. But what do you do for your face?
You with GEMINESSE, a few minutes a day and a little bit of effort...and my face gets as good a workout as my body.'

You won't believe it until you see it. But use these five GEMINESSE treatments regularly, and we think you'll be a believer for the rest of your life.

Each one has a healthful activity built into the formula...or into the way you apply it. Each one results in a firmer, younger looking complexion that stays healthier and prettier longer.

Some are absolutely extra-ordinary in their immediate results. Thermal Moisturizing Facial, for example there's nothing else like it in this world. Pouff it on. In minutes you look as if you've had a good hours sleep, a massage and a sauna.

So before another day passes, start doing as much for your face as you do for your body. Years from now you'll be glad you did.

GEMINESSE MAX FACTOR
PERFORMING ARTS
SAN FRANCISCO'S MUSIC & THEATRE MONTHLY
JUNE 1969 / VOL. 5 NO. 6

contents

Tallulah
by Anita Loos
8

The program
13

Performing arts/reviews: film books
by Lewis Sogol
53

The illiterate impresario
by Richard Difflon
56

MICHAEL CLIFTON
Publisher
MICHIEL PISANI
Associate Publisher
HERBERT GLASS
Editor
BERNARD ROTONDO
Art Director

GILMAN KRAFT
President
GEORGE KORIN
Treasurer

Performing Arts, 405 Brannan Street, San Francisco, California 94107.
Telephone: (415) 391-0151. This monthly magazine is the San Francisco edition of Playbill, The Magazine for Theatregoers since 1944. Other editions of Playbill appear in New York, Chicago, Philadelphia, Boston, Washington, D.C., Atlanta, Cleveland, St. Louis, Dallas, and in Great Britain. Performing Arts is printed by Printco Printing Company, San Francisco. All rights reserved. © 1969 by Performing Arts. Reproduction from this magazine is prohibited.
TALLULAH
by ANITA LOOS

IT WAS MY PRIVILEGE to meet Tal"lulah Bankhead when she was about sixteen and had just arrived in New York from Alabama, possessed by the idea of being an actress. She was chaperoned by her beloved Aunt Marie who was in utter accord with Tallulah's ambitions but remained so discreetly in the background that today I can't remember ever seeing her.

Tallulah's advent in New York bore a curious aura of Destiny. She and Auntie Marie knew nothing at all about the life of the big city but, when they left the station bent on finding an economical place to live, Fate unaccountably led them to West 44th Street, where they were attracted by two smallish hotels. One was the Algonquin which was even more a hostelry of theatrical life then than it is today. Tallulah and Auntie Marie stood on the sidewalk between the Algonquin and the ultra decorous Seymour hesitating over a choice. On the surface there seemed no difference between the two places but finally, for a reason that could only have been mystical, they entered the Algonquin. It was as if Alice had walked smack into Wonderland without having to go down the Rabbit Hole. For Tallulah's first day in New York, she was under the same roof with the aristocracy of the New York theatre: among them Ethel Barrymore, her brother Jack, their uncle John Drew, Ethel's Jane and numberless others. And there were a few important film people at the Algonquin, on leave from Hollywood. At the time Constance Talmadge and Conway Tearle had come in to film a movie script of mine (The Vamp) and I was with them.

Tallulah had no definite scheme to back up her overwhelming ambition; no letters of introduction or the least bit of schooling for the career she had chosen. Her first move was merely to take up a post in the hotel lobby where she could sit and gaze, entranced, at the comings and goings of the show folks. But Tallulah's blonde beauty was so dazzling that in no time at all, the show folks began to gaze at her. And, never known for her reticence, Tallulah was quite easy to contact. One of the first to whom she confided her acting ambitions was our director, John Emerson, who forthwith gave her a role as an extra in our movie. So my friendship with Tallulah began at the very beginning of her fantastic career.

Tallulah was so exhilarated by life in the ramshackle old studio of the East Fifties where we worked that, at first, we put her down as a run-of-the-mill movie fan. And we all considered her far too pretty to be anything but stupid. But it wasn't long before we were on our feet on that score and alarmed to the fact that our little southern belle was to become one of the great wits of an entire era.

In those days the Algonquin dining room served as a showcase for a self-glorifying group of exhibitionists who termed their daily sessions The Round Table. Its leader was the critic Alec Woollcott who greatly enjoyed his privileges of leadership, and one day granted the unenlightened little blonde the special favor of attending one of those feasts of reason and flows of soul. Tallulah listened demurely as the group sat about, self-consciously quizzing each other and quoting themselves, at the end of which she turned to Alec and, in the throaty tones that were fully developed at sixteen, spoke her mind. "Mr. Woollcott," said Tallulah, "there is less here than meets the eye." From that moment on Alec pursued Tallulah but whether it was out of masochism, or in order to pick up quotes he could use, or through fear of comments Tallulah might make he were not present is a moot question.

With her unerring sense of values, Tallulah selected only the right people as friends from among the Algonquin set; she became a welcome satellite of Ethel Barrymore, who delighted in advising her about her career. But when that great lady of the theatre informed Tallulah that her outlandish name would work against her in show business and advised that she call herself Barbara, Tallulah refused to listen. She knew by instinct that no other name would ever express her turpitude, but serial-comic, nature; Tallulah's basic essence was too strong to be diluted even by Ethel Barrymore. "Tallulah" she must always be—doubtless the most properly named character ever to tread the boards.

From the beginning of both our careers our paths were always crossing; we lived in close friendship in New York, Hollywood and London, and I saw Tallulah under every circumstance of her zooming career. For she lived at high speed, behaving as a great many of us would have done, had we ever dared.

Utterly contemptuous of phonies and anything but a self-deceiver, Tallulah never believed the middle class theory that ambition is praiseworthy. She saw it for what it generally is, a matter of conceit mixed, more or less, with expediency. And so Tallulah never allowed ambition to interfere with play. She lived in the grand manner of a free soul with an aristocratic disdain for caution. And although many of her impulses were unfortunate, none harmed anybody but herself, the great majority of them came straight from her enormous interest in others, her kindness and unfailing courtesy toward anyone who deserved it. Heaven help anyone who didn't; although in such cases there is evidence that Heaven generally took sides with Tallulah. Among the humble and unpretentious she behaved with the discretion and impeccably manner of a very great lady.

During the days of the silent films in Hollywood we both lived at the old Hollywood Hotel. Although it had been largely taken over by the movie contingent, there were also a number of old people from the Middle West living there in retirement. They were as truly nice as they were boring, and none of us girls who worked in films ever bothered to give them the time of day as they sat rocking their afternoon armchairs on the front porch. But Tallulah did. And I still carry a picture in my memory of her sitting on the porch of the hotel and allowing an old (continued on p. 11)
TALLULAH
by ANITA LOOS

IT WAS MY PRIVILEGE to meet Tal- lulah Bankhead when she was about sixteen and had just arrived in New York from Alabama, possessed by the idea of being an actress. She was chaperoned by her beloved Aunt Marie who was in utter accord with Tallulah's ambitions but remained so discreetly in the background that today I can't remember ever seeing her. Tallulah's advent in New York bore a curious aura of Destiny. She and Auntie Marie knew nothing at all about the life of the big city but, when they left the station bent on finding an economical place to live, Fate unaccountably led them to West 44th Street, where they were attracted by two smallish hotels. One was the Algonquin which was even more a hotbed of theatrical life than it is today. Tallulah and Auntie Marie stood on the sidewalk between the Algonquin and the ultra décorous Seymour hesitating over a choice. On the surface there seemed no difference between the two places but finally, for a reason that could only have been mystical, they entered the Algonquin. It was as if Alice had walked smack into Wonderland without having to go down the Rabbit Hole. For Tallulah's first day in New York, she was under the same roof with the aristocracy of the New York theatre; among them Ethel Barrymore, her brother Jack, their uncle John Drew, Oss Jans andnumerous others. And there were always a few important film people at the Algonquin, on leave from Hollywood. At the time Constance Talmadge and Conway Tearle had come in to film a movie script of mine (The Virtuous Vamp) and I was with them.

Tallulah had no definite scheme to back up her overweening ambition; no letters of introduction or the least bit of schooling for the career she had chosen. Her first move was merely to take up a post in the hotel lobby where she could sit and gaze, entranced, at thecomings and goings of the show folk. But Tallulah's blonde beauty was so dazzling that in no time at all, the show folk began to gaze at her. And, never known for her reticence, Tallulah was quite easy to contact. One of the first to whom she confided her acting ambitions was our director, John Emerson, who forthwith gave her a role as an extra in our movie. So my friendship with Tallulah began at the very beginning of her fantastic career.

Tallulah was so exhilarated by life in the tawny-huckle old studio of the East Fifties where we worked that, at first, we put her down as a run-of-the-mill movie fan. And we all considered her far too pretty to be anything but stupid. But it wasn't long before we were set right on that score and alarmed to the fact that our little southern belle was to become one of the great wits of an entire era.

In those days the Algonquin dining room served as a showcase for a self-glorifying group of exhibitionists who formed their daily sessions The Round Table. Its leader was the critic Alec Woollcott who greatly enjoyed his privileges of leadership, and one day granted the unenlightened little blonde the special favor of attending one of those feasts of reason and flows of soul. Tallulah listened demurely as the group sat about, self-consciously cueing each other and quoting themselves, at the end of which she turned to Alec and, in the throaty tones that were fully developed at sixteen, spoke her mind. "Mr. Woollcott," said Tal- lulah, "there is less here than meets the eye." From that moment on Alec pursued Tallulah but whether it was out of masochism, or in order to pick up quotes he could use, or through fear of comments Tallulah might make were he not present, is a moot question.

With her unerring sense of values, Tallulah selected only the right people as friends from among the Algonquin set; she became a welcome satellite of Ethel Barrymore, who delighted in advising her about her career. But when that great lady of the theatre informed Tallulah that her outlandish name would work against her in show business and advised that she call herself Barbara, Tallulah refused to listen. She knew by instinct that no other name would ever express her turpitude, but serio-comic, nature; Tallulah's basic essence was too strong to be diluted even by Ethel Barrymore. "Tallulah," she must always be—dubious, the most properly named character ever to tread the boards.

From the beginning of both our careers our paths were always cross- ing; we lived in close friendship in New York, Hollywood and London, and I saw Tallulah under every circumstance of her zigzag career. For she lived at high speed, behaving as a great many of us would have done, had we ever dared. Utterly contemptuous of phonies and anything but a self-deceiver, Tal- ulah never believed the middle class theory that ambition is praiseworthy. She saw it for what it generally is, a matter of conceit mixed, more or less, with duplicity. And so Tallulah never allowed ambition to interfere with play. She lived in the grand manner of a free soul with an antiscptic disdain for caution. And although many of her impulses were unfortunate, none harmed anybody but herself; the great majority of them came straight from her enormous interest in others, her kindness and unfailing courtesy to- ward anyone who deserved it. Heaven help anyone who didn't; although in such cases there is evidence that Heaven generally took sides with Tal- ulah. Among the humble and unpre- tentious she behaved with the discretion and imperceptible manner of a very great lady.

During the days of the silent films in Hollywood we both lived at the old Hollywood Hotel. Although it had been largely taken over by the movie contingent, there were also no fewer of old people from the Middle West living there in retirement. They were as truly nice as they were boring, and some of us girls who worked in films ever bothered to give them the time of day as they sat rocking their after- noons away on the front porch. But Tallulah did. And I still carry a picture in my memory of her sitting on the porch of the hotel and allowing an old (continued on p. 10)
JADE FOR THE BRIDE

HOUSE OF JADE
518 GRANT AVENUE
PHILIP KLEIN ESTABLISHED 1895

JADE’S Dragon Boot Comes to life on the ankle, has new square off toe. In Brown Cash with soft / glove leather on the uppers. $50

Give Yourself A Boot

JADE’S Classic Bengal Boot In traditional British black or brown calf, $47.50

America’s Finest Shoes

Bullock & Jones
San Francisco’s World Famous Quality Shoes for Men
940 Post Street on Union Square, San Francisco
Area 415. 392-4243

Tallahah, c. 1930

lady from Iowa to teach her a crochet stitch. Tallallah, with no intention of ever crocheting anything, at any time, pretended an interest out of kindness and as a means of communication.

“You can say all you want about the wickedness of film stars,” the old lady said to me, “but that little Bankhead girl is as sweet and unspoiled as if she lived in Des Moines.”

Later on, when the talkies came in, I had a house in Santa Monica where Tallallah, on afternoons when she was free from work, used to come to swim in my pool. While it may be difficult today to realize there used to be a convention against taking off one’s clothes in public, Tallallah, like all great souls, was ahead of her time; she never had any more need of a bathing suit than a dolphin. Now it so happened that next door to me there was a construction crew building a house and, while Tallallah cavorted in the pool, the crew would knock off work and mount a scaffold in which to watch. I happened to be in the studio at the time and the first I heard of Tal- lahah’s gambols was when the owner of the new house called up to tell me that work had fallen alarmingly behind schedule and he pleaded that I ask Tallallah to put on a bathing suit and let his builders get back on the job. Needful that their work stoppage was creating a deficit, Tallallah promptly complied.

There was a time in London when a beautiful young woman of quite scandalous Queen of a Graustarkian Kingdom of Central Europe was on her uppers and her behavior was causing alarm in orthodox royal circles. None of those royal¬ties came to her rescue. But Tallallah did. She took H.R.H. in as a house guest and I remember one evening when a card game was projected that Tallallah whispered instruction to all of us to play stupidly and allow Her Highness to clean up. “She’s flat broke,” explained our hostess, “and trying to support the most divine young gigolo.”

Living a life of high celebrity Tallal- lah took just as much interest in unfortunates as she did in the famous. During part of her career in New York, Tallallah was beset by insomnia and, unable to sleep, spent her nights listening to a radio broadcaster who went by the name of Big Joe. Big Joe’s program consisted of interviews with down-and-outs, whose dire situa¬tions provided him with fascinating material. Listening to Big Joe, Tallallah’s heart and pocketbook never failed to respond. And before very long the program became a two-way broadcast with Tallallah on the phone exchanging comments and bits of homesteader philosophy with Big Joe and his as¬sisted vagrants. But Tallallah could spot a phony even across the airwaves and, as a rule, it was the most un¬generous scamps who told the truth about themselves and to whom Tal- lahah was the most responsive. On a cold winter night she sent for an utterly disolute young woman and gave her one of her most expensive fur coats.

Never at a loss for the motif justo, Tallallah could match wits with experts such as Winston Churchill and come out even. And, incidentally, Tallallah could also match the Prime Minister’s alcoholic capacity, drink for drink. When tight she might become outrageously but Tallallah never bored any¬one, and that I consider to be humanita¬rianism of a very high order indeed.

ABOUT MISS LOOS — A girl like Anita (Loos) happens once in a lifetime. Anita invented flappers — that was, circa the mid-20s — and ever since the world’s been laughing with Anita which isn’t been laughing, with or at us, all the way to the bank.

Actually, Miss Loos began it long be¬fore she gave her greatest gift, Gentle¬man Peter Blendo, The Illuminating Diary of a Professional Lady — novel, play, movie, musical (which gave us Carol Channing), movie-musical (which gave us a new kind at Marilyn Monroe). Anita began it all publicly as Little Lord Faunt¬leroy, the ever turned up in East Lynne and other for-the-small-crowd-you-laugh-at¬toys, thus becoming an important make-up-mint. (She is, I believe, well under five feet tall, but towers in a Patton of ten-footers.) At thirteen, she cast aside her flashy acting triumphs for the solitary life of a writer and immediately became a Private Person & Legend when her The New York Times Hat was bought for the movies. This scenario gladly demonstra¬ted that little Miss Loos was just about the most unusual wording around. But, oddly, she became Hollywood’s mightiest writing machine; hundreds of movies — Full of the Follies, Susan and God, I Married an Angel, some 400 short subjects.

Anita has never had a career; she has always been an industry. Movies, books (her latest is A Girl Like Me, vol. i of her autobiography — vol. 2 is on the way), plays (Happy Birthday, which gave Helen Hayes one of her happiest stage roles; Gigi, which gave America Audrey Hepburn, The King’s Man, which gave Liza Minnelli a season ago, a triumphant Glyn Johns). The mint’s a giver — maybe the last of the big, big, big, givers. On the next to the last page of her greatest gift it says — “And so I am very happy myself, because, after all, the greatest thing in life is to always be making everybody else happy.” That’s our Anita.

Leo Terman, Senior Editor, PLAYBILL

REPRINTED FROM THE FEBRUARY, 1969, NEW YORK EDITION OF PLAYBILL MAGAZINE

Seagram’s Crown Royal

Seagram’s Crown Royal is now conveniently located in America.


If you hear that Crown Royal is only sold in Canada you heard ancient history. Today you can buy this luxurious whisky practically anywhere in the States. For about $9 a bottle. A trip to the corner has got to be cheaper than a trip to the border.
lady from Iowa to teach her a crochet stitch. Tallulah, with no intention of ever crocheting anything, at any time, pretended an interest out of kindness and as a means of communication.

"You can say all you want about the wickedness of film stars," the old lady said to me, "but that little Bankhead girl is as sweet and unsullied as if she lived in Des Moines."

Later on, when the talks came in, I had a house in Santa Monica where Tallulah, on afternoons when she was free from work, used to come to swim in my pool. While it may be difficult today to realize there used to be a convention against taking off one's clothes in public, Tallulah, like all great souls, was ahead of her time; she never had any more need of a bathing suit than a dolphin. Now it so happened that the next door to me there was a construction crew building a house and, while Tallulah cavorted in the pool, the crew would knock off work and mount a scaffold to watch. It happened to be a busy in the studio at the time and the first I heard of Tallulah's gambols was when the owner of the new house called up to tell me that work had fallen alarmingly behind schedule and he pleaded that I ask Tallulah to put on a bathing suit and let his builders get back on the job. Needful that their work stoppage was so creating a deficit, Tallulah promptly complied.

There was a time in London when a beautiful and quite scandalous Queen of a Graustarkian Kingdom of Central Europe was on her upper's and her behavior was causing alarm in orthodox royal circles. None of those royalties came to her rescue. But Tallulah did. She took R.H.'s in as a house guest and I remember one evening when a card game was projected that Tallulah whispered instruction to all of us to play stupidly and allow her Highness to clean up. "She's flat broke," explained our hostess, "and trying to support the most divine young giggol!"

Living a life of high celebrity Tallulah took just as much interest in unfortunate as she did in the famous. During part of her career in New York, Tallulah was beset by insomnia and, unable to sleep, spent her nights listening to a radio broadcaster who went by the name of Big Joe. Big Joe's program consisted of interviews with down-and-outers, whose dire situations provided him with fascinating material. Listening to Big Joe, Tallulah's heart and pocketbook never failed to respond. And before very long the program became a two-way broadcast with Tallulah on the phone exchanging comments and bits of homely philosophy with Big Joe and his assorted vagrants. But Tallulah could spot a phony even on the airways and, as a rule, it was the most ungenerous stamps who told the truth about themselves and to whom Tallulah was the most responsive. On a cold winter night she sent for an utterly dissolute young woman and gave her one of her most expensive fur coats. At never a loss for the mot juste, Tallulah could match wits with experts such as Winston Churchill and come out even. And incidentally, Tallulah could also match the Prime Minister's alcoholic capacity, drink for drink. When tight she might become outrageous but Tallulah never bored anyone, and if that is to consider to be humanitarianism of a very high order indeed.

ABOUT MISS LOOS — A girl like Anita Loues happens once in a lifetime. Anita invented things that was, circa the mid-20's — and ever since the world's been laughing with Anita when she's been laughing, with or without, all the way to the bank.

Actually, Miss Loues began it long before she gave her greatest gift, Gentleman Prefer Blondes. The Illuminating Diary of a Professional Lady — novel, play, movie, musical (which gave us Carol Channing), movie-musical (which gave us a new kind at Marilyn Monroe) Anita began it all practically as little comed Ante, the one turned up in East Lynne and other far-to-the-side cry-cry-vou-laugh-fantastic, thus becoming an important movie-star. She is, I believe, well under thirty still, but towers in a picture of ten-fooled. At thirteen, she cast aside her flashy acting triumphs for the solitary life of a writer and immediately became a Private Person & Legend when her The New York Times Hat was bought for the movies. This scenario gradually demonstrated that little Miss Loues was just about the most innovent and really around. Really, she became Hollywood's mightiest writing minx. Hundreds of movies — fully of the Follios, Susan and God. I Married an Angel, some 400 short subjects. Anita has never had a career, she has always been an industry. Movies, books (her latest A Girl Like Us, vol. 3 of her Autobiography — vol. 2 is on the way), plays (Happy Birthday, which gave Helen Hayes one of her happiest stage roles), Gigi, which gave America Audrey Hepburn, The King's Muse, which scooped Locco, a season ago, a triumphal Olympia John.

The miniature's a gift — maybe the last of the big, big gives. On the next to the last page of her greatest gift it says: "And so I am very happy myself, because, after all, the greatest thing in life is to always be making everybody else happy." That's our Anita.

Leo Terman, Senior Editor, PLAYBILL

REPRINTED FROM THE FEBRUARY, 1969, NEW YORK EDITION OF PLAYBILL MAGAZINE.

Seagram's Crown Royal is now conveniently located in America.
"ROOM SERVICE"
UNFORGETTABLE COMEDY
FROM FORGOTTEN PLAYWRIGHTS

S. N. Behrman wrote Biography, Philip Barry did The Philadelphia Story, Ben Hecht and Charles MacArthur collaborated on The Front Page, Robert E. Sherwood contributed Idiot's Delight and even Eugene O'Neill turned from tragedy to something a little less serious in Ah, Wilderness!

Those names ring some sort of bell for most theatregoers, although the tinkle may be rather faint at this stage of the game. But here's a stickler to tax even the dedicated theatre buff: he wrote Room Service, that long-running farce about shortening show-business which opened on Broadway in 1937 and stayed around long enough to become one of the most successful comedies of the decade?

It wasn't Kaufman and Hart or Edna Ferber or Philip Barry or John Cecil Holm (he wrote Three Men on a Horse). It certainly wasn't John Monk's Jr. and Fred J. Finkelhoffe (they wrote Brother Rat). The answer isn't likely to provoke a gasp of recognition, either, because even after you read it, chances are the names of the two men who created Room Service won't mean a thing to you. In any case, they are John P. Murray and Allen Boretz.

And although they may have faded into oblivion, their play remains one of the true American comedy classics.

Audiences — along with actors, directors and critics — all over the United States are taking a new look at American stage comedies of the nineteen-thirties. The result is a general agreement that there's a great deal more craftsmanship, human insight and genuine humor in some of the comedies born on Broadway during the depression decade than in many a modern here-today-gone-tomorrow Absurdist "masterpiece."

New York theatregoers have seen revivals of You Can't Take It with You, Dinner at Eight, Once in a Lifetime, The Front Page and even a musical based on The Man Who Came to Dinner. Last season, the Tyrone Guthrie Theatre in Minneapolis presented Morton of the Movies, while producers everywhere dusted off scripts in the hope of rediscovering a neglected gem.

Most of the nineteen-thirties plays and playwrights being revived and rediscovered are at least vaguely familiar to those of us for whom the term "mature" has an increasing attractiveness. George S. Kaufman and Moss Hart wrote You Can't Take It with You and The Man Who Came to Dinner. Kaufman teamed up with Edna Ferber to write Dinner at Eight and Stage Door, then joined Marc Connolly to turn out Morton of the Movies.
“ROOM SERVICE” 
UNFORGETTABLE COMEDY 
FROM FORGOTTEN PLAYWRIGHTS

Audiences - along with actors, directors and critics - all over the United States are taking a new look at American stage comedies of the nineteen-thirties. The result is a general agreement that there's a great deal more craftsmanship, human insight and genuine humor in some of the comedies born on Broadway during the depression decade than in many a modern here-today-gone-tomorrow Absurdist "masterpiece."

New York theatregoers have seen revivals of You Can't Take It with You, Dinner at Eight, Once in a Lifetime, The Front Page and even a musical based on The Man Who Came to Dinner. Last season, the Tyrone Guthrie Theatre in Minneapolis presented Morton of the Movies, while producers everywhere dusted off scripts in the hope of rediscovering a neglected gem.

Most of the nineteen-thirties plays and playwrights being revived and rediscovered are at least vaguely familiar to those of us for whom the term "mature" has an increasing attractiveness. George S. Kaufman and Moss Hart wrote You Can't Take It with You and The Man Who Came to Dinner. Kaufman teamed up with Edna Ferber to write Dinner at Eight and Stage Door, then joined Marc Connelly to turn out Morton of the Movies.

S. N. Behrman wrote Biography, Philip Barry did The Philadelphia Story, Ben Hecht and Charles MacArthur collaborated on The Front Page, Robert E. Sherwood contributed Idiot's Delight and even Eugene O'Neill turned from tragedy to something a little less serious in Ah, Wilderness!

Those names ring some sort of bell for most theatregoers, although the tinkle may be rather faint at this stage of the game. But here's a stickler to tax even the dedicated theatre buff: who wrote Room Service, that long-running farce about shortening show-business which opened on Broadway in 1937 and stayed around long enough to become one of the most successful comedies of the decade?

It wasn't Kaufman and Hart or Edna Ferber or Philip Barry or John Cecil Holm (he wrote Three Men on a Horse). It certainly wasn't John Monks Jr. and Fred J. Finkelstofe (they wrote Brother Rat). The answer isn't likely to provoke a gasp of recognition, either, because even after you read it, chances are the names of the two men who created Room Service won't mean a thing to you. In any case, they are John P. Murray and Allen Boretz.

And although they may have faded into oblivion, their play remains one of the true American comedy classics.
and one of the most fondly remembered shows presented on Broadway during the thirties. Ironically, the show proved a stepping stone to success for several other people, all of whom are still going strong today.

It was directed by George Abbott, who went on to stage dozens of hit comedies and musicals during the next three decades. Now in his seventies, Abbott directed a new musical this season on Broadway.

The original cast of Room Service included Sam Levene, Betty Field and Eddie Albert. When the play became a movie later in the decade, it starred the Marx Brothers and featured Lucille Ball and Ann Miller. RKO had purchased the film rights at the highest price ever paid for a picture property up to that time.

The American Conservatory Theatre's new production of Room Service is the first Broadway comedy of the thirties ever presented by ACT. Now in repertory at the Marines' Memorial Theatre, the show features an outstanding cast including Martin Berman, Robert Gertinger, Robert Goldsby, Barry MacGregor, James Milton, Michael O'Sullivan, William Paterson, Christopher Payne, Ray Reinhardt, Paul Shearer, Inez Smith, Deborah Sussel and James Watson.

Room Service is directed by ACT's versatile Nagle Jackson. He also staged the Conservatory productions of Caught in the ACT, In White America and Little Murders. He has appeared in several productions, too, including Your Own Thing, Under Milkwood and Little Murders.

The comedy takes place in a room at a midtown Manhattan hotel called the White Way. The kind of establishment in question was eloquently evoked by critic Wooton Gibbons when he reviewed Room Service in The New Yorker magazine.

"A hundred brummagem hotels line the streets that lead off from Times Square," Gibbons began. "These pieces are large and small, they are modern in the sense that they gleam angrily with chromium and neon lights, and they are moldering away into dust and cracked plaster."

"They have, in fact, nothing in common except a certain quality that may be perceived in many of their clients — an extra gloss or tightness in the dress, an air that is at the same time apprehensive and strangely knowing. The innocent and respectable citizen, passing one of these hotels, usually wonders briefly what goes on behind its cryptic exterior..."

What goes on — or went on some thirty-two years ago, anyway — is what Room Service is all about. The double room which provides the background for Murray and Boret's creation belongs to Gordon Miller (Ray Reinhardt), a down-at-the-heels impresario who once produced a hit show by setting up offices on the sidewalk between two "no parking" signs and is now trying to repeat the process from his White Way hotel room.

Miller has already run up a bill of more than a thousand dollars and is about to be evicted. His principal problem (aside from dodging the man from the "We Never Sleep" Collection Agency, finding food for two dozen starving cast members and avoiding eviction just a little while longer) is to keep his actors, director and playwright together in the hotel until he locates a source of ready cash to pay for costumes, scenery and theatre rent.

The play's he's working so hard for? It's called Godspeed and offers a panoply of American life as seen through the eyes of a Polish miner. The author of Godspeed is a yokel from Oswego (James Milton), and the director is a fellow with a passion for a mouse head hanging on the wall and a pair of stuffed owls. How can their play miss?

One character who hasn't eaten for nearly twenty-four hours confesses that not only is he seeing spots before his eyes, but the spots are beginning to look like hamburgers. Miller finally persuades a stagestruck waiter (Paul Sherman) to smuggle some food into the room by promising him a part in the play.

Not everybody connected with Godspeed can be crammed into Miller's room, of course. Those who can't have been deposited in various places throughout the hotel, including the grand ballroom where impromptu sleeping quarters are being furiously set up.

"Suppose the manager comes in?" asks one of Miller's worried associates.

"Just tell them to start dancing," answers the unproductive writer.

The opinion of one reviewer, writing in 1937, was prophetic: "The critical consensus is that Room Service will be notable for long life as well as loud Room." The show's longevity remains a tribute to John P. Murray and Allen Boretz — wherever they are.
and one of the most fondly remembered shows presented on Broadway during the thirties. Ironically, the show proved a stepping stone to success for several other people, all of whom are still going strong today.

It was directed by George Abbott, who went on to stage dozens of hit comedies and musicals during the next three decades. Now in his seventies, Abbott directed a new musical this season on Broadway.

The original cast of Room Service included Sam Levene, Betty Field and Eddie Albert. When the play became a movie later in the decade, it starred the Marx Brothers and featured Lucille Ball and Anna Miller. RKO had purchased the film rights at the highest price ever paid for a picture property up to that time.

The American Conservatory Theatre's new production of Room Service is the first Broadway comedy of the thirties ever presented by ACT. Now in repertory at the Marines' Memorial Theatre, the show features an outstanding cast including Martin Berman, Robert Gerringer, Robert Goldsby, Barry MacGregor, James Milton, Michael O'Sullivan, William Paterson, Christopher Payne, Ray Reinhardt, Paul Shenar, Inezta Smith, Deborah Sussel and James Watson.

Room Service is directed by ACT's versatile Nagle Jackson. He also staged the Conservatory productions of Caught in the ACT, In White America and Little Murders. He has appeared in several productions, too, including Your Own Thing, Under Milkwood and Little Murders.

The comedy takes place in a room at a midtown Manhattan hotel called the White Way. The kind of establishment in question was eloquently evoked by critic Wlofscott Gibbs when he reviewed Room Service in The New Yorker magazine:

"A hundred brummagem hotels line the streets that lead off from Times Square," Gibbs began. "These pieces are large and small; they are modern in the sense that they gleam angrily with chromium and neon lights, and they are moldering away into dust and cracked plaster.

"They have, in fact, nothing in common except a certain quality that may be perceived in many of their clients - an exterior gloss or tightness in the dress, an air that is at the same time apprehensive and strangely knowing. The innocent and respectable citizen, passing one of these hotels, usually wonders briefly what goes on behind its cryptic exterior..."

What goes on - or went on some thirty-two years ago, anyway - is what Room Service is all about. The double room which provides the background for Murray and Boretz's creation belongs to Gordon Miller (Ray Reinhardt), a down-at-the-heels impresario who once produced a hit show by setting up offices on the sidewalk between two "no parking" signs and is now trying to repeat the process from his White Way hotel room.

Miller has already run up a bill of more than a thousand dollars and is about to be evicted. His principal problem (aside from dodging the man from the "We Never Sleep" Collection Agency, finding food for two dozen starving cast members and avoiding eviction just a little while longer) is to keep his actors, director and playwright together in the hotel until he locates a source of ready cash to pay for costumes, scenery and theatre rent.

The play he's working so hard for? It's called Godspeed and offers a panorama of American life as seen through the eyes of a Polish miner. The author of Godspeed is a yokel from Oswego (James Milton), and the director is a fellow with a passion for a mouse head hanging on the wall and a pair of stuffed owls. How can their play miss?

One character who hasn't eaten for nearly twenty-four hours confuses that not only is he seeing spots before his eyes, but the spots are beginning to look like hamburgers. Miller finally persuades a stagestruck waiter (Paul Shenar) to smuggle some food into the room by promising him a part in the play.

Not everybody connected with Godspeed can be crammed into Miller's room, of course. Those who can't have been deposited in various places throughout the hotel, including the grand ballroom where impromptu sleeping quarters are being furiously set up.

"Suppose the manager comes in?" asks one of Miller's worried associates.

"Just tell them to start dancing," answers the unproduced director.

The opinion of one reviewer, writing in 1937, was prophetic: "The critical consensus is that Room Service will be notable for long life as well as for Room." The show's longevity remains a tribute to John P. Murray and Allen Boretz - wherever they are.
Don't elope

Hamlet, king of Denmark, has been murdered by his brother Claudius, who has seduced Gertrude, the king's wife. Claudius has supplanted the throne with the help of his wife. Young Hamlet meets the ghost of his dead father, who relates the circumstances of his murder and demands vengeance. Hamlet vows obedience, and counterfeits madness to escape the suspicion that he is threatening danger to the king.

His behaviour is attributed to love for Ophelia (daughter of Polonius, the court Chamberlain), whom he has previously courted but now treats rudely. He tests the ghost's story by having a play acted before the king, reproducing the circumstances of the murder, and the king betrays himself.

A scene follows in which Hamlet violently upbraids the queen. Thinking he hears the king listening behind the arms, he draws his sword and kills instead Polonius.

The king now determines to destroy Hamlet. He sends him on a mission to England, with intent to have him killed there. But pirates capture Hamlet at sea and send him back to Denmark. He arrives to find that Ophelia, crazed by grief, has perished by drowning. Her brother Laertes has hurried home from Paris to take vengeance for the death of his mother.

R and G report their failure to make Hamlet explain himself. They add that he seems to have been cheered up by the arrival of a troop of scroffing players, who are to give a performance before the court (Act III, Scene 1). Claudius tells R and G about the murder of Polonius. He orders them to get hold of Hamlet and discover where he has hidden the body (Act IV, Scene 3). They question Hamlet and discover nothing. He describes them as the king's sponges; and, when they try to detain him, escapes with contemptuous ease (Act IV, Scene 2). R and G, who have been ordered to accompany Hamlet on his voyage to England, escort him to the ship (Act IV, Scene 4). They bear with them a letter from Claudius to the English (continued on p. 35).
Don't elope

Look what you'll be missing.

Elsinore Through a Keyhole

HAMLET
by William Shakespeare

Hamlet, king of Denmark, has been murdered by his brother Claudius, who has seduced Gertrude, the king's wife. Claudius has supplanted on the throne the dead man's son—also named Hamlet—and married the widow with indecent haste. Young Hamlet meets the ghost of his dead father, who relates the circumstances of his murder and demands vengeance. Hamlet vows obedience, and counterfeits madness to escape the suspicion that he is threatening danger to the king.

His behaviour is attributed to love for Ophelia (daughter of Polonius, the court Chamberlain), whom he has previously courted but now treats rudely. He tests the ghost's story by having a play acted before the king, reproducing the circumstances of the murder, and the king betrays himself.

A scene follows in which Hamlet violently upbraids the queen. Thinking he hears the king listening behind the arbor, he draws his sword and kills instead Polonius.

The king now determines to destroy Hamlet. He sends him on a mission to England, with intent to have him killed there; but pirates capture Hamlet at sea and send him back to Denmark. He arrives to find that Ophelia, crazed by grief, has perished by drowning. Her brother Laertes has hurried home from Paris to take vengeance for the death of his

ROSENCRANTZ AND GUILDENSTERN ARE DEAD
by Tom Stoppard

Summoned by Claudius, Rosencrantz and Guildenstern, two friends of Hamlet's from university days—arrive at court to keep an eye on his behaviour and report back to the king. Hamlet realises that they have come to spy on him and runs verbal rings round them (Act II, Scene 2)

R and G report their failure to make Hamlet explain himself. They add that he seems to have been cheered up by the arrival of a troop of strolling players, who are to give a performance before the court (Act III, Scene 1).

After the play, R and G again try to pump Hamlet. They get no change out of him. He likens himself to a pipe on which they are vainly attempting to play (Act III, Scene 2)

Claudius tells R and G about the murder of Polonius. He orders them to get hold of Hamlet and discover where he has hidden the body (Act IV, Scene 1). They question Hamlet and discover nothing. He describes them as the king's sponges; and, when they try to detain him, escapes with contemptuous ease (Act IV, Scene 2).

R and G, who have been ordered to accompany Hamlet on his voyage to England, escort him to the ship (Act IV, Scene 4). They bear with them a letter from Claudius to the English (continued on p. 31)
the toilet water that reflects the beauty of its perfume.

ARPEGE by Lanvin
the toilet water that reflects the beauty of its perfume.
THE AMERICAN CONSERVATORY THEATRE

presents

A FLEA IN HER EAR

by GEORGES FEYDEAU
Translated by Barnett Shaw

Directed by GOWER CHAMPION
Scenery designed by STUART WURTZEL
Costumes designed by LEWIS BROWN
Lighting designed by JOHN McLAIN

cast of characters
In Order of Appearance

Camille Chandel, The Secretary
Antoinette, The Maid
Etienn, The Butler
Fanache, The Doctor
Serrita, The Spaniard’s Wife
Yvonne Chandel, The Jealous Wife
Victor-Emmanuel Chandel, The Innocent Husband
Romain Tournel, The Lover
Don Carlos, The Spaniard

MICHAEL O’SULLIVAN
DEBORAH SUSSEL
BARRY MACGREGOR
HARRY FRAZIER
ANN WELDON
CAROL TEITEL
ROBERT GERRINGER
PHILIP KERR
HERMAN POPPE

At The Hotel:

Fermillon, The Owner
Eugenie, The Maid
Olivia, The Wife
Baptist, The Deacon
Rugby, The Englishman
Poche, The Porter

RAY REINHARDT
IZETTA SMITH
PATRICIA FALKENHAIN
ROBERT LANCHESTER
GEORGE EDE
ROBERT GERRINGER

(The role of Poche and that of Victor-Emmanuel Chandel are played by the same actor)

ACT I  Chandel’s Home
ACT II  At The Hotel
ACT III  Same As Act One

There will be two intermissions.

Credits: Music Research for A Flea In Her Ear by
Music Man Murray of Hollywood, California.

GEARY THEATRE
THE AMERICAN CONSERVATORY THEATRE
presents

A FLEA IN HER EAR

by GEOGES FEYDEAU
Translated by Barnett Shaw

Directed by GOWER CHAMPION
Scenery designed by STUART WURTZEL
Costumes designed by LEWIS BROWN
Lighting designed by JOHN McLAIN

cast of characters
In Order of Appearance

Camille Chandel, The Secretary
Antoinette, The Maid
Etienne, The Butler
Fanache, The Doctor
Sorrits, The Spaniard’s Wife
Yvonne Chandel, The Jealous Wife
Victor-Emmanuel Chandel, The Innocent Husband
Romain Tournel, The Lover
Don Carlos, The Spaniard

MICHAEL O’SULLIVAN
DEBORAH SUSSEL
BARRY MACGREGOR
HARRY FRAZIER
ANN WELDON
CAROL TEITEL
ROBERT GERRINGER
PHILIP KERR
HERMAN POPPE

At The Hotel:

Raymond, The Owner
Eugenie, The Maid
Olivia, The Wife
Baptistin, The Decoy
Rugby, The Englishman
Poche, The Porter

RAY REINHARDT
IZETTA SMITH
PATRICIA FALKENHAIN
ROBERT LANCHESTER
GEORGE EDE
ROBERT GERRINGER

(The role of Poche and that of Victor-Emmanuel Chandel are played by the same actor)

ACT I  Chandel’s Home
ACT II  At The Hotel
ACT III  Same As Act One

There will be two intermissions.

Credits: Music Research for A Flea In Her Ear by
Music Man Murray of Hollywood, California.

-A GEARY THEATRE -

Get the credit you deserve
THE AMERICAN CONSERVATORY THEATRE presents

THREE SISTERS
by ANTON CHEKHOV
Translated for contemporary stage production by WILLIAM BALL
Directed by WILLIAM BALL
Associate Directors: KENNETH JULIAN, EUGENE BARCONE, NAGLE JACKSON
Costumes designed by ANN ROTH
Scenery designed by PAUL STAHELI
Lighting designed by JOHN MCLAIN
Dances choreographed by ED MOCK

cast
The Three Sisters: Olga Sergeyevna Prozorov
Marya Sergeyevna Prozorov (Masha)
Irina Sergeyevna Prozorov
Andrey Sergeyevich Prozorov, Their Brother
Fyodor Ilyich Karygin, Masha’s Husband, a School Teacher
Natasha Ivanovna (Natasha), Fiancee and later Andrey’s wife
Anfisa, The Nurse
Baron Nikolai Ilovich Tusenbach, An Army Lieutenant
Ivan Romanich Chebutykin, An Army Doctor
Vasily Vasilievich Solyony, An Army Captain
Lieutenant-Colonel Alexander Ignatovich Vershinin, Battalion Commander
Alexander Petrovitch Fedotov, An Army Second Lieutenant
Vladimir Karlovich Rodin, An Army Second Lieutenant
Fersapont, A Porter from the County Council
Servants and Soldiers

JAMES BRADY, SUZANNE COLLINS, TED GERBER, MARY MARKSON, ED MOCK, FRANK OTTIEWELL, ROBERT SIMPSON

The Prozorov Estate — Provinicial Russia

ACT I
Scene 1 The Drawing Room — Spring
Scene 2 The Drawing Room — Winter of the Same Year

ACT II
Scene 1 Olga’s Bedroom — The Following Summer
Scene 2 The Garden — Autumn of the Same Year

There will be one intermission

GEARY THEATRE
The American Conservatory Theatre presents

**Three Sisters**

by AntOn Chekhov

Translated for contemporary stage production by William Ball

Directed by William Ball

Associate Directors: Kenneth Julian, Eugene Barcone, Nagle Jackson

Costumes designed by Ann Roth

Scenery designed by Paul Staheli

Lighting designed by John McLain

Dances choreographed by Ed Mock

**Cast**

The Three Sisters:
- Olga Sergeyevna Prozorov
- Maria Sergeyevna Prozorov (Masha)
- Irina Sergeyevna Prozorov
- Andrey Sergeyevich Prozorov, Their Brother
- Fyodor Ksyusha Klyashev, Masha’s Husband, a School Teacher
- Natalia Ivanovna (Natasha), Fiance and later Andrey’s wife
- Anya, The Nurse
- Baron Nikolai Lvovich Tusenbach, An Army Lieutenant
- Ivan Romanich Chetnyzkin, An Army Doctor
- Varvara Vasilyevna Solyony, An Army Captain
- Lieutenant-Colonel Alexander Ignatievich Vershavin, Battalion Commander
- Alexey Petrovich Fedorov, An Army Second Lieutenant
- Vladimir Karlovich Rodli, An Army Second Lieutenant
- Firs Antonovich, A Porter from the County Council

Servants and Soldiers
- James Brady, Suzanne Collins, Ted Gerber, Mary Markson, Ed Mock, Frank Ottwell, Robert Simpson

The Prozorov Estate — Provincial Russia

ACT I
- Scene 1: The Drawing Room — Spring
- Scene 2: The Drawing Room — Winter of the Same Year

ACT II
- Scene 1: Olga’s Bedroom — The Following Summer
- Scene 2: The Garden — Autumn of the Same Year

There will be one intermission

— Geary Theatre —
Unforgettable.

...when you keep your PERFORMING ARTS in the new hard cover binder, custom designed especially to hold twelve full issues. A personal record of the performances you have enjoyed ...and a priceless collection of authoritative articles on music, drama, musical theatre, dance, and the personalities on stage. Yours, permanently, in a PERFORMING ARTS binder. Just six dollars, including sales tax, handling and mailing.

Also available in a deluxe edition—gold-stamped, with the sumptuous look of leather. The perfect gift for someone special—or a handsome addition to your own library, at ten dollars.

Send your order with your check made payable to PERFORMING ARTS

1915 Beverly Boulevard
Los Angeles, California 90057.

THE AMERICAN CONSERVATORY THEATRE
BY ARRANGEMENT WITH SAINT SUBBER presents

THE ARCHITECT AND
THE EMPEROR OF ASSYRIA

by FERNANDO ARRABAL
Translated by Everard d’Harnoncourt and Adele Shank
Directed by ROBERT GOLDSBY
Music composed by RICHARD FELCIANO
Scenery designed by PAUL STAHEL
Lighting designed by JOHN MCLAIN
Costumes designed by PATRIZIA VON BRANDENSTEIN

cost
In Order of Appearance
Architect PETER DONAT
Emperor MICHAEL O’SULLIVAN

There will be one intermission.

MARIINES’ MEMORIAL THEATRE

THE AMERICAN CONSERVATORY THEATRE
presents

LITTLE MURDERS

by JULES FEIFFER
Directed by NAGLE JACKSON
Scenery designed by STUART WURTZEL
Costumes designed by WALTER WATSON
Lighting designed by MICHAEL CLUNER
Sound designed by DAN DUGAN
Film by ROBERT BONAVENTURA,
ALAN HOLEB and COLIN HIGGINS

cost
In Order of Appearance
Mary Jane Newquist ANGELA PATON
Kenny Newquist MARK BRAMHALL
Carol Newquist G. WOOD
Patsy Newquist MICHAEL LEARNED
Alfred Chamberlain DAVID DUKES
Revend Dupas PETER DONAT
Lieutenant Practice NAGLE JACKSON
Wedding Guests JOHN SWEARINGEN, GEORGE TAYLOR, CHARLES DILLON,
LOIS FORAKER, GRACE WOODARD, JOYCE DEVER

The Action takes place in the Newquist apartment
on the upper west side of Manhattan.

"2, 4, 6, 8—who do we assassinate?"—New York children’s street chant circa 1964

There will be one intermission.

MARIINES’ MEMORIAL THEATRE—
Unforgettable.

...when you keep your PERFORMING ARTS in the new hard cover binder, custom designed especially to hold twelve full issues.

A personal record of the performances you have enjoyed... and a priceless collection of authoritative articles on music, drama, musical theatre, dance, and the personalities on stage. Yours, permanently, in a PERFORMING ARTS binder. Just six dollars, including sales tax, handling and mailing.

Also available in a deluxe edition — gold-stamped, with the sumptuous look of leather. The perfect gift for someone special — or a handsome addition to your own library, at ten dollars.

Send your order with your check made payable to PERFORMING ARTS

1915 Beverly Boulevard
Los Angeles, California 90057

THE AMERICAN CONSERVATORY THEATRE
BY ARRANGEMENT WITH SAINT SUBBER presents

THE ARCHITECT AND THE EMPEROR OF ASSYRIA

by FERNANDO ARRALAB
Translated by Everal d'Harnoncourt
and Adele Shanks
Directed by ROBERT GOLDSBY
Music composed by RICHARD FELCIANO
Scenery designed by PAUL STAHELI
Lighting designed by JOHN MCLAIN
Costumes designed by PATRIZIA VON BRANDENSTEIN

cost
In Order of Appearance
Architect PETER DONAT
Emperor MICHAEL O'SULLIVAN

There will be one intermission.

—MARINES' MEMORIAL THEATRE—

THE AMERICAN CONSERVATORY THEATRE presents

LITTLE MURDERS

by JULES FEIFFER
Directed by NAGLE JACKSON
Scenery designed by STUART WURTZEL
Costumes designed by WALTER WATSON
Lighting designed by MICHAEL CLIVNER
Sound designed by DAN DUGAN
Film by ROBERT BONAVENTURA,
ALAN HOLLEB and COLIN HIGGINS

cost

In Order of Appearance
Mary Jane Newquist ANGELA PATON
Kenny Newquist MARK BRAMHALL
Carol Newquist G. WOOD
Patsy Newquist MICHAEL LEARNED
Alfred Chamberlain DAVID DUKES
Reverend Dups PETER DONAT
Lieutenant Practice NAGLE JACKSON

Wedding Guests
JOHN SWEARINGEN, GEORGE TAYLOR, CHARLES DILLON,
LOIS FORAKER, GRACE WOODARD, JOYCE DEVER

The Action takes place in the Newport Apartment
on the upper west side of Manhattan.

"2, 4, 6, 8—who do we assassinate?" —New York children's street chant circa 1964

There will be one intermission.

—MARINES' MEMORIAL THEATRE—
THE AMERICAN CONSERVATORY THEATRE

presents

THE PROMISE

by ALEKSEI ARBUZOV
Translated by EDWARD HASTINGS and DWIGHT STEVENS
Directed by EDWARD HASTINGS
Scenery designed by PAUL STAIHELI
Costumes designed by PATRIZIA VON BRANDENSTEIN
Lighting designed by MICHAEL CLIVNER

cast

In Order of Appearance
Lisa DANA LARSON
Manu DAVID DUKEs
Leonid MARK BRAMHALL

Leningrad, U.S.S.R.

ACT I  March to May, 1942
ACT II  March to May, 1946
ACT III  December, 1959

There will be two intermissions

—MARINES’ MEMORIAL THEATRE—

You paid more for the seats you’re sitting in than the price of season tickets for the best musical in town.

"Impassioned and powerful, capable of stirring you almost to a frenzy." —CLIVE BARNES. N.Y. TIMES

The original cast album is on Columbia Records

Scandinavia goes straight to your heart.

SAS goes straight to Scandinavia.

Fly with us to the welcome that awaits you in Denmark, Norway, Sweden. SAS offers more direct flights to Scandinavia than anyone. And within Europe, SAS serves more cities than any other transatlantic or transpolar airline. For reservations see your travel agent, or call SAS.

Scandinavia—you’ll love us for it.

SAS

SCANDINAVIAN AIRLINES

J&B

rare scotch

Pours More Pleasure

George Christopher (standing, left), board chairman of Christopher Dairies, joins the cast of ACT’s current production for children, “The Wonders of Glory.” To serve free chocolate drink to all members of the audience at a recent performance, “The Wonders of Glory” continues on Saturdays at the Marine’s Memorial Theatre. Thanks to a special offer made by Christopher Dairies to all its customers during April and May, only, thousands of Northern Californians received free tickets to performances of such ACT shows as “Three Sisters,” “The Wonders of Glory” are dead, “A Flea In Her Ear,” and “Glory!”
THE AMERICAN CONSERVATORY THEATRE
presents
THE PROMISE

by ALEKSEI ARBUZOV
Translated by EDWARD HASTINGS and DWIGHT STEVENS
Directed by EDWARD HASTINGS
Scenery designed by PAUL STAHELI
Costumes designed by PATRIZIA VON BRANDENSTEIN
Lighting designed by MICHAEL CLIVNER

CAST

In Order of Appearance

Lila  DANA LARSON
Matz  DAVID DUKES
Leonidik  MARK BRAMHALL

Leningrad, U.S.S.R.

ACT I  March to May, 1942
ACT II  March to May, 1946
ACT III  December, 1959

There will be two intermissions

--MARINES MEMORIAL THEATRE--

Scandinavia goes straight to your heart.

Scandinavia—you'll love us for it.

SAS goes straight to Scandinavia.

Fly with us to the welcome that awaits you in Denmark, Norway, Sweden. SAS offers more direct flights to Scandinavia than anyone. And within Europe, SAS serves more cities than any other transatlantic or transpolar airline. For reservations see your travel agent, or call SAS.

J&B  rare scotch
Pours More Pleasure

J&B is a product of the two centuries-old house of Jephson & Brooks whose patrons have included, along with the immortal Charles Dickens, many of history's great.

Scandinavia—very much a part of world class quality.
THE AMERICAN CONSERVATORY THEATRE
presents

ROSENCRANTZ AND GUILDENSTERN ARE DEAD

by TOM STOPPARD

Directed by WILLIAM BALL
Associate Director: EUGENE BARCONE
Costumes designed by ROBERT FLETCHER
Music by LEE HOBY
Sets designed by STUART WURTZEL

cast

Rosencrantz JAMES MILTON
Guildenstern PHILIP KERR
The Player KEN RUTA
Alfred KENNETH JULIAN
Hamlet DAVID DUKE
Paul Shenar
Ophelia KITTY WINN
Izetta Smith
Claudius G. WOOD
Ray Reinhardt
Gertrude CAROL MAYO JENKINS
ANGELA PATON
Polonius GEORGE EDE
Harry Frazier
Player King CHRISTOPHER PAYNE
Jay DOYLE

Court and Attendants, Spies, Soldiers, Captains and Sailors

JAMES DREW, ROBERT SIMPSON, TED GERBER,
REM ROBERTI, ROBERT BACKALUPI, MIMI SMITH,
CARLA LIBRIZZI, JANE EDWARDS, BRAD MICHAELSON,
CRAIG CANAZZI, JOE EDWARDS, KENNETH MCKEE,
MARY MARSDON, SUSANNE COLLINS

There will be one intermission.

NOTE: It is the custom of the Conservatory to release more than one actor in a role. Unless otherwise announced prior to curtain, the first name on the program will designate the actor playing the performance.

GEARY THEATRE
THE AMERICAN CONSERVATORY THEATRE
presents
ROSENCRANTZ AND
GUILDENSTERN ARE DEAD
by TOM STOPPARD
Directed by WILLIAM BALL
Associate Director: EUGENE BARCONE
Costumes designed by ROBERT FLETCHER
Music by LEE HOBY
Sets designed by STUART WURTZEL

cast

Rosenzweig  JAMES MILTON
Guildenstern  PHILIP KERR
The Player  KEN RUTA
Alfred  KENNETH JULIAN
Hamlet  DAVID DEUKES
Paul Schener  PAUL SHENAR
Ophelia  KITTY WINN
Izetta Smith  IZETTA SMITH
Claudius  G. WOOD
Ray Reinhart  RAY REINHARDT
Gertrude  CAROL MAYO JENKINS
Angela Paton  ANGELA PATON
Polonius  GEORGE EDE
Harry Frazier  HARRY FRAZIER
Player King  CHRISTOPHER PAYNE
Jay Doyle  JAY DOYLE

Court and Attendants, Players, Spies, Soldiers, Captains and Sailors
JAMES DREW, ROBERT SIMPSON, TAD GEBBER, REM ROBERTI, ROBERT BACALUPO, MIMI SMITH,
CARLA LIBRIZZI, JANE EDWARDS, BRAD MICHAELSON,
CRANK CANAZZI, JOE EDWARDS, KENNETH MCKEE,
MARY MARSHON, SUZANNE COLLINS

There will be one intermission.

NOTE: It is the custom of the Conservatory to reassure more than one actor in a role.
Unless otherwise announced price to curtain, the first name on the program will designate
the actor playing the performance.

-GEARY THEATRE-
THE AMERICAN CONSERVATORY THEATRE
presents
ROOM SERVICE
by JOHN MURRAY and ALLEN BORETZ

Directed by NAGLE JACKSON
Scenery designed by PAUL STAHELI
Costumes designed by JULIE STAHELI
Lighting designed by MICHAEL CLIVNER

In Order of Appearance
Sasha Smirnoff    PAUL SHENAR
Gordon Miller     RAY REINHARDT
Joseph Griffle    ROBERT GERRINGER
Harry Binson      BARRY MacGREGOR
Fisher England    MARTIN BERNAN
Christine Markoe   DEBORAH SUELSE
Los Davis         JAMES MILTON
Hilda Manney      IZETTA SMITH
Gregory Wagner    WILLIAM PATERSON
Simon Jenkins     ROBERT GOLDSBY
Timothy Hogarth   CHRISTOPHER PAYNE
Dr. Glass         MICHAEL O'SULLIVAN
Bank Messenger    JAMES WATSON
Senator Blake     PETER DONAT, G. WOOD

The entire action takes place in
Gordon Miller's room in the White Way Hotel

ACT I     A Friday afternoon in Spring
ACT II    The following day
ACT III   Five days later

There will be two intermissions

MARINES' MEMORIAL THEATRE

United. The Hawaiian High Way.

One airline best flies you here—where the
scene is as wild as the scenery.
Where the thermometer is stuck at 78°.
Where the people really love you.
Where the lively switch on.
Where the weary stretch out.
That airline is United. We carry more
people to Hawaii than any other line.
We give you all sorts of tours and fares.
Plus a credit card to charge everything.
Talk it over with your Travel Agent.
He'll arrange your whole trip.
Then come fly with us to Hawaii.
It's a great state to be in.

Let United put you in this happy state.
**United. The Hawaiian High Way.**

One airline best flies you here—where the scene is as wild as the scenery. Where the thermometer is stuck at 78°. Where the people really love you. Where the lively switch on. Where the weary stretch out. That airline is United. We carry more people to Hawaii than any other line. We give you all sorts of tours and fares. Plus a credit card to charge everything. Talk it over with your Travel Agent. He'll arrange your whole trip. Then come fly with us to Hawaii. It's a great state to be in.

Let United put you in this happy state.
The mouth-watering 'Moon Drops' formula that makes dry lips a thing of the past!

**wet lipstick**

'Moon Drops' wet lipstick. A lick of glistening color that won't dull as the day goes on. Brights stay bright. Pales stay pale. (They won't change their mind on your mouth.) And the super-moist texture gives you fashion's favorite look. Wet, Wet, Wet. Spilling with shine. In dozens of pale-to-plummy fashion shades. 43 (count them) in all.

'Moon Drops' Lipstick by **Revlon**

The blushing generation wears **'Blush-On'**
the first and only (can't-be-copied)
totally transparent blusher

Nothing turns on that 'real thing' glow like 'Blush-On'. The shallowest breath of color you fluff on all over your face. Other blushers are obvious put-ons. Only 'Blush-On' looks sincere. Because the color is transparent. Like the real thing. It's made a whole generation of beauties blush. As if they meant it.

'Blush-On' invented by **Revlon**
The mouth-watering 'Moon Drops' formula that makes dry lips a thing of the past!

wet lipstick

'Moon Drops' wet lipstick. A lick of glistening color that won't dull as the day goes on. Brights stay bright. Pales stay pale. (They won't change their mind on your mouth.) And the super-moist texture gives you fashion's favorite look. Wet, Wet, Wet. Spilling with shine. In dozens of pale-to-plummy fashion shades. 45 (count them) in all.

'Moon Drops' Lipstick by Revlon

The blushing generation wears

'Blush-On'
the first and only (can't-be-copied) totally transparent blusher

Nothing turns on that 'real thing' glow like 'Blush-On'. The shiniest breath of color you fluff on all over your face. Other blushers are obvious put-ons. Only 'Blush-On' looks sincere. Because the color is transparent. Like the real thing. It's made a whole generation of beauties blush. As if they meant it.

'Blush-On' invented by Revlon
Think of it as opportunity money.

CROCKER-CITIZENS CHECK RESERVE ACCOUNT

Let’s say a sudden opportunity comes your way and you want to take advantage of it. Only problem is, your checking account balance isn’t big enough to handle it.

That’s where our Check Reserve Account comes in. It’s an account that lets you write yourself a loan. It works this way: once your application is approved, we set up credit for you (up to $5000). When you want to use any of this money, you just write one of your regular Crocker-Citizens checks. And the full amount of the check is automatically covered.

Wouldn’t it be a good idea to see us soon for a Check Reserve application?

After all, if a bank isn’t good for helping you make the most of a good opportunity, what’s it good for?

Crocker-Citizens is good for extra-helpful checking accounts

TO THE AUDIENCE... 

curtain time: In response to numerous requests, LATCOMERS WILL NOT BE SEATED — after the opening or intermission curtain — unless a suitable break in the performance.

please — while in the auditorium: Observe the "NO SMOKING" regulations; do not use cameras or tape recorders; do not carry refreshments. * Please note the NEAREST EXIT. In emergency, WALK — do not run — to the exit. (By order of the mayor and the city’s board of supervisors.)

for your convenience: DOCTORS may leave the number 771-3880 with their call services and give name and seat number to house manager. * Those who wish to MEET PERFORMERS after the performance may use the stage door entrance: GEARY THEATRE (around corner on Mason Street); MARINES MEMORIAL THEATRE (through auditorium right front exit).

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

king. Unknown to him, it contains instructions that Hamlet is to be executed immediately on his arrival in England.

Hamlet reveals to his confidant Horatio that he stole Claudius' letter during the voyage to London, while R. and G were asleep, and replaced it with another, commanding the English king to put them to death as soon as they delivered it (Act V, Scene 2)

Ambassadors from England bring word that the order contained in Hamlet's letter (which they assume to have come from Claudius) has been duly carried out, and 'Roscarnorts and Gildenstern are dead' (Act V, Scene 2)

Wherever in the world you're going... you'll enjoy your stay better at one of the 3 Worlds of Holiday Inns

TO THE AUDIENCE... 

curtain time: In response to numerous requests, LATCOMERS WILL NOT BE SEATED — after the opening or intermission curtain — unless a suitable break in the performance.

please — while in the auditorium: Observe the "NO SMOKING" regulations; do not use cameras or tape recorders; do not carry refreshments. * Please note the NEAREST EXIT. In emergency, WALK — do not run — to the exit. (By order of the mayor and the city’s board of supervisors.)

for your convenience: DOCTORS may leave the number 771-3880 with their call services and give name and seat number to house manager. * Those who wish to MEET PERFORMERS after the performance may use the stage door entrance: GEARY THEATRE (around corner on Mason Street); MARINES MEMORIAL THEATRE (through auditorium right front exit).

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

king. Unknown to him, it contains instructions that Hamlet is to be executed immediately on his arrival in England.

Hamlet reveals to his confidant Horatio that he stole Claudius' letter during the voyage to London, while R. and G were asleep, and replaced it with another, commanding the English king to put them to death as soon as they delivered it (Act V, Scene 2)

Ambassadors from England bring word that the order contained in Hamlet's letter (which they assume to have come from Claudius) has been duly carried out, and 'Roscarnorts and Gildenstern are dead' (Act V, Scene 2)

Wherever in the world you're going... you'll enjoy your stay better at one of the 3 Worlds of Holiday Inns

Taittinger
Comtes de Champagne
Blanc de Blancs.

Incomparable.

FROM FRANCOIS DE KOROPH

33
Think of it as opportunity money.

CROCKER-CITIZENS CHECK RESERVE ACCOUNT

Let's say a sudden opportunity comes your way and you want to take advantage of it. Only problem is, your checking account balance isn't big enough to handle it.

That's where our Check Reserve Account comes in. It's an account that lets you write yourself a loan. It works this way: once your application is approved, we set up credit for you (up to $3000). When you want to use any of this money, you just write one of your regular Crocker-Citizens checks. And the full amount of the check is automatically covered.

Wouldn't it be a good idea to see us soon for a Check Reserve application?

After all, if a bank isn't good for helping you make the most of a good opportunity, what's it good for?

Crocker-Citizens is good for extra-helpful checking accounts

CROCKER-CITIZENS NATIONAL BANK • CALIFORNIA LOCHRY NATIONAL BANK • MORE THAN 300 OFFICES EVERYWHERE • MEMBER FDIC

(Continued from p. 17)

further. The king continues a fencing match between Hamlet and Laertes, in which the latter uses a poisoned sword and kills Hamlet, but not before Hamlet has mortally wounded Laertes and stabbed the king; while Gertrude has drunk a poison cup intended for her son, in his dying words, Hamlet chooses Fortinbras, a militant young Norwegian, as his successor.

king. Unknown to them, it contains instructions that Hamlet is to be executed immediately on his arrival in England.

Hamlet reveals to his confidant Horatio that he stole Claudius’ letter during the voyage to London, while R. and G were asleep, and replaced it with another, commanding the English king to put them to death as soon as they delivered it (Act V, Scene 2).

Ambassadors from England bear word that the order contained in Hamlet’s letter (which they assume to have come from Claudius) has been duly carried out, and ‘Rosenmulls and Quidlasters are dead’ (Act V, Scene 2).

TO THE AUDIENCE...

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

please – while in the auditorium: Observe the “NO SMOKING” regulations; do not use cameras or tape recorders; do not carry refreshments. • Please note the NEAREST EXIT. In emergency, WALK – do not run – to the exit. (By order of the mayor and the city’s board of supervisors.)

for your convenience: DOCTORS may leave the number 771-3880 with their call services and give name and seat number to house manager. • Those who wish TO MEET PERFORMERS after the performance may use the stage door entrance GEARY THEATRE (around corner on Mason Street); MARINERS’ MEMORIAL THEATRE (through auditorium right front exit).

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

credits: • WILLIAM GANSLEN and HANK KRAENZLER for photography. • JIM JOY and McCANN-ERICKSON, INC. for television promotion assistance. • FOX LIQUORS AND FANCY FOODS for assistance in filming for Little Murders. • Irving Rabin Co. for furniture for workshop productions. • H.S. Crocker for office furniture. • W. ROBERT WILSON for advertising consultation. • The Oakland Tribune for the Marx Brothers photograph.

For ticket information phone the Geary Box Office (415) 673-6440 from 10 AM to 9 PM Tuesday through Saturday, 12 noon to 8 PM Sunday and 10 AM to 6 PM Monday. Tickets for the Marin Shakespeare Festival are sold at the Geary Box Office until 1½ hours before curtain, then are available at the Marin’s Theatre. For GROUP RATES call (415) 771-3880. To become a Friend of A.C.T., phone Marsha Young at 771-3880, or write: Friends of A.C.T. Office, A.C.T., 450 Geary St., San Francisco 94102.

Wherever in the world you’re going... you’ll enjoy your stay better at one of the

3 Worlds of Holiday Inns

read-side expressway 

Taittinger
Comtes de Champagne
Blanc de Blancs.
Incomparable.

FROM FRANCE BY KIRKLAND
WILLIAM BALL, General Director. The founder and General Director of the American Conservatory Theatre, William Ball, has directed the highly acclaimed Tartuffe at New York’s Lincoln Center. Before that, he staged Homage to Shakespeare, starring Sir John Gielgud, Dame Edith Evans, and Margaret Leighton at Philharmonic Hall. His off-Broadway productions include Six Characters in Search of an Author, which won for him the D’Amunzone, the Outer Critics Circle and Obie Production Awards; Under Milkwood, which also won the D’Amunzone and the Outer Critics Circle Awards, Japan, which received the Obie and Vernon Rice Drama Desk Awards. In 1964, he re-created his production of “Six Characters” at London’s Mayfair Theatre, with a cast headed by Sir Ralph Richardson. Among the many operas which he has directed at the New York City Center are Don Giovanni, Britten’s A Midsummer Night’s Dream, Porgy and Bess, The Inspector General, Coal Fa- nute, and Six Characters in Search of an Author. Three seasons ago, he served as librettist as well as director of Lee Hoiby’s Nausicaa Penzona, a opera commissioned by the Ford Foundation, produced at the New York City Center. Mr. Ball has di- rected at all of the major theatre festivals in North America, including the American Shakespeare Festival in Stratford, Connecticut; The Stratford Shakespeare Festival in Ontario; The San Diego Shakespeare Festival; The Arena Stage in Washington, D.C.; The Alley Theatre in Houston, and Antocho and Toledo Shakespeare Fes- tivals. He made his San Francisco debut as guest director for the Actors’ Workshop 1961 production of The Devil’s Disciple. Mr. Ball’s productions for ACT include Tartuffe, Tiny Alice, Six Characters in Search of an Author, King Lear, The Mousetrap, The American Dream, Twelfth Night and Hamlet. He directs Three Sisters, The Patience of Monsieur Robert and Rosencrantz and Guildenstern Are Dead this season. A graduate of Carnegie Institute of Technology, from which he received a B.A., M.A. and M.F.A., Mr. Ball has been the recipient of a Fulbright scholarship, a Ford Foundation Director’s Grant and the NBC-RCA Directors’ Fellowship.

JAMES B. MCKENZIE, Executive Pro- ducer, is a graduate of the University of Iowa and holds a master’s degree from Columbia University. Prior to joining ACT, he was one of the East Coast’s most active theatrical pro- ducers, having been involved in more than 500 plays on Broadway, national and international tours, as well as in repertory theatres and stock produc- tions. A member of the League of New York Theatres, the Association of The-</nospace> -

Edward Heritage
John Seig
Robert W. Goldsby
Nagie Jackson

JOHN SEIG, Production Director, has been a teacher, director, actor, stage manager and administrator. He has taught at the University of Connect- icut and was technical director at Columbia University Department of Drama, New York City. As a producer, he has operated his own company, the Martha’s Vineyard Show Festival. He has toured with the theatre to all but five states doing ballet, opera and industrial shows. As production stage manager for the New York City Opera, he did more than 100 different operas over eight years. Mr. Seig joined ACT after five years as production stage manager of the American Shakespeare Festival in Stratford, Connecticut.

ROBERT W. GOLDSBY, Conserva- tory Director and Resident Stage Director, directed a number of plays at Columbia University (including Camino Real, Murder in the Cathedral, Danton’s Death, Great God Brown, Antigone), the Equity Library Theatre in New York (Autumn Garden), the San Francisco Actors’ Workshop (Becket, The Burying Match). At the University of California at Berkeley, where he has directed over twenty productions, he also worked with Jean Renoir as co-director and translator of Renoir’s Caro1. As Professor of Dramatic Art at the University, Mr. Goldsby will direct the University Thea- tre’s production of Eugene O’Neill’s Mourning Becomes Electra, which will open the new Zellerbach Theatre in Berkeley. This production was the first to be granted performance rights since the Theatre Guild opened it 30 years ago. Mr. Goldsby heads ACT’s Train- ing Program, and directed the new productions of Staircase and The Architect and the Emperor of Assyria this season. He also appears in Room and Board.

NAGIE JACKSON, Resident Stage Director, directed last season’s productions of In White America and Caught in the FACT, for which he wrote most of the material, and also staged the “ACT Now” telethon on KQED TV. His numerous directing credits include three seasons at the Oregon Spe- cialized and the world pre- miered of Simplicity at New York’s Barnard Theatre from 1963 to 1966, Mr. Jackson was a featured performer.
WILLIAM BALL, General Director. The founder and General Director of the American Conservatory Theatre, William Ball, has directed the highly acclaimed Tartuffe at New York’s Lincoln Center. Before that, he staged Homage to Shakespeare, starring Sir John Gielgud, Dame Edith Evans, and Margaret Leighton at Philharmonic Hall. His off-Broadway productions include Six Characters in Search of an Author, which won him the D’Amunzo, the Outer Critics Circle and Obie Production Awards; Under Milkwood, which also won the D’Amunzo and the Outer Critics Circle Awards; Iran, which received the Obie and Vernon Rice Drama Desk Awards. In 1964, he re-created his production of “Six Characters” at London’s Mayfair Theatre, with a cast headed by Sir Ralph Richardson. Among the many operas which he has directed at the New York City Center are Don Giovanni, Britten’s A Midsummer Night’s Dream, Porgy and Bess, The Inspector General, Coal Fau- rutte, and Six Characters in Search of an Author. Three seasons ago, he served as Artistic as well as director of Len Hobly’s Naxos Patrons, a new opera commissioned by the Ford Foundation, produced at the New York City Center. Mr. Ball has di- rected at all of the major theatre festivals in North America, including The American Shakespeare Festival, Stratford (Connecticut); The Stratford Shakespeare Festival in Ontario; The San Diego Shakespeare; The Arena Stage in Washington, D.C.; The Alley Theatre in Houston, and Antioch and Toledo Shakespeare Festi- vals. He made his San Francisco debut as guest director for the Actors’ Workshop 1961 production of The Devil’s Disciple. Mr. Ball’s productions for ACT include Tartuffe, Tiny Alice, Six Characters in Search of an Author, King Lear, Shakespeare, The American Dream, Twelfth Night and Hamlet. He directs Three Sisters, The Tatine of Montague Robert and Rosenwein and Goldstein are Artistic Directors this season. A graduate of the Carnegie Institute of Technology, from which he received a B.A., M.A. and M.F.A., Mr. Ball has been the recipient of a Fulbright scholarship, a Ford Foundation Director’s Grant and the NBC-RCA Directors’ Fellowship.

JAMES B. MCKENZIE, Executive Pro- ducer, is a graduate of the University of Iowa and holds a master’s degree from Columbia University. Prior to joining ACT, he was one of the East Coast’s most active theatrical pro- ducers, having been involved in more than 500 plays on Broadway, national and international tours, as well as in repertory theatres and stock productions. A member of the League of New York Theatre, the Association of The- atrical Press Agents and Managers, and the New York and Wisconsin State Councils of the Arts, Mr. McKenzie is also general manager of Canterbury Tales on Broadway. A member of ACT’s board of directors prior to his appointment as executive producer, Mr. McKenzie has also served as pro- ducer of the Westport Country Play- house (Conn.), the Bucks County Play- house (Penn.), the Peninsula Players (Wis.), the Minnola Theatre (New York), as president of the Producing Managers Company and as associate producer of the Royal Poinciana Play- house (Palm Beach).

EDWARD HASTINGS, Executive Director and Resident Stage Director, was Production Stage Manager for David Merrick before joining ACT as a founding member. Off-Broadway, he co-produced The Sainthood of Mar- gery Kempe and Euphag for George Dillon, and directed A Man for All Seasons at Penn State University and the national touring company of Oliver! Mr. Hastings’ productions of Char- ley’s Aunt and Our Town were seen during ACT’s first two seasons. He recently received extraordinary critical acclaim for his direction of a major revival of Our Town in New York which featured an abridgment cast including Henry Fonda, Jo Van Fleet, Estelle Parsons and ACT’s Mark Bramhall and Kathy Winn. Mr. Hastings’ production of A Delicate Balance joined the ACT repertory last season and is part of the repertory this season. He directed ACT’s productions of The Prime and The Devil’s Disciple, and the revival of A Delicate Balance this season.

JOHN SEIG, Production Director, has been a teacher, director, actor, stage manager and administrator. He has taught at the University of Connecticut and was technical director at Columbia University Department of Drama, New York City. As a producer, he has operated his own company, the Martha’s Vineyard Show Festival. He has toured with the theatre to all but five states doing ballet, opera and industrial shows. As production stage manager for the New York Civic Opera, he did more than 100 different operas over eight years. Mr. Seig joined ACT after five years as production stage manager of the American Shakespeare Festival in Stratford, Connecticut.

ROBERT W. GOLDSHY, Conserva- tory Director and Resident Stage Director, directed a number of plays at Columbia University (including Camino Real, Murder in the Cathedral, Danton’s Death, Good God Brown, Antigone), the Equity Library Theatre in New York (Autumn Garden), the San Francisco Actors’ Workshop (Becket, The Bury My Heart), At the University of California at Berkeley, where he has directed over twenty productions, he also worked with Jean Renoir as co-director and translator of Renoir’s Caro. As Professor of Dramatic Art at the University, Mr. Goldsby will direct the University Theatre production of Eugene O’Neill’s Mourning Becomes Electra, which will open the new Zelebahr Theatre in Berkeley. This production was the first to be granted performance rights since the Theatre Guild opened it 30 years ago. Mr. Goldsby heads ACT’s Training Program, and directed the new productions of No Sex and The Architect and the Emperor of Austria this season. He also appears in Room Service.

NAGLE JACKSON, Resident Stage Director, directed last season’s production of In White America and Caught in the ACT, for which he wrote most of the material, and he also staged the ACT Now” television on KQED TV. His numerous directing credits include three seasons at the Oregon Shakespearean Festival and the world premiere of Simplicity at New York’s Barnard Theatre. From 1963 to 1966, Mr. Jackson was a featured performer.
You have nothing to fear about driving in Europe but fear itself.

If you can speak English and read a map you can drive in Europe as easily as you drive in Cleveland.

In one way, driving in Europe is easier than driving in America.

Unlike the traffic signs one finds in the States, traffic signs in Europe were designed for people who can't read the language of the country they're driving in.

All the signs in Europe, the British Isles, and Scandinavia are the same. And only one of them relies on words to make its point, and that is in English: STOP.

"They all drive on the wrong side of the road.
And other misconceptions.

Every man has his own misconceptions
about driving in Europe, but many people share at least one of these:
(a) Europeans drive on the wrong side of the road,
(b) European roads are pretty narrow and impossible to make good time on,
(c) renting a car there is expensive, especially if you want to go any distance.

These are misconceptions, not falsehoods. First, in the British Isles their cars drive on the left.
But everywhere else they drive on the right like we do.

Second, many back roads in Europe are narrow and winding, and so beautiful you would not want to take them to get somewhere fast.

But thousands of miles of roads connecting major cities are not only wide and well paved; they're frequently four-lane divided highways.

And last, Hertz cars are available at almost any price. Our European rates on smaller cars, like the Ford Cortina, are true European bargain. Or you can go to the other end of the scale and get a chauffeur-driven car from us.

And for the ambitious traveler who wants to see it all, Hertz is now introducing the first weekly unlimited-mileage rate for all of Europe, the British Isles, and Scandinavia. (Your Travel Agent, most airlines, and any Hertz office can give you all details.)

The only language you need to know is English.

When you go into a Hertz office in France you will usually find a French girl. An English-speaking French girl. In every Hertz office around the world there is someone who speaks English. The maps and guide books we give you are in English.
The special driving tours we can arrange include hotels where they speak English.

When you put the English-speaking girls together with the English-language maps, and the no-language signs, and the good roads, and the reasonable rates, having a car becomes simply a beautifully convenient way to see Europe.

If you're thinking about a trip in the near or distant future, we think you'd appreciate our Motoring Guide to Europe, and we'd like to send you a free copy, along with a short plug for our new unlimited-mileage rate.

Just clip the coupon and send it to us.

The biggest should do more.
Hertz.

Please send me a free copy of the Hertz Motoring Guide to Europe and the Big Apple Unlimited Mileage Brochure.

Name ____________________________
Address __________________________
City __________________ State ______ Zip ________
Hertz Europe, 660 Madison Avenue, New York 10021.
You have nothing to fear about driving in Europe but fear itself.

If you can speak English and read a map you can drive in Europe as easily as you drive in Cleveland.

In one way, driving in Europe is easier than driving in America.

Unlike the traffic signs one finds in the States, traffic signs in Europe were designed for people who can't read the language of the country they're driving in.

All the signs in Europe, the British Isles, and Scandinavia are the same. And only one of them relies on words to make its point, and that is in English: STOP.

"They all drive on the wrong side of the road."

And other misconceptions.

Every man has his own misconceptions about driving in Europe, but many people share at least one of these:

(a) Europeans drive on the wrong side of the road, (b) European roads are pretty narrow and impossible to make good time on and (c) renting a car there is expensive, especially if you want to go any distance.

These are misconceptions, not falsehoods. First, in the British Isles they do drive on the left.

But everywhere else they drive on the right.

Second, many back roads in Europe are narrow and winding, and so beautiful you wouldn't want to take them to get somewhere fast.

But thousands of miles of roads connecting major cities are not only wide and well paved; they're frequently four-lane divided highways.

And last, Hertz cars are available at almost any price. Our European rates on smaller cars, like the Ford Cortina, are a true European bargain. Or you can go to the other end of the scale and get a chauffeur-driven car from us.

And for the ambitious travelers who want to see it all, Hertz is now introducing the first weekly unlimited-mileage rate for all of Europe, the British Isles, and Scandinavia. (Your Travel Agent, most airlines, and any Hertz office can give you all details.)

The only language you need to know is English.

When you go into a Hertz office in France you will usually find a French girl. An English-speaking French girl. In every Hertz office around the world there is someone who speaks English.

The maps and guide books we give you are in English. The special driving tours we can arrange include hotels where they speak English.

When you put the English-speaking girl together with the English-language maps, and the no-language signs, and the good roads, and the reasonable rates, having a car becomes simply a beautifully convenient way to see Europe.

If you're thinking about a trip in the near or distant future, we think you'd appreciate our Motoring Guide to Europe, and we'd like to send you a free copy, along with a short plug for our new unlimited-mileage rate.

Just clip the coupon and send it to us.

The biggest should do more.

Hertz

Please send me a free copy of the Hertz Motoring Guide to Europe and the Big Apple Unlimited Mileage Brochure.

Name ____________________________

City ____________________________ State ___________ Zip ___________

Hertz Europe, 660 Madison Avenue, New York 10021

[Signature] Date ____________
Prime Reading Rooms.

Look around the better “reading rooms” and you can see people enjoying this magazine. Our readers are those high-income, college-educated, well-dressed theatregoers you see at The Music Center and San Francisco Opera House. They read page after page of articles by performing arts authorities and show business personalities, page after page of program information essential for their enjoyment of the performance. Look around. It’s a fact. Night after night, the people advertisers most want to reach are in our reading rooms at prime time!

Performing Arts
THE MUSIC & THEATRE MAGAZINE / LOS ANGELES & SAN FRANCISCO
Prime Reading Rooms.

Look around the better "reading rooms" and you can see people enjoying this magazine. Our readers are those high-income, college-educated, well-dressed theatregoers you see at the Music Center and San Francisco Opera House. They read page after page of articles by performing arts authorities and show business personalities, page after page of program information essential for their enjoyment of the performance. Look around. It's a fact. Night after night, the people advertisers most want to reach are in our reading rooms at prime time!

Who's Who

associate & journeyman actors

RAMON BIERI . . . as Orestes in "Tartuffe.

RAMON BIERI, has appeared in numerous productions on and off-Broadway, including Paddy Chayefsky's The Passion of Joseph D., Shaw's Too True to Be Good, and most recently Arthur Miller's A View From the Bridge. His television credits include Gunsmoke, N.Y.P.D., Hogan's Heroes, Naked City, Hawk and The Hallmark Hall of Fame. Mr. Bieri has also appeared with several resident theatres, including the New York Shakespeare Festival, the Cincinnati Playhouse-in-the-Park and the San Diego Shakespeare Festival. He has played major roles in a number of ACT productions, including Tartuffe, Two for the Seesaw, The Seagull, Long Day's Journey into Night, Long Live Life and The Cratchit. He appeared in this season's production of Staircase and is currently in Glory! Hallelujah!

MARK BRAMHALL . . . as Aeneas in "The Minotaur.

MARK BRAMHALL, a Harvard graduate who studied acting as a Fulbright scholar at the London Academy of Music and Dramatic Art, received national critical acclaim this fall for his performance at George Gibbs in the off-Broadway revival of Our Town which also featured Henry Fonda, Robert Ryan, Estelle Parsons and Jo Van Fleet. Mr. Bramhall, who has been with the Conservatory since its first San Francisco season, has played major roles in ACT productions of Twelfth Night, The Minotaur, Beyond the Fringe, Caught in the ACT, Tartuffe, Under Milkwood, Our Town (George Gibbs), Thieves' Carnival and Don't Shoot Mable It's Your Husband. He appears in Little Murders, The Promise and Glory! Hallelujah!

PETER DONAT . . . as Norvalo in "Dreidle, Dreidle, Dampling, My Son God."

PETER DONAT, in his second season with ACT, has appeared in several Broadway plays including The Chinese Prime Minister, The Entertainer, The Country Wife and The First Gentleman, for which he won the Theatre World Award as best featured actor. He appeared in The Three Sisters off-Broadway, and in a film made with the Stratford (Ontario) Shakespeare Festival Company where he was a featured actor for six seasons. Mr. Donat's television credits include I Spy, Mission Impossible, Mannix, Run for Your Life, and Judge for the Defense. He appeared in ACT's previous productions of Under Milkwood, Tartuffe, Dreidle, Dreidle, Dampling, My Son God and Staircase. He is currently in Little Murders and The Architect and the Emperor of Assyria.

JAY DOYLE . . . as the ghost of Hamlet's father in "Hamlet."

JAY DOYLE, who was seen off-Broadway in The Old Glory and was a member of the national tour company of Andersonville Trial, appeared with the Milwaukee Repertory Theatre, the Pittsburgh Playhouse, and the Arena Stage in Washington, D.C., prior to joining ACT in 1965. During ACT's first Bay Area season, he was the Conservatory's busiest actor, appearing in eight different plays, often playing two roles in two different plays the same evening (one at each of ACT's

Performing Arts

THE MUSIC & THEATRE MAGAZINE / LOS ANGELES & SAN FRANCISCO
two theatres. A graduate of Carnegie Mellon University, Mr. Dukes's roles last season included those of Deputy Gov. Danforth in The Crucible, Grandma in The American Dream and the Ghost and Player King in Hamlet. He repeated his role in Hamlet and appears in Three Sisters, Rosencrantz and Guildenstern Are Dead and Glory! Hallelujah! this season.

DAVID DUKE'S ALBERT Salkovitz in "Charley's Aunt."

DAVID DUKES, prior to joining ACT three seasons ago, appeared with the Marin Shakespeare Festival and the California Shakespeare Festival. He has appeared in a number of ACT productions and was the Conservatory's busiest actor last season playing 11 roles as well as teaching Summer Training Congress classes and private lessons in theatrical labor. Among the ACT productions in which Mr. Dukes has played major roles are Long Day's Journey into Night, Tartuffe, Thieves Carnival, Under Milkwood, Charley's Aunt, Needle Needle Damping, My Son God and the out-repertoire production of Adam and Eve. He appeared as Rosencrantz in Hamlet last season and as Laertes this season, and also appears in Little Murders, The Promise, Rosencrantz and Guildenstern Are Dead and Glory! Hallelujah!

GEORGE EDE, as Mr. Cusack in "Charley's Aunt."

GEORGE EDE, played the title role in King Lear at the Marin Shakespeare Festival before joining ACT last season. He has appeared with the Playhouse, the International Repertory Theatre and the Drama King in San Francisco, as well as with Sylvia Sides in The Importance of Being Earnest and with John Korn in Heartbreak House. Mr. Ede's film credits include John Korty's Away We Go, he has done a number of radio dramas, and he has been seen in television drama locally on KQED and on KGO TV. Mr. Ede appeared in ACT's The Crucible, Charley's Aunt and Long Live Eliza last season and in this season's productions of A Flea in Her Ear. Rosencrantz and Guildenstern Are Dead and Glory! Hallelujah!

PATRICIA FALKENHAIN, as Madame Pommel in "Tartuffe."

PATRICIA FALKENHAIN, before joining ACT last season, appeared with the APA Phoenix Theatre in New York for five years where she won Obie Awards for her performances in Peer Gynt and Henry IV, Part II. The wife of ACT actor Robert Geringer, she appeared at the Geary Theatre in the national company of After the Fall and toured with the national company of Waltz of the Toreadors with Melvyn Douglas. Miss Falkenhain has also appeared with the Memphis Front Street Theatre and Center Stage in Baltimore. Last season, she appeared in ACT's productions of A Delicate Balance, Tartuffe, Dear Liar, Charley's Aunt, Under Milkwood and in The Crucible this fall. She is currently appearing in A Flea in Her Ear and Three Sisters. 

HARRY FRAZIER, as Daddy in "The American Dream."

HARRY FRAZIER, a charter member of ACT who spends much of his free time flying his own airplane, has appeared with the Milwaukee Repertory Theatre, the American Shakespeare Festival at Stratford, Conn., and for three seasons with the San Diego Shakespeare Festival where he played Falstaff opposite William Ball as Hal in Henry IV, Part II. Mr. Frazier has also performed off-Broadway, in the Batman television series, and with the Santa Monica Civic Light Opera and Symphony Association. His past ACT performances include major roles in Corvette - produced and directed by Chevrolet.
two theatres. A graduate of Carnegie Mellon University, Mr. Doyle's roles last season included those of Deputy Gov. Danforth in *The Crucible*, Grandma in *The American Dream* and the Ghost and Player King in *Hamlet*. He repeated his role in *Hamlet* and appears in *Three Sisters*, *Rosencrantz* and *Guildenstern Are Dead* and *Glory! Halcyon!* this season.

**DVAID DUKEs... as Foulcault Durbey in "Charley's Aunt."**

**DAVID DUKEs**, prior to joining ACT three seasons ago, appeared with the Marin Shakespeare Festival and the California Shakespeare Festival. He has appeared in a number of ACT productions and was the Conservatory's busiest actor last season playing 11 roles as well as teaching Summer Training Congress classes and private lessons in theatrical liter. Among the ACT productions in which Mr. Duke has played major roles are *Long Day's Journey Into Night*, *Turner*, *Thieves Carnival*, *Under Milkwood*, *Charley's Aunt*, *Nellie* and *Duffing*, *My Son God* and the out-repertoire production of *Adam and Eve*. He appeared as Rosencrantz in *Hamlet* last season and as Lear this season, and also appears in *Little Murders*, *The Promise*, *Rosencrantz* and *Guildenstern Are Dead* and *Glory! Halcyon!*

**PATRiCIA FALKENHAIN... as Madame Pompadour in "Turner."**

**PATRiCIA FALKENHAIN**, before joining ACT last season, appeared with the APA Phoenix Theatre in New York for five years where she won Ohio Awards for her performances in *Peer Gynt* and *Henry IV, Part I*. The wife of ACT actor Robert Gerringer, she appeared at the Geary Theatre in the national company of *After the Fall* and toured with the national company of *Walsh of the Westerners* with Miltyn Douglas. Miss Falkenhan has also appeared with the Memphis Front Street Theatre and Center Stage in Baltimore. Last season, she appeared in ACT's productions of *A Delicate Balance*, *Turner*, *Dear John*, *Charley's Aunt*, *Under Milkwood* and in *The Crucible* this fall. She is currently appearing in *A Flea in Her Ear* and *Three Sisters*.

**HARRY FRAZIER... as Daddy in "The American Dream."**

**HARRY FRAZIER**, a charter member of ACT who spends much of his free time flying his own airplane, has appeared with the Milwaukee Repertory Theatre, the American Shakespeare Festival at Stratford, Conn., and for three seasons with the San Diego Shakespeare Festival where he played Falstaff opposite William Ball as Hal in *Henry IV, Part II*. Mr. Frazier has also performed off-Broadway, in the *Batman* television series, and with the Santa Monica Civic Light Opera and Symphony Association. His past ACT performances include major roles in *
Tiny Alice, The American Dream, Death of a Salesman, Charley’s Aunt, Twelfth Night, The Crucible and Hamlet. He is currently appearing in A Flea in Her Ear, Three Sisters and Rosencrantz and Guildenstern Are Dead.

ROBERT GERRINGER... as Orsino in "Twelfth Night."

ROBERT GERRINGER, who has played 20 different Shakespearean roles, has appeared in Waltz of the Toreadors, Pictures in the Hallway, and Andersonville Trial on Broadway, and in William Ball’s off-Broadway production of Under Milkwood. His other off-Broadway credits include Power and Glory; he toured in The Glass Menagerie with Eiji Walthach and Jo Van Fleet; and received an Obie Award for his performance in Guest of the Nation. Mr. Gerring has made five feature films and for six years appeared on daytime serials and major nighttime television programs, including a three-year running role on The Defenders. Last season at ACT, he appeared in Under Milkwood, Tartuffe, Our Town, The Crucible, and A Delicate Balance, in which he again appeared this season. He is currently in A Flea in Her Ear and Room Service.

GARRISON MAYO JENKINS at Olivia in "Twelfth Night."

CAROL MAYO JENKINS joined the Conservatory in the fall of 1966 after appearing with the national tour company of Philadelphia, Here I Come. Miss Jenkins studied at the Drama Center, London, and toured the United States in The Beggar’s Opera with an English company, Theatre Group 20. During her first two seasons with ACT, Miss Jenkins appeared in Six Characters in Search of an Author, Death of a Salesman, Under Milkwood, The Maids, and The Crucible. She also appeared in A Flea in Her Ear, Three Sisters, Rosencrantz and Guildenstern Are Dead and Glory! Halley! This season.

PHILIP KERR... as Professor Willard in "Our Town."

PHILIP KERR, a graduate of Harvard University and the London Academy of Music and Dramatic Art, came to ACT last year after two seasons with the Tyrone Guthrie Theatre. He has appeared on the BBC in London, toured Holland in a production of A Midsummer Night’s Dream, and has worked in this country at The Cleveland Playhouse and the original Poets Theatre. Mr. Kerr taught classes in ACT’s Summer Training Congress and appeared in last season’s productions of Under Milkwood, Tartuffe, Our Town, and as Sir Andrew Aguecheek in Twelfth Night. He repeated his role of Guildenstern in this season’s production of Hamlet and appears in the current productions of A Flea in Her Ear, Rosencrantz and Guildenstern Are Dead and Glory! Halley!

ROBERT LANCHESTER... as Harry in "A Delicate Balance."

ROBERT LANCHESTER, an actor-director with the Minnesota Theatre Company for the past two years, directed their production of Twelfth Night at the Tyrone Guthrie Theatre this season. He has appeared with the San Francisco Mime Troupe, the Actors’ Workshop in Minneapolis, Theatre Saint Paul and the University Theatre at Berkeley where he received his Master’s Degree. Among the many roles Mr. Lanchester has played are Estragon in Waiting for Godot, Sir Thomas More in A Man for All Seasons and the title role in Tartuffe. He appeared in ACT’s productions of Under Milkwood and Tartuffe in Los Angeles last summer, in The Crucible this fall, in this season’s A Delicate Balance, and is currently appearing in A Flea in Her Ear, Three Sisters and Glory! Halley!

DANA LARSON... in "In White America."

DANA LARSON, a graduate of the University of California at Berkeley, appeared in numerous productions at the University and with the Colorado Shakespeare Festival where she also appeared in a television production of scenes from The Merry Wives of Windsor. Miss Larson has had extensive training in dance, appeared with the Royal Ballet Company in a production of Sleeping Beauty, and taught ballet. During ACT’s 1967–68 season, she appeared in Twelfth Night, Charlie’s Aunt, In White America, The Crucible and as Stella in the highly-acclaimed production of A Streetcar Named Desire. In her third season with the Conservatory, Miss Larson appeared in A Delicate Balance, and is currently in The Promise and Glory! Halley!

MICHAEL LEARNED... as Arriette in "The Maids."

MICHAEL LEARNED, wife of ACT actor Peter Donat, has appeared as a leading actress with the Stratford Festival (Canada) resident and touring companies, and with the Shakespeare Festival, Stratford, Conn. She played Irina in The Three Sisters at the Fourth Street Theatre in New York and appeared in the off-Broadway production of A God Named Here. Miss Learned’s television credits include many leading roles for the Canadian Broadcasting Company, including Estella in Erica Tills’ production of Great Expectations, and she played leading roles in two films for National Film Board, Canada. At ACT, Miss Learned has played major roles in...
Tiny Alice, The American Dream, Death of a Salesman, Charley's Aunt, Twelfth Night, The Crucible, and Hamlet. He is currently appearing in A Flea in Her Ear, Three Sisters and Rosencrantz and Guildenstern Are Dead.

ROBERT GERRINGER ... as Orgon in "Tartuffe."

ROBERT GERRINGER, who has played 20 different Shakespearean roles, has appeared in Waltz of the Toreadors, Pictures in the Hallway, and Andersonville Trial on Broadway, and in William Ball’s off-Broadway production of Under Milkwood. His other off-Broadway credits include Power and Glory; he toured in The Glass Menagerie with Eila Wallach and Jo Van Fleet; and received an Obie Award for his performance in Guest of the Nation. Mr. Gerringer has made five feature films and for six years appeared on daytime serials and major nighttime television programs, including a three-year running role on The Defenders. Last season at ACF, he appeared in Under Milkwood, Tartuffe, Our Town, The Crucible, and A Delicate Balance, in which he again appeared this season. He is currently in A Flea in Her Ear and Room Service.

CAROL MAYO JENKINS ... as Oliva in "Twelfth Night."

CAROL MAYO JENKINS joined the Conservatory in the fall of 1966 after appearing with the national tour company of Philadelphia, Here I Come. Miss Jenkins studied at the Drama Center, London, and toured the United States in The Beggar’s Opera with an English company. Theatre Group 20. During her first two seasons with ACT, Miss Jenkins appeared in Six Characters in Search of an Author, Death of a Salesman, Under Milkwood, The Misanthrope, as Olivia in Twelfth Night, and as Abigail Williams in The Crucible. She also appeared in ACT’s touring out-repertory production of Adam and Eve. Miss Jenkins appears in Three Sisters, Rosencrantz and Guildenstern Are Dead and Glory! Hallevich! this season.

ROBERT LANCHESTER ... as Harry in "A Delicate Balance."

ROBERT LANCHESTER, an actor-director with the Minnesota Theatre Company for the past two years, directed their production of Twelfth Night at the Tyroene Guthrie Theatre this season. He has appeared with the San Francisco Mime Troupe, the Actors’ Workshop in Minneapolis, Theatre Saint Paul and the University Theatre at Berkeley where he received his Master’s Degree. Among the many roles Mr. Lanckenister has played are Estragon in Waiting for Godot, Sir Thomas More in A Man for All Seasons and the title role in Tartuffe. He appeared in ACT’s productions of Under Milkwood and Tartuffe in Los Angeles last summer, in The Crucible this fall, in this season’s A Delicate Balance, and is currently appearing in A Flea in Her Ear, Three Sisters and Glory! Hallevich!

DANA LARSON, a graduate of the University of California at Berkeley, appeared in numerous productions at the University and with the Colorado Shakespeare Festival. Where she also appeared in a television production of scenes from The Merry Widow of Windsor. Miss Larson has had extensive training in dance, appeared with the Royal Ballet Company in a production of Sleeping Beauty, and taught ballet. During ACT’s 1967-68 season, she appeared in Twelfth Night, Charley’s Aunt, In White America, The Crucible and as Stella in the highly-acclaimed production of A Streetcar Named Desire. In her third season with the Conservatory, Miss Larson appeared in A Delicate Balance, and currently in The Promise and Glory! Hallevich!

MICHAEL LEARNED ... as Arrinor in "The Misanthrope."

MICHAEL LEARNED, wife of ACT actor Peter Donat, has appeared as a leading actress with the Stratford Festival (Canada) resident and touring companies, and with the Shakespeare Festival, Stratford, Conn. She played Irina in The Three Sisters at the Fourth Street Theatre in New York and appeared in the off-Broadway production of A God Sleep Here. Miss Learned’s television credits include many leading roles for the Canadian Broadcasting Company, including Estella in Eric Tills’s production of Great Expectations, and the played leading roles in two films for National Film Board, Canada. At ACT, Miss Learned has played major roles in
Under Milkwood, Tarui/Jeff, Doodle Doodle Dumpling, My Sue God, The Misanthrope and A Delicate Balance, and she appears in the current productions of Little Murders, Three Sisters and Glory! Hallelujah!

Shakespeare Festival. Born in Phoenix, Arizona, he is a graduate of the University of Denver and Goodman Theatre of the Chicago Art Institute. Mr. O'Sullivan appears in A Flea in Her Ear, The Architect and The Emperor of Assyria and Room Service.

Twelfth Night, The Crucible, Long Day's Journey into Night and Hamlet, in which she again appeared as Queen Gertrude. She is in Little Murders, Three Sisters and Rosencrantz and Guildenstern Are Dead.

BARNEY MACGREGOR ... as Concordia Knoebel in "Charlie's Aunt."

BARNEY MACGREGOR, who is the third generation of a family of actors, has been acting over 20 years in Canada and his native England. Prior to joining Canada's Stratford Festival where he performed for several seasons (including a role in Yeoman of the Guard, directed by William Ball), he appeared for three years with the Royal Shakespeare Company and later toured the U.S. and Eastern Europe with them. Mr. MacGregor's television credits include some 350 appearances on British, Russian and American stations; he has appeared in productions on and off-Broadway; in two films; and also appeared in Peabody with Christopher Plummer in The West End. For ACT, he has played major roles in Charlie's Aunt, Tartuffe, Caught in the ACT and The Misanthrope, and he appears this season in A Flea in Her Ear and Room Service.

WILLIAM PATSON ... as Hamlet in "Hamlet."

WILLIAM PATSON acted with Eastern stock companies and on television in New York until 1947 when he became a leading actor with the Cleveland Play House and served as Assistant Director for seven years. Mr. Patson is known throughout the nation for his one-man show, A Profile of Benjamin Franklin and A Profile of Holme, a Fetter drawn from writings and biographical highlights of Justice Oliver Wendell Holmes. Among the many major roles he has played are Claudius in Hamlet, the title role in Macbeth and George in Who's Afraid of Virginia Woolf. Last season at ACT, Mr. Paterson appeared in Long Day's Journey into Night, Endgame, Our Town and Charlie's Aunt, and he appears this season in Three Sisters and Room Service in the season.

ANIELA PATON ... as Irene in "The Seagull."

ANIELA PATON, wife of Conserva- tory director Robert Goldby, per- formed off-Broadway in The Trojan Women and Autumn Garden, and in leading roles at the Arena Stage in Washington, D.C., the Showcase Thea- tre in Evanston, Illinois, and the Beast Greek Theatre. Miss Paton has performed more than 50 leading roles as an Equity actress, played summer stock for seven years, and performed on television in Pittsburgh, Cleveland and New York. She also appeared in Intelligent Life, also at our theatre, and in a number of radio presentations.

KEN RUTA ... as Jonathan in "Arden's and His Love."

KEN RUTA, a graduate of Goodman Theatre and for four seasons a leading actor with the Tyroine Giffith Theatre, has also studied at the American Theatre Wing and appeared with several leading resident theatres. Among Mr. Ruta's Broadway credits are Ross, Inherit the Wind with Melyn Douglas, Duel of Angels with Vivien Leigh and Separate Tables. He appeared in the Phoenix Theatre productions of Doc- tor Faustus, Androcles and the Lion, Hamlet, and William Ball's original revival of Under Milkwood. In his third season with ACT, Mr. Ruta has played major roles in The Seagull, Twelfth Night, The Crucible, Long Day's Journey into Night and Hamlet, in which she again appeared as Queen Gertrude. She is in Little Murders, Three Sisters and Rosencrantz and Guildenstern Are Dead.

WE ALWAYS WELCOME our neighbors who want to use our weighing scales. For without these folks, there'd be no Jack Daniel's.

Down in the hollow our neighbors share credit for the smooth uppinn' taste of Jack Daniel's. From them, you see, comes fine grain to flavor our whiskey. And hard maple charcoal that mellows its taste. Year after year our friends bring us only their best. So when they need a favor (like borrowing our weighing scales) you can be sure we're quick to oblige. After a sip of our whiskey, we believe, you'll be glad things are so neighborly here in Moore County.

CHARCOAL MELLOWED DROP BY DROP

TENNESSEE WHISKEY • 10 PROOF BY CHOICE DISTILLED AND BOTTLED BY JACK DANIEL DISTILLERY • LYNCHBURG (POP. 341), TENN.
Under Milkwood, Tarus/Cife, Diddle, Diddle Durning, My Son God, The Misanthrope, and A Delicate Balance, and she appears in the current productions of Little Murders, Three Sisters and Glory! Halibut!

BARRY MACGREGOR ... as Fonscort in "Charley's Aunt." BARRY MACGREGOR, who is the third generation of a family of actors, has been acting over 20 years in Canada and his native England. Prior to joining Canada's Stratford Festival where he performed for several seasons (including a role in Yeoman of the Guard, directed by William Ball), he appeared for three years with the Royal Shakespeare Company and later toured the U.S. and Eastern Europe with them. Mr. MacGregor's television credits include some 350 appearances on British, Russian and American stations; he has appeared in productions on and off-Broadway; in two films; and also appeared in Beckett with Christopher Plummer in the West End. For ACT, he has played major roles in Charlie's Aunt, Tartuffe, Captivity in the ACT and the Misanthrope, and he appears this season in A Flea in Her Ear and Room Service.

WILLIAM PATERSON as Hamlet in "Hamlet." WILLIAM PATERSON acted with Eastern stock companies and on television in New York until 1947 when he became a leading actor with the Cleveland Play House and served as Assistant Director for seven years. Mr. Paterson is known throughout the nation for his one-man show, A Profile of Benjamin Franklin and A Profile of Holmes, a letter drawn from writings and biographical highlights of Justice Oliver Wendell Holmes. Among the many roles he has played are Claudius in Hamlet, the title role in Macbeth and George in Who's Afraid of Virginia Woolf at last season at ACT. Mr. Paterson appeared in Long Day's Journey into Night, Endgame, Our Town and Charley's Aunt, and he appears in Three Sisters and Room Service this season.

ANGELA PATON ... as Irene in "The Seagull." ANGELA PATON, wife of Conserva- tory director Robert Goldby, performed off-Broadway in The Trojan Women and Aspects of Eighteen and in leading roles at the Arena Stage in Washington, D.C., the Showcase Theatre in Evanston, Illinois, and the Heathcote Greek Theatre. Miss Paton has performed more than 50 leading roles as an Equity actress, played summer stock for seven years, and performed on television in Pittsburgh, Cleveland, and New York. She also appeared in Woman's World at the Court of Sailor's Delight with Eva Gabor. In her third season with ACT, Miss Paton has played major roles in The Seagull.

KEN RUTA ... as Jonathan in "A Raisin and the Moon." "Stu" Adams ELIZABETH'S FINEST, host of the distinguished San Francisco tradition NO FINER FOOD ANYWHERE LUNCH & DINNER 11 a.m. to 9:30 p.m. "Stu" Adams, host of the distinguished San Francisco tradition.

CHARCOAL MELLOWED DROP DROP BY DROP

WE ALWAYS WELCOME our neighbors who want to use our weighing scales. For without these folks, we'd have no Jack Daniel's. Down in the hollow our neighbors share credit for the smooth sippin' taste of Jack Daniel's. From them, you see, comes fine grain to flavor our whiskey. And hard maple charcoal that mellows its taste. Year after year our friends bring us only their best. So when they need a favor (like borrowing our weighing scales) you can be sure we're quick to oblige. After a sip of our whiskey, we believe, you'll be glad things are so neighborly here in Moore County.
Paul Shenar . . . as Prince of Denmark in “Hamlet”.

PAUL SHENAR, a charter member of ACT, made his New York debut at the Circle-in-the-Square, and appeared in Six Characters in Search of an Author off-Broadway. He played Valere in Tarsifte at Lincoln Center, has performed with summer stock companies, and played leading roles with the Milwaukee Repertory Theatre and the San Diego Shakespeare Festival. For ACT, Mr. Shenar has played major roles in Tiny Alice, Tarsifte, Under Milkwood, Man and Superman and Twelfth Night, and he also teaches in the Conservatory and training program. This season, he repeated the title role in Hamlet, which he played last season, and appears in Three Sisters, Rosencrantz and Guildenstern Are Dead and Room Service.

Paul Shenar . . . as Prince of Denmark in “Hamlet”.

Deborah Susel . . . as Marianne in “Tartuffe”.

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 ACT last season after a year with the Theatre of the Living Arts in Philadelphia where she appeared in a number of productions including the world premiere of Rochelle Owens’ Betteh. Miss Susel was a member of the critically acclaimed tour company of Room Service, and has also performed with Philadelphia’s Playhouse-in-the-Park and the Playhouse on the Mall in New York. After last year’s assault on the ACT’s productions of Caedest in the ACT, Under Milkwood, Twelfth Night and Tartuffe last season, and she appears in A Flea in Her Ear and Room Service this season.

Deborah Susel . . . as Marianne in “Tartuffe”.

Isabella Smith . . . as Ophelia in “Hamlet”.

IZETTA SMITH, wife of actor associate director Richard Nesbitt and a charter member of ACT for the past nine years, studied at Sarah Lawrence College and Dartmouth, where she appeared in several summer repertory theatre productions. Her mother and grandmother both being actresses, she is the third generation of a theatre family. Miss Smith also spent two summers at the National Shakespeare Festival at the Old Globe Theatre in San Diego. Prior to the 1968–69 season, she appeared in the ACT productions of Six Characters in Search of an Author, Long Day’s Journey into Night, Under Milkwood, The Crucible, Charley’s Aunt and Hamlet. This season, Miss Smith repeated her role of Ophelia in Hamlet and appears in A Flea in Her Ear, Rosencrantz and Guildenstern Are Dead and Room Service.

Isabella Smith . . . as Ophelia in “Hamlet”.

Carol Teitel . . . as Abby in “Arsenic and Old Lace”.

CAROL TEITEL, a charter member of ACT, returned for her second year’s appearance, played major roles in ACT’s Death of a Salesman, A Hatful of Rain, and Old Lace, Misalliance and Uncle Vanya, and appeared in Ball’s Under Milkwood off-Broadway. Her Broadway credits include Marat/Sade, Hamlet with Richard Burton, The Entertainer with Sir Lawrence Olivier and The Country Wife with Julie Harris, she played leading roles in the off-Broadway productions of The Way of the World and Columbine, and recreated her stage role of Francesca in the film of A Country Susan. A veteran of numerous television appearances, Miss Teitel has also appeared with Arena Stage (Washington, D.C.), the Charles Playhouse (Boston), the APA in New York and Princeton’s McCarter Theatre. This season she appears first in A Flea in Her Ear.

Carol Teitel . . . as Abby in “Arsenic and Old Lace”.

Kitty Winn . . . as Celene in “The Millionaire”.

Kitty Winn, a drama graduate of Boston University, recently received national critical acclaim for her performance as Mollie Web in a major revival of Our Town in New York, which also starred Henry Fonda, Robert Ryan, Estelle Parsons and Jo Van Fleet. Prior to joining the Conservatory in 1967, Miss Winn appeared with several regional theatre companies, including the Lober Theatre, the Tuffa Arena Theatre and the Centenary Little Theatre, and also appeared in Measure for Measure under the direction of Margaret Webster. Among the ACT productions in which she has appeared are Under Milkwood, Thieves! Carnival, Tartuffe and Charley’s Aunt. Miss Winn also received critical acclaim for her performances as Celene in The Millionaire and as Mary Warren in The Crucible. She appears in Three Sisters, Rosencrantz and Guildenstern Are Dead and Glory! Hallohah!

Kitty Winn . . . as Celene in “The Millionaire”.

Lettie Colinet . . . as Don Juan in “Don Juan”.

G. WOOD, a veteran of numerous Broadway, off-Broadway and resident theatre productions, returns to ACT after a two-year absence. Mr. Wood appeared in The Unkindest Cut and Death of a Salesman at Westport and Stanford University in 1966. He appeared in Hamlet this season, and in the current productions of Little Murders, Three Sisters, Rosencrantz and Guildenstern Are Dead and Room Service. A veteran performer with the National Repertory Theatre for five years, he has also appeared with the Royal Poinciana Playhouse in Palm Beach, Florida, and the Shaw Festival in Westport, Conn. Mr. Wood’s numerous Broadway credits include Cyrano de Bergerac, The Seagull, The Crucible, Richard III and A Touch of the Poet; and he has appeared in The Potting Shed, The Lesson, Cocoa Song and La Ronde off-Broadway.

G. Wood . . . as Don in “Don Juan”.

Lunchin Dinner After Theater

F I N E P A S T R I E S

C L A S S I C A L M U S I C • C A N D L E D L E E T O I L E

C O F F E E C A N T A T A

M U S I C H A U S T R A L I A

2030 Union Street
San Francisco

J U S T A D D E O C E A N F R O N T

L U N C H N U N C H

S E V E N D A Y S A W K E E K

P A R K I N G I N R E A R A F T E R S I X

I N T E R N A T I O N A L C O F F E E H O U S E R E S T A U R A N T

The San Francisco Conservatory of Music

The Lenox Quartet presents:

Quartet of the Week: Grayden, Robert, Michael, Colburn

in a Series of Concerts at the PALACE OF THE LEGION HONOR

June 13, June 19, June 26

Tickets; $3.00; Student $1.00

For information, phone 304-0036
Four tips on how to become an unforgettable American memory.

1. Stop, look and listen. That's the easiest way to encounter a foreign visitor. (And, if you don't encounter one, will she, or perhaps your next-door neighbor buy it for you?)

2. Prepare to jump a hurdle. What sort of hurdle? You say it's just stopped, looked, and listened in a budgie box terminal. Your alert eye catches the taint of the movement of someone who takes a quick step forward. An even quicker step back. Then your perturbed-looking look. You've spotted one! Your foreign visitor. And it's not your ablest she is, but too shy to ask directions. And you're just about to offer help. But, suddenly, you can't. You're too shy too. Then that's your hurdle. Jump it. Or simply step across.

3. That's not your hurdle, but you've just run into another! Your English-speaking visitor doesn't understand your answer to his question, even though it was direct and exact! It's probably his ear. Perhaps it's too lenient to British English, or Australian English, or Irish English, and they find your vocabulary American English difficult to catch. So repeat your answer, slowly.

4. You have no trouble communicating, you just don't know the place she seeks. Take a list of a number of ACT for the past thirty years and whether she is another to dig into your memory. Chance are you do know a Tourist Information Center, or Travelers Aid, or Chamber of Commerce Office and you could take him there.

One foreign visitor's most unforgettable American memory might easily be you.
attended the University of Nebraska where she appeared in numerous dramatic productions. She is a published poet, and she appeared in ACT's production of A Midsummer Night's Dream at Stern Grove last season. Miss MacNish played Lady Macbeth in the Marin Shakespearean Festival production of Macbeth last summer, and appeared in this season's production of Johnny Moonbeam and the Silver Arrow, in White America and Alice in Wonderland at ACT.

HERMAN POPPE, a graduate of DePauw University in Indiana who has also attended Stanford University, has appeared with the Marin Shakespearean Festival and The Playhouse in San Francisco, and played summer stock at the Huron (Ohio) Gateway. (Long Lane Chicago) Playhouses. He spent two seasons with the Oregon Shakespearean Festival and toured Germany with a two-man show of Shakespearean tragedies. Mr. Poppe's ACT credits include: Terence, Tiny Alice, A Midsummer Night's Dream and The Crucible. He appears in this season's productions of Hamlet, Three Sisters, Rosencrantz and Guildenstern Are Dead and Room Service.

JOEL RUDNICK, who is a former member of ACT's Training Programs, attended Pasadena City College and San Francisco State College and also studied with Jeff Corey in Hollywood. He has appeared in the ACT productions of Man and Superman, Arsenic and Old Lace, Théâtre la Carnaval and the special production of Walt Whitman: The War Years. Mr. Rudnick appeared as Johnny in Johnny Moonbeam and the Silver Arrow, in In White America, and is currently playing the title role in The Wonderment of Glee.

JAMES MILTON, a graduate of the University of San Francisco where he acted in and directed many dramatic productions, is a former member of ACT's Training Programs and has also taught classes for them. Having also appeared with the International Repertory Theatre, Mr. Milton has appeared in ACT's productions of Terence, Tiny Alice, A Midsummer Night's Dream and The Crucible. He appears in this season's production of Hamlet, Three Sisters, Rosencrantz and Guildenstern Are Dead and Room Service.

JAMES WATSON, a former jazz ballet performer and teacher who has had classical training under John Farnold, formerly of the Royal Academy of Dramatic Art, holds a bachelor of arts degree in speech and drama. He has served as director and choreographer for a number of stage productions. As an actor, Mr. Watson has played major roles in dramatic and musical productions, and has made several television appearances. He appeared in ACT's production of In White America and Alice in Wonderland. He is currently in Room Service.

EILEEN RAMSEY attended Los Angeles City College where she appeared in several dramatic productions. As a member of last season's ACT Training programs, Miss Ramsey has also appeared with the USC Street Theatre. She appeared in In White America, Alice in Wonderland, and is currently seen in The Wonderment of Glee.

PHILLIS RICE, a graduate of George Washington University who holds a Master of Fine Arts degree from the University of Minnesota, has appeared in a number of college productions and on National Educational Television. She was a member of the Summer Training Congress, and has
JERRY FRANKEN has attended Grossmont Junior College in Fletcher Hills, Calif., and San Francisco State College. He was a member of last summer’s Training Congress at ACT and appeared in Johnny Moonbeam and the Silver Arrow, In White America and Alice in Wonderland. He is currently in Three Sisters and Glory! Halftab! /Kenneth Gray/ a member of ACT’s Summer Training Congress, is a graduate of the University of Washington where he studied with Duncan Ross. He has appeared in several productions at the Seattle Repertory Theatre, at a Contemporary Theatre in Seattle, and with the latter company’s Children’s Theatre. He appeared in ACT’s Johnny Moonbeam and the Silver Arrow, In White America and Alice in Wonderland. He is currently in Glory! Halftab! /John Hancock/ who attended Wayne State University and the Detroit Institute of Musical Art, was a vocalist on CBS radio in Detroit for four years and has made two appearances as a vocalist on television in West Berlin. He appeared in the Center Theatre Group’s production of In the Matter of J. Robert Oppenheimer in Los Angeles, and in ACT’s production of Johnny Moonbeam and the Silver Arrow, In White America and Alice in Wonderland. /Christopher Payne/ attended Tufts University in Boston where he appeared in several dramatic productions. As a member of ACT’s Training Program, he appeared in several special productions as well as in the Stern Grove presentation of A Midsummer Night’s Dream. Her work was seen in Johnny Moonbeam and the Silver Arrow, In White America and Alice in Wonderland this season. He is currently in Rosenkranz and Guildenstern Are Dead and Room Service. /Jennie Macnish/ a former member of ACT’s Training Program, attended the University of Nebraska where she appeared in numerous dramatic productions. She is a published poet, and she appeared in ACT’s production of A Midsummer Night’s Dream at Stern Grove last season. Miss MacNish played Lady Macbeth in the Marin Shakespeare Festival production of Macbeth last summer, and appeared in this season’s production of Johnny Moonbeam and the Silver Arrow, In White America and Alice in Wonderland at ACT. /Herman Poppe/ a graduate of DePauw University in Indiana who has also attended Stanford University, has appeared with the Marin Shakespeare Festival and The Playhouse in San Francisco, and played summer stock at the Huron (Ohio) Gateway, (Long Branch, N.J.), the Clore Lane (Chicago) Playhouses. He spent two seasons with the Oregon Shakespearean Festival and toured Germany with a two-man show of Shakespearean trilogies. Mr. Poppe’s ACT credits include Tarruffle, Charley’s Aunt, A Streetcar Named Desire, The Mousetrap and The Crucible. He is seen in ACT’s current productions of A Flea in Her Ear, Rosenkranz and Guildenstern Are Dead and Glory! Halftab! /James Milton/ a graduate of the University of San Francisco where he acted in and directed many dramatic productions, is a former member of ACT’s Training Program and has also taught classes for them. Having also appeared with the International Repertory Theatre, Mr. Milton has appeared in ACT’s productions of Tartuffe, Tiny Alice, A Midsummer Night’s Dream and The Crucible. He appears in this season’s productions of Hamlet, Three Sisters, Rosenkranz and Guildenstern Are Dead and Room Service. /Eileen Ramsey/ attended Los Angeles City College where she appeared in several dramatic productions. As a member of last summer’s ACT Training Program, she appeared in several special productions as well as in the Stern Grove presentation of A Midsummer Night’s Dream. Her work was seen in Johnny Moonbeam and the Silver Arrow, In White America and Alice in Wonderland this season. She is currently in Rosenkranz and Guildenstern Are Dead and Room Service. /Phyllis Rice/ a graduate of George Washington University who holds a Master of Fine Arts degree from the University of Minnesota, has appeared in a number of college productions and on National Educational Television. She was a member of the Summer Training Congress, and has appeared in ACT’s productions of Hamlet, Johnny Moonbeam and the Silver Arrow, In White America and Alice in Wonderland. She is currently in The Wonderment of Giuseppe. /Joel Rudnick/ who is a former member of ACT’s Training Programs, attended Pasadena City College and San Francisco State College and also studied with Jeff Corey in Hollywood. He has appeared in the ACT productions of Man and Superman, Arsenic and Old Lace, Thieves’ Carnival and the special production of Walt Whitman: The War Years. Mr. Rudnick appeared as Johnny in Johnny Moonbeam and the Silver Arrow, In White America, and is currently playing the title role in The Wonderment of Giuseppe. /James Watson/ a former jazz ballet performer and teacher who has had classical training under John Fernahl, formerly of the Royal Academy of Dramatic Art, holds a bachelor of arts degree in speech and drama. He has served as director and choreographer for a number of stage productions. As an actor, Mr. Watson has played major roles in dramatic and musical productions, and has made several television appearances. He appeared in ACT’s productions of In White America and Alice in Wonderland. He is currently in Room Service.
FILM BOOKS

The Parade's Gone By by Kevin Brownlow
Alfred A. Knopf. $15.00

The Marx Brothers at the Movies by Paul Zimmerman and Bert Goldblatt G. P. Putnam's Sons. $24.95

Shakespeare on Silent Film by Robert Hamilton Ball
Theatre Arts Books. $12.50

Jean-Luc Godard edited by Toble Massman E. P. Dutton. $2.45

Moody and suspenseful, these two astonishing films, directed by Fritz Lang and directed by Robert Hamilton Ball, are full of tension, action, and excitement. They both feature excellent performances by the Marx Brothers, who are at the height of their careers. These films are must-see for any fan of silent cinema, or anyone interested in the history of film.
San Francisco Civic Light Opera
Curran Theatre
Thru June 28
JOEL GREY
And the original New York company in
GEORGE MI

A new musical
highlighting the life and songs of
Carol M. Cohler
Directed and Choreographed by
JOE LAYTON
June 30 thru August 16
DOUGLAS FAIRBANKS, JR. IN
MY FAIR LADY

Broadway starring MARCOT MOORE,
with REGINALD GARDNER, CATHELINE
NESSITT, TERENCE MONK, GEORGE
CAYNED AND DOUGLAS CAMPBELL
Eves. Mon thru Sat. 8:30
Mat. Wed. & Sat. 2:30
For information phone 673-4400

American Conservatory Theatre
Geary Theatre
Rosencrantz and Guildenstern Are Dead
by Tom Stoppard
June 14, 17, 27, July 12, 8:30
June 7, 7:30
June 11, 2, 20, 8:30
Glory! (Hallelujah!) by Anna Marie Barlow
June 3, 4, 5, 6, 7, 10, 11, 12, 13, 19, 20, 21,
24, 25, 28, July 2, 3, 4, 5, 9, 11, 17, 20
June 1, 2, 29, July 15, 23, 29
June 15, 19, 22, 26, 29, July 6, 10, 2, 200

Three Sisters by Anton Chekhov
June 15, 7:30
June 8, July 3, 13, 2, 00
A Fisa in Her Ear by Georges Feydeau
June 18, 26, July 5, 10, 8, 10
June 8, 7:30
The Hostage by Brendan Behan
July 15, 16, 17, 18, 19, 22, 23, 24, 25, 26,
29, 30, 31, 8, 10
July 20, 27, 7:30
July 17, 20, 24, 5, 3, 1, 26, 0

Marines' Memorial Theatre
The Arch and the Emperor of Assyria
by Fernando Arrabal
June 11, 14, 17, 27, July 12, 8:30
July 6, 7:30
June 11, 2, 22, 2, 00
Room Service
by John Murray & Allan Broetz
June 3, 4, 5, 6, 7, 10, 12, 13, 19, 20, 21, 24,
25, 28, July 1, 2, 3, 4, 5, 9, 11, 8, 30
June 1, 22, 29, July 13, 7, 10
June 5, 15, 17, 26, July 10, 6, 7, 2, 0
Little Murders by Judith Fetter
Little Murders by Judith Fetter
June 18, 26, July 5, 10, 8, 30
June 8, 7:30
The Promise by Aleksis Arkuszew
July 15, 7, 30
July 3, 2, 00
In White America by Martin Duberman
July 13, 2, 60
For information phone 673-6440

FILM BOOKS
The Parade's Gone By
by Kevin Brownlow
Alfred A. Knopf. $15.00
The Marx Brothers at the Movies
by Paul Zimmerman and Gert Goldblatt
G. P. Putnam's Sons. $4.95
Shakespeare on Silent Film
by Robert Hamilton Ball
Theatre Arts Books. $12.50
Jean-Luc Godard
edited by Tabe Massman
E. P. Dutton. $2.45

Three movies can be either a profession, an escape, a field of study or an ob-
session and, from the medium's be-
ginng, film publicists have been forced to decide which audience to go after. A
quartet of recent books neatly out-
lines the various approaches as well as illuminating some of the darker corners of motion picture history.

Kevin Brownlow, former film pro-
fessional. Working in movies since 1955, he was supervising editor on the latest Charge of the Light Brigade and originally intended The Parade's Gone By as a means to restore the reputa-
tions of silent film technicians. For
although silents reached a technical sophistication rivaling that of any era since, most people have seen only badly duplicated prints projected at incorrect speeds and consider them just for party, crude, the dancing anarch-
ists. To demolish this misconception,
Brownlow uncovers some per-
superseding evidence:
"Wide-screen, three-dimensional pictures, Technicolor, hand-held cameras, trick-photography, shooting from trains, rear projection, shooting moving backgrounds — all these appeared before the end of the twenties. This is as far as film-makers had developed in 1929.”

But Brownlow's book transcends its initial intention and provides a de-
tailed survey of all silent film activity. This period may seem today as remote as Elizabeth or Robert Blyth and many of its most notable figures are still alive; Brownlow talked to over a hundred of them in interviews — with whom the many previously unreported photo-
graphs — make his book a valuable piece of source material for future studies. Yet it is more entertaining to flip through than those ill-researched photo histories aimed at the nostalgic market.

Among the more celebrated inter-
viewees, Louise (Pandora's Box) Brooks offers a glimpse of the labeled and un-
leashed Ramboyness of a silent screen star; "I think the author theory of Cahiers du Cinema is crap!" and Mary Pickford supplies fascinating insights into the working methods of Griffith, De Mille and, especially, her German "import," Ernst Lubitsch; "We were going to do Faust with Lubitsch supervising. But Mother didn't know the story of Faust, so Lubitsch told her, 'He has a hobby, and she's not mar-
ried, so she skimpies the bobby.'
Mother said, 'What was that' ? 'Well, Marguerite is not mar-
ned, she has a bobby to the anges".

"Not my daughter," said my mother, outraged, "no sir! So I didn't make Faust ..."

To compensate for memory tricks, understandable after forty to fifty years, Brownlow verified as much of his interview material as possible against more objective sources. For example, both Charles Chaplin and Gloria Swanson insisted that she had not been in Chaplin's H's New Job, an Essanay comedy of 1915. But a subse-
tuent screening at Eastman House in Rochester confirmed for her that she had — in the small role of a sten-
ographer.

If Brownlow seeks to assemble a working history of his craft and to show that such silents as Ran His were often cinematographically superior to their sound remakes, author Paul Zimmerman
and graphic artist Burt Goldblatt have no purpose in The Marx Brothers at the Movies other than turning out a nostalgically-faded souvenir for fans. A Newsweek book and film reviewer, Zimmerman makes some curious at-
tempts at critically annotating Grou- chio, Chico, Zeppo and Harpo's career in movies. (Gummo had retired from the act to serve in World War I.) He recognizes the 1935 A Night at the Opera — their last film with producer Adolph Zukor and without Zeppo — as their classic while picking Love Happy, 1937 as their weakest. However, the book's value as a critical retrospective is nullified by its per-
vasive sentimentality:
"There will be no second coming of the Marxes. But their Marionettes are legacy enough. Each fall, in revival houses from New York to San Francisco, a new genera-
tion of young mopings joins with the veterans of a thousand Marx showings to discover and rediscover the skitlouse with the lops, the moustache and the machine-gun wit; the enterprises of Italian under the straw cap; and the ragged child-\nman with the harp, the fallen arch-
angel of silence."

Even devoted Marxists may find such poetic squams distressing and the brothers themselves would have greeted them with a quick kick to the der-
rise. Fundamentally, the Marx Broth-
ers represent anarchy with a scarlet capital "A". If their individual per-
sonalities were "lovable", the factor
seemed to make the nature of their manic and essentially crude actions even more astonishing. If they weren't so funny, they might have been fright-
enng and, in this sense — without pushing the point — their comedy is existential and their con-
etors of characters like Goldberg and McCarrn in Pinter's The Birthday Party. The whole concept of The Marx Broth-
ers owes much to the Marx Brothers' comedies of destruction (acknow-
elledd by Antonio Attin in The Theatre and its Double) and should be credited to them.

Besides its sugar-coated descrip-
tions, The Marx Brothers at the Movies suffers from photographs below the level of acceptable sharpness, even for frame enlargements. Indeed, the book's only consistent pleasures are the large segments of film dialogue author Zimmerman was wise enough to include. Any book that has Grouchio tempting Thelma Todd to "lodge with my bees in the hills" (from Monkey Business) or demolishing Margaret Du-
mont with "remember, we're fighting for this woman's honor, which is prob-
ably more than you ever did" (Duck Soup) can't be all bad.

Cinema specialists are the target of Robert Hamilton Ball's Shakespeare on Silent Film, although its style and or-
ganization would not discourage a more general reader. An English pro-
essor at New York's Queens College, Ball gathered material over a twenty year period for this scrupulously-researched volume, but even now ad-
mits the impossibility of definitive
knowledge. Many of the films mentioned have disappeared or disintegrated, others are in the hands of unknown collectors; some may never have existed at all.

As with Brownlow, Ball’s search for material often pushed the material itself, although Georges Melies’ 1907 Hamlet (ten minutes long, told in flashbacks), D.W. Griffith’s 1910 Taming of the Shrew (preserved only in a damaged paper print), Forbes-Robertson’s 1913 Hamlet (recently discovered), and Danish actress Asta Nielsen’s 1920 performance in the same role seem intriguing enough to make one wish they were available for viewing.

Ball’s survey of hundreds of films—many with only tangential relevance to his central subject—not only clarifies previously unexplored motion picture history, but also demonstrates a greater significance. For it is his thesis that familiarity with screen Shakespeare during the silent era created an interest in his works among classes of people unable (because of economics, language or education) to understand or appreciate them on the stage. From screen Shakespeare to the director that critic Toby Mossman calls “a Shakespearean of the cinema” may seem a gratuitous transition. Yet both the Bard and Jean-Luc Godard redefined the possibilities of his medium and, in the process, attracted literary parasites seeking to make him private property. Like Shakespeare’s plays, Godard’s films do become richer with familiarity and study. But ever since Brecht’s 1930 “epitaph” – “a disag- proportionately large amount of pretentious and self-serving criticism has managed to inhibit the wider acceptance his work has merited.

In the introduction to his three-hundred-page homage, editor Mossman warns that after “pointillistic” English professors descend upon the cinema to establish it as a true art, this descent will only precipitate the sapping of some of the lifefood of the movies. True to his prediction, Mossman launches the sort of lugubrious lecture on aesthetics designed to in- vite controversy. Not only among Godard addicts but, through overgeneralization, other interest groups as well. For example, he notes in a dis- cussion of Pop art that “The Beatles and other rock groups have also been most effective in making their expression and ideas directly available on the mass scale.” Not only doesn’t Mossman specify which “ideas” and what “expression,” but he misses contemporary rock’s similarity to the cinema’s multiplicity of different idioms, styles, messages and mediations.

Happily, Musiman reappears only once—in a hopelessly muddled essay on Contempt in which, to parallel the film’s situation, he must reinterpret Gavroche. “Adam and Eve lost the Paradise when they began to lose their faith in each other.” But since he de- termined the book’s contributors, his view that Godard’s films are only accessible after repeated viewings and sufficient homework is seconded by many of the writers included. Some fall over themselves trying to show what wonderful things they have uncovered. Andrew Sarris may aptly acknowledge that “What Godard represents in the modern cinema is a de-integration of categories,” but this observation doesn’t hinder him from covering Godard with critical labels only three paragraphs later.

“Breathless is derived stylistically from D.W. Griffith’s The Birth of a Nation, Monogram Pictures’ The Abduction of a Man and sound: minimally expressive camera movement.” . . . The Little Soldier is reminiscent of . . .

This kind of self-congratulatory scholarship might be successfully imitating if Godard himself in essays and, particularly, interviews were not so lucid, witty and, above all, practical in his approach to film. In discussing how time altered his opinion of Breathless (“Now it seems like Alice in Wonderland . . . the plot was Scary . . .”), his quasi-improvisatory tech- niques (“It is very difficult to do in the cinema what the painter does natural- ly. He steps, steps back, is disheartened, starts again, modifies . . . all goes well . . .”), and his contemporaries (“The dream of the new wave, which will never be realized, is to shoot Sparta- ran in Hollywood with ten million dollars.”), Godard reveals his origins as a film critic and supplies both an antidote and an alternative to his com- mentators’ stylifying turgidity. Most pertinent, in an interview halfway through Musiman’s book, he condemn’s the snobbish of his former profession, concluding “what is impor- tant is to know how to discern who has genius and who doesn’t and to try, if you can, to define the genius or explain it. There aren’t many who try.”
knowledge. Many of the films mentioned have disappeared or disintegrated; others are in the hands of unknown collectors; some may never have existed at all.

As with Brownlow, Ball's search for material echoes the material itself, although Georges Méliès' 1907 Hamlet (ten minutes long, told in flashback) and D.W. Griffith's 1910 Taming of the Shrew (preserved only in a damaged paper print), Forbes-Robertson's 1913 Hamlet (recently discovered) and Danish actress Asta Nielsen's 1920 performance in the same role seem intriguing enough to make one wish they were available for viewing.

Ball's survey of hundreds of films—many with only tangential relevance to his central subject—not only clarifies previously unexplored motion picture history, but also demonstrates a greater significance. For it is his thesis that familiarity with screen Shakespeare during the silent era created an interest in his works among classes of people unable (because of economics, language or education) to understand or appreciate them on the stage. From screen Shakespeare to the director that critic Toby Mossman calls "a Shakespeare of the cinema" may seem a gratuitous transition. Yet both the Bard and Jean-Luc Godard redefined the possibilities of his medium and, in the process, attracted literary parodies seeking to make him private property. Like Shakespeare's plays, Godard's films do become richer with familiarity and study. But ever since Breathless in 1960, a disproportionate amount of pretentious and self-serving criticism has managed to inhibit the wider acceptance his work has merited.

In the introduction to his three-hundred-page homage, editor Mossman warns that after "pointillistic English professors descend upon the cinema to establish it as a true art... this descent will only precipitate the sapping of some of the livelihood of the movies." True to his prediction, Mossman launches the sort of lugubrious lecture on aesthetics designed to intimidate not only among Godard addicts but, through overgeneralization, other interest groups as well. For example, he notes in a discussion of Pop art that "The Beatles and other rock groups have also been most effective in making their expression and ideas directly available on the mass scale." Not only doesn't Mossman specify which "ideas" and what "expression," but he misses contemporary rock's similarity to the cinema's multiplicity of different idioms, styles, messages and mediations.

Happily, Mussman reappears only once—in a hopefully muddled essay on Contempt in which, to parallel the film's situation, he must reinterpret Gérard Depardieu as Adam and Eve lost the Paradise when they began to lose their faith in each other. But since he determined the book's contributors, his view that Godard's films are only accessible after repeated viewings and sufficient homework is seconded by many of the writers included. Some fall over themselves trying to show what wonderful things they have uncovered. Andrew Sarris may aptly acknowledge that "what Godard represents in the modern cinema is a disintegration of categories," but this observation doesn't hinder him from covering Godard with critical labels only three paragraphs later: "Breathless is derived stylistically from D.W. Griffith's The Birth of a Nation; Monogram Pictures (the shoot-at-the-cannon approach); and American movie expressiveness, camerawork, editing..." The Little Soldier is "Brezhnev in tone..."

This kind of self-congratulatory scholarship might be successfully intimidating if Godard himself in essays and, particularly, interviews were not so lucid, witty and, above all, practical in his approach to films. In discussing how time altered his opinion of Breathless ("Now it seems like Alice in Wonderland... "), his quasi-impressionistic techniques ("It is very difficult to do in the cinema what the painter does naturally... he steps, steps back, is disheartened, starts again, modifies... all goes well..."), and his contemporaries ("The dream of the new wave, which will never be realized, is to shoot Spartacus in Hollywood with ten million dollars."), Godard reveals his origins as a film critic and supplies both an antidote and an alternative to his commentators' stylizing tendency. Most pertinent, in an interview halfway through Musman's book, he condemns the snobbery of his former profession, concluding "what is important is to know how to discriminate who has genius and who doesn't and to try, if you can, to define the genius or explain it. There aren't many who try."

---

Three Great Piano Concertos performed this symphony season on the new Baldwin SD-10

Jean-Marie Darre
Boracio Gutierrez
Andre Watts

See our beautiful new showroom
Baldwin Pianos & Organ Company
310 Sutter Street - San Francisco - Phone 781-8000

Swing with Beautiful Campari

Campari—the Aperitif. Straight or mixed, or in any of the recipes from the gold booklet on the bottle. Campari swings...
THE ILLITERATE IMPRESARIO

by RICHARD DILLON
THE ILLITERATE IMPRESARIO

by RICHARD DILLON

Tom Maguire's name is associated with many San Francisco theatres, but his greatest house—his monument—was Maguire's Opera House on Washington Street, between Montgomery & Kearny.
By 1856 San Francisco was a real city, at this view northward on Montgomery Street from California Street would indicate. Tom Maguire felt that the time was ripe for him to build his Opera House.

the Napoleon of Impresarios in the West and he became just that. Maguire was uniquely qualified for the task; he was an Irishman. Abnormally igno-
rant of the theatre and barely able to write his name at a time when even gifted (and unemployed) Micks were met with signs reading NO IRISH NEED APPLY. Tom Maguire fought his way to the top. He was aided not only by his native Celtic shrewdness and stubbornness but by a brainy wife. Because of a bleak childhood, Tom Maguire was very secretive about his past. Handsome and vain, he was sen-
sitive about his age, too, and his birth-
date is not known even today. The
Irishman compensated for his look-
ly start by becoming a clothes horse in San Francisco. Well groomed and im-
mediately dressed, he became the “glass of fashion” in the Golden Gate city. The Beau Brummel of the theatre fooled its critics, too, when his first wife, Little Fm, supposedly the brains of the family, died. Tom kept right on, dominating show business in San Francisco with about the same num-
ber of ups and downs in his career as before.

Maguire was introduced to the the-
arical world when he managed the
bars in the balcony and gallery of New
York’s Park Theatre in 1846. Greet-
paint got into his blood, and when he
came to California to run a saloon on San Francisco’s Portsmouth Square he
turned the vacant second story of his
strongest emporium into the first of
several Jenny Lind theatres. When Doc
Robinson left town in 1856, Maguire
came out of retirement to inherit his
crown. The story of Tom’s brief depar-
ture from theatrical life was a stormy
one. Since fires had repeatedly wiped
out his frame playhouses, he built a
splendid place of Australian sand-
stone, the Jenny Lind Hall. He then
found that he had constructed alto-
gither too well; he had built himself
right into bankruptcy. But so splendid
was the building, which opened in 1857, that Maguire was able to unload
it on the municipal government for
$200,000. The Jenny Lind Hall became
booming San Francisco’s City Hall, a
yellowish palace complete with pink
and gilt interior. Although the building
actually made an excellent city hall
after alterations, the public and pri-
cied “Swindle” and protested Ma-
guire’s bargain as the “Jenny Lind Jig-
gle.” But Tom just shrugged off the
criticism and enjoyed a brief respite
from show biz. He was soon back in

With his rival, Robinson, gone, Tom
Maguire reigned supreme. In the sum-
mer of 1856 he sent his minstrels on
tour, tore apart his old San Francisco
Theatre and replaced it with his monu-
ment. Maguire’s Opera House. This
was his grandest theatre and to it he
brought the greatest talent yet seen
on the Coast — Edwin Forrest, John
McCollough, Dion Boucicault, David
Belasco and playwright Eugene O’Neill’s father, James O’Neill. He
hired Junius Brutus Booth, Jr. as his
aide and brought Junior Sr. and Edwin
Booth to San Francisco to perform. He
introduced his audiences to Mojekia
and the darling of the gold mines, the
phantomian gemini Lotta Crabtree, as
“Miss Lotta, the San Franciscan Favor-
ite.” He added her to his Opera House
minstrel show and gave her a piano as
a small token of his esteem.

Tom Maguire scouted the procrea-
tions of the United States for new stars.
Though he had never spent a day in
school, his theatrical education was
almost perfect. He had an ear for good
singing, an eye for dramatic or comic
talent. He could sense star quality in
such ingenues as Lotta Crabtree. It
was Maguire who introduced the West
Coast to minstrelsy, burlesque, Japanese acrobats and jugglers — and

grand opera. Totally uncultured per-
sonally, he never missed a minstrel show, melodramas and such
sizzling Shockers of the times as Ma-
zeppea and The Black Crook. Leg shows
of a century ago. He was genuinely
thrilled by Faust and Carmen and pa-
tiently absorbed $120,000 in losses
over a ten-year period in order to
establish an operatic tradition in
California, along with Shakespearean
drama, when the public would have
been content with a steady diet of
blackface comedy, “daring” plays like
Camille and East Lynne, and the sexy
performances of Lola Montez in her
Spider Dance or Adah Isaacs Menken
in flesh-colored tights aboard a genu-
ine horse in Mazeppea.

Newspapers like the Call applauded
Maguire’s public spiritedness — “We
need not say how pluckily he has met
this financial strain. It is the admira-
tion of the public.” But neither press
nor public took up a collection to help
Maguire with his cultural crusade.
Thus, newspaperman Charles Mc-
Clatchy was undoubtedly correct
when he commented that Tom Ma-
guire owed more money to more peo-
ple than anyone else in American show
business. He made and lost millions.
He was a pioneer in discovering credit
and never blinked at the most outra-
gerous salary demands of his leading
men and women betees.

Maguire liked to hold court, before
lunch, on the sidewalk in front of his
Opera House. The handsome devil
looked like an actor himself, with his
tight clothes, diamond ring and stickpin and his head of prematu-
rely white hair. His vanity and his
peppy temper were assets in the rough
and tumble world of California
theatrical management where feuds
and rivalries were de rigueur. Coming
from the New York of Tammany Hall
and Five Points, he knew all the tricks
of survival. He could be uncivil, although he was not quite accused of
setting fire to the rival Metropolitan

It’s not expensive to dine in our Gothic castle. The lofiasa style menuc rounds the desires of the champagne appetite restricted by the lower type pocketbook. Thirty-eight varieties of wines, domestic and imported, are features of the menu. Truly unique in San Francisco, the Bratskellar is the third and largest in a growing chain, which mainly includes Sieder (at Lamer Street), and Old Town in Chicago. We are open from 11:30 a.m. for lunch, and dinner, until 2 a.m.

day of Giltter Fo 4394-9502

Is Yamaha the very best piano for you? See the beautiful models. Inspect the craftsmanship. Try the key action. Hear the brilliant tone. Discover the professional quality. Find out about the family prices, the warranty and unique Service Bond. Learn why Yamaha sells more than twice as many pianos as anyone else in the world. Then decide for yourself.

YAMAHA INTERNATIONAL CORPORATION
157 Geary St., San Francisco (next to City of Paris) Telephone 392-8376

YAMAHA INTERNATIONAL CORPORATION
157 Geary St., San Francisco (next to City of Paris) Telephone 392-8376
By 1855 San Francisco was a real city, as this view northward on Montgomery Street from California Street would indicate. Tom Maguire felt that the time was ripe for him to build his Opera House.

the Napoleon of Impresarios in the West and he became just that. Maguire was uniquely qualified for the task; he was an Irishman. Abysmally ignorant of the theatre and barely able to write his name at a time when even gifted (and unemployed) Micks were met with signs reading NO IRISH NEED APPLY, Tom Maguire fought his way to the top. He was aided not only by his native Celtic shrewdness and stubbornness but by a brainy wife.

Because of a bleak childhood, Tom Maguire was very secretive about his past. Handsome and vain, he was sensitive about his age, too, and his birthdate is not known even today. The Irishman compensated for his shyness by becoming a clothes horse in San Francisco. Well groomed and immaculately dressed, he became the "class of fashion" in the Golden Gate city. The Beau Brummell of the theatre fooled his critics, too, when his first wife, Little Frim, supposedly the brains of the family, died. Tom kept right on, dominating show business in San Francisco with about the same number of ups and downs in his career as before.

Magleire was introduced to the theatrical world when he managed the bars in the balcony and gallery of New York's Park Theatre in 1846. Greasepaint got into his blood and when he came to California to run a saloon on San Francisco's Portsmouth Square he turned the vacant second story of his strongroom emporium into the first of several Jenny Lind theatres. When Doc Robinson left town in 1856, Maguire came out of retirement to inherit his crown. The story of Tom's brief departure from theatrical life was a stormy one. Since fires had repeatedly wiped out his frame playhouses, he built a splendid place of Australian sandstone, the Jenny Lind Hall. He then found that he had constructed altogether too well; he had built himself right into bankruptcy. But so splendid was the building, which opened in 1851, that Maguire was able to unload it on the municipal government for $100,000. The Jenny Lind Hall became booming San Francisco's City Hall, a yellowbrick palace complete with pink and gilt interior. Although the building actually made an excellent city hall after alterations, the public and critics cried "Swindle!" and protested Maguire's bargain as the "Jenny Lind Juggle." But Tom just shrugged off the criticism and enjoyed a brief respite from show biz. He was soon back in harness.

With his rival, Robinson, gone, Tom Maguire reigned supreme. In the summer of 1856 he sent his minstrels on tour, tore apart his old San Francisco Theatre and replaced it with his monument, Maguire's Opera House. This was his grandest theatre and to it he brought the greatest talent yet seen on the Coast - Edwin Forrest, John McCollough, Dion Boucicaut, David Belasco and playwright Eugene O'Neill's father, James O'Neill. He hired Junius Brutus Booth, Jr. as his aide and brought Junius, Sr. and Edwin Booth to San Francisco to perform. He introduced his audiences to Mojekia and the darling of the gold mines, the phenomenal gambler Lotta Crabtree, as "Miss Lotta, the San Francisco Favor- ite." He added her to his Opera House minstrel show and gave her a piano as a small token of his esteem.

Tom Maguire scouted the prospec- tums of the United States for new stars. Though he had never spent a day in school, his theatrical education was almost perfect. He had an ear for good singing, an eye for dramatic or comic talent. He could sense star quality in such actresses as Lotta Crabtree. It was Maguire who introduced the West Coast to minstrelsy, burlesque, Japanese acrobats and jugglers - and grand opera. Totally uneducated personally, he was not content with minstrel shows, melodramas and such sizzling shocks of the times as Mazepa and The Black Crook, leg shows of a century ago. He was genuinely thrilled by Faust and Carmen and patiently absorbed $120,000 in losses over a ten-year period in order to establish an operatic tradition in California, along with Shakespearean drama, when the public would have been content with a steady diet of blackface comedy, "dancing" plays like Camille and East Lynne, and the tawdy performances of Lola Montez in her Spider Dance or Adah Isaacs Menken in flesh-colored tights aboard a genuine horse in Mazeppa.

Newspapers like the Call applauded Maguire's public spiritedness - "We need not say how pluckily he has met this financial strain. It is the admiration of the public." But neither press nor public took up a collection to help Maguire with his cultural crusade. Thus, newspaperman Charles McClatchy was undoubtedly correct when he commented that Tom Maguire owed more money to more people than anyone else in American show business. He made and lost millions.

He was a pioneer in discovering credit and never blinked at the most outrageous salary demands of his leading men and women beauties.

Maguire liked to hold court, before lunch, on the sidewalk in front of his Opera House. The handsome devil looked like an actor himself, with his fine clothes, diamond ring and stickpin and his head of prematurely white hair. His vanity and his peppy temper were assets in the rough and tumble world of California theatrical management where feuds and rivalries were de rigueur. Coming from the New York of Tammany Hall and five Points, he knew all the tricks of survival. He could be uncivil, although he was not quite accused of setting fire to the rival Metropolitan

Bratskellar

It's not expensive to dine in our Gothic castle. The ballet style menu meets the desires of the champagne appetite restricted by the beer type pocketbook. Thirty-eight varieties of wines, domestic and imported, are features of the menu. Truly unique in San Francisco, the Bratskellar is the third and largest in a growing chain, which already includes Dinner (at Longner Square), and Old Town in Chicago. We are open from 11:30 a.m. for lunch, and dinner, until 2 a.m. every day of Shattreir Square. 474 9502

Is Yamaha the very best piano for you?

See the beautiful models. Inspect the craftsmanship. Try the key action. Hear the brilliant tone. Discover the professional quality. Find out about the family price, the warranty and unique Service Bond. Learn why Yamaha sells more twice as many pianos as anyone else in the world. Then decide for yourself.

YAMAHA INTERNATIONAL CORPORATION

157 Geary St., San Francisco

(next to City of Paris • Telephone 392-8376)
Theater and only suspected of drugging one of its leading men. Mostly, Tom's scuffles were over matters of libel, copyright-theft or plagiarism but, now and again, he was hauled in for assault and battery. He was always good newspaper copy, whether scoring another dramatic coup, throwing a critic out of one of his houses, or being arrested, sued, threatened or attacked physically by an actress he had called a husky.

Like most self-educated men, Tom Maguire had a number of blank-spaces in his knowledge. One of his howlers was his assuring the press that Edwin Forrest was not only the star of Constantin but also its author, too. And the producer of several versions of Hamlet was taken in completely when a reporter ostentatiously tried to persuade him to stage a play about a crazy man, a girl who drowns herself, and some ghosts. Poor Tom never realized that he was being humbugged; he called the idea pure trash and said, "Why, it's the most internal, confounded rot I've ever heard of. They wouldn't play it in a melodrama!"

Though humorless and somewhat dense, the impresario was occasionally generous. Thus he gave a spirited, if the free use of one of his theaters for Sunday seances and he held a benefit to support the "agitators" whose fair-out demands for Plauditers Protective Union members included an eight-hour weekday. In the long run, Maguire made more friends than enemies and some of the former presented him with a $1,000 silver service as a measure of their esteem of him. His decline came gradually and as a result of his gambling with new kinds of theater and with new productions rather than the hack pieces most of his rivals staged. When his losses from this kind of cultural chance-taking were combined with his extravagances in gips, scrollwork, frescoes, velvet drapes, crystal chandeliers and satin curtains, he began to go under and found it harder to surface. The newspapers applauded him and his "Temple of the Muse" when he spent $6,000 (hard, 1867 dollars) to remodel his Opera House for Edwin Forrest's debut, but Forrest was a flop and Tom saw $10,000 more of his money follow the $6,000 out the window.

By the 1870s, Tom Maguire owned the Alhambra and a new Opera House and had a third theatre in blueprints. But he made the mistake of tying in with Elias J. (Lucky) Baldwin and the Baldwin Theatre. The two could not get along together and any luck that Baldwin brought Maguire was all bad. Tom's secretary, David Belasco, was kept busy keeping the two men from each other's throats. The stage was now set for Maguire's great disaster. By 1879, Tom Maguire figured that his sophisticated San Francisco was ready for some really high-class drama. He decided to turn Frisco into an Oberammergau by putting on Saltn Morse's Passion Play. Poor Tom! He completely missed the Victorian playgoer, at least the California variety.

The species was ready for burlesque, for bawdry, for ladies in tights but was not about to see the Good Book profaned by mere actors. The hostility of churchmen was soon joined by that of suddenly devout editors and God-fearing ticket buyers of both the Catholic and Protestant persuasions. They denounced bewitched Maguire for blasphemy. The Jews then accused him of proselytizing, although his play's author, Morse, was Jewish. Maguire's debacle was made complete when the Board of Supervisors enacted an ordinance forbidding the impersonation of scriptural characters on stage. Christ, himself (i.e., actor James O'Neill), was pinched and others of the cast were fined. The fascio was a mixture of high comedy and real tragedy — Saltn Morse fled to New York so disgusted that he killed himself. A crushed Maguire gave up his fight in the face of a kind of jihad. He returned to Manhattan hoping to make a comeback during the 1880s, but success never returned and Maguire was destitute, kept alive by the Actor's Fund, at the time of his death in January, 1896.

San Francisco's foothold ceased, but not before he instilled a genuine taste for theater in the people of the city. The comment of the San Francisco News Letter in regard to the man who introduced a frontier to quality theater was valid in 1873, when it appeared, and holds up today: "The public are indebted to Mr. Maguire for the last 20 years for all of the first-class entertainments given in this city... He has, upon several occasions, lost heavily and, nothing daunted, he — like Phoebus — rises from the ashes." Perhaps Tom Maguire's nickname during his heyday should have been "The Phoenix of Impersonators" rather than "The Napoleon of Impersonators."
Want to jet out of town fast?

Our ticket agents claim we've got the fastest draw off Broadway ... Deltamatic instant reservations. And the greatest show out of town ... Delta jets to some 57 major cities coast to coast. Want two on the aisle? Call Delta or your Travel Agent.

Theatre and only suspected of dragging one of its leading men. Mostly, Tom's scuffles were over matters of libel, copyright theft or plagiarism but, now and again, he was hauled in for assault and battery. He was always good newspaper copy, whether covering another dramatic coup, throwing a critic out of one of his houses, or being arrested, sued, threatened or attacked physically by an actress he had called a hussy.

Like most self-educated men, Tom Maguire had a number of blank spaces in his knowledge. One of his howlers was his asserting the press that Edwin Forrest was not only the star of Constanz but its author, too. And the producer of several versions of Hamlet was taken in completely when a reporter ostentatiously tried to persuade him to stage a play about a crazy man, a girl who drowns himself, and some ghosts. Poor Tom never realized that he was being haggled; he called the idea pure trash and said, "Why, it's the most internal, confounded rot I've ever heard of. They wouldn't play it in a melodrama!"

Though humorless and somewhat dense, the impresario was occasionally generous. Thus he gave a spiritual and the free use of one of his theatres for Sunday seances and he held a benefit to support the "agitators" whose far-out demands for Plutocracy Protective Union members included an eight-hour workday. In the long run, Maguire made more friends than enemies and some of the former presented him with a $1,000 silver service as a measure of their appreciation of him. His decline came gradually and

as a result of his gambling with new kinds of theatre and with new productions rather than the hack pieces most of his rivals staged. When his losses from this kind of cultural chance-taking were combined with his extravagances in gait, scrollwork, frescoes, velvet drapes, crystal chandeliers and satin curtains, he began to go under and found it harder to surface. The newspapers applauded him and his "Temple of the Muse" when he spent $6,000 (hard, 1867 dollars) to remodel his Opera House for Edwin Forrest's debut, but Forrest was a flop and Tom saw $10,000 more of his money follow the $6,000 out the window.

By the 1870s Tom Maguire owned the Alhambra and a new Opera House and had a third theatre in blueprints. But he made the mistake of trying to in with Elias J. (Lucky) Baldwin and the Baldwin Theatre. The two could not get along together and any luck that Baldwin brought Maguire was all bad. Tom's secretary, David Belasco, was kept busy keeping the two men from each other's throats. The stage was now set for Maguire's great disaster.

By 1887 Tom Maguire figured that sophisticated San Francisco was ready for some really high-class drama. He decided to turn Frisco into an Oberammergau by putting on Salish Morse's Passion Play. Poor Tom! He completely misjudged the Victorian playgoer, at least the California variety.

The species was ready for burlesque, for bawdly, for ladies in tights but was not about to see the Good Book profaned by mere actors. The hostility of churchmen was soon joined by that of suddenly devout editors and God-fearing ticket buyers of both the Catholic and Protestant persuasions. They denounced bewildered Maguire for blasphemy. The Jews then accused him of proselytizing, although his play's author, Morse, was Jewish. Maguire's debacle was made complete when the Board of Supervisors enacted an ordinance forbidding the impersonation of scriptural characters on stage. Christ, himself (i.e., actor James O'Neill), was pinch and others of the cast were lined. The fascia was a mixture of high comedy and real tragedy — Salish Morse fled to New York so disgusted that he killed himself. A crushed Maguire gave up his fight in the face of a kind of jihad. He returned to Manhattan hoping to make a comeback during the 1880s. But success never returned and Maguire was destitute, kept alive by the Actor's Fund, at the time of his death in January, 1896.

San Francisco's footlight career fell, but not before he instilled a genuine taste for theatre in the people of the city. The comment of the San Francisco News-Letter in regard to the man who introduced a frontier to quality theatre was valid in 1873, when it appeared and held up today: "The public are indebted to Mr. Maguire for the last 20 years for all of the first-class entertainments given in this city... He has, upon several occasions, lost heavily and, nothing daunted, he — like Phoenix — rises from the ashes." Perhaps Tom Maguire's nickname during his heyday should have been "The Phoenix of Impersonators" rather than "The Napoleon of Impersonators".

Mr. Dillon, a native of Sausalito and a lifelong Bay Area resident, is the author of numerous highly-acclaimed books on California, including Embranade (1989), The Hatchet Man (1982), Meriwether Lewis (1985), Toulo's Gold: The Biography of John Sutter (1967) and the recently-completed Wells, Fargo Detective — all published by Howard McCance. His gallery of pioneer sketches, humorous and heroes, will be published by Doolittle in 1982. Mr. Dillon is Chief Librarian of San Francisco's Sausal Library.
Thanks to Swiss watches, most of us aren’t too disturbed at the idea of spending a good bit of money for a small piece of precision. That is good preparation for the cost-per-pound (or per-cubic-inch) of a stereo pickup cartridge for a component audio system. And the differences between a precision watch and a plain old timekeeper are roughly analogous to those between the workhorse pickup cartridges that go with inexpensive record changers and the delicate, specialist pickups designed to get everything in the way of musical subtleties out of record grooves.

The pickup cartridge is the little device that perches at the business end of a tone arm and holds the needle that descends into the grooves of records. The cartridge is a free-form glob of metal or plastic, inside of which is the electro-mechanical arrangement that converts the motion of a needle in a groove into an electrical signal. The usual way of doing it these days is to have a tiny magnet at the opposite end of the little cantilever holding the needle. When the cantilever moves to follow a record groove, the magnet moves and induces a current in a pair of fixed coils of wire in the cartridge. That current is what gets passed on to an amplifier, for building up to the strength needed to power a loudspeaker.

The “moving-magnet” technique probably accounts for the majority of today’s top-quality cartridges, including those from Empire, Pickering, Shure, and Stanton. Besides the way in which it makes for a light and responsive moving system in a pickup, it has one important practical advantage: if you lose it, you just replace it with a new one—nothing to be concerned about. The stylus (needle) assembly, with its magnetic field, has to be connected physically to anything inside the cartridge. That means it can be slipped easily in and out of the cartridge by the user when it’s time to examine or change the needle. Another technique, the “induced-magnet” principle used by Audio Dynamics (ADC), also has this advantage. But the other major type of magnetic pickup, the moving coil, in which the coil is attached to the needle assembly, has to be shipped back to the factory for needle replacement or taken to the dealer for examination. The only moving-coil pickup around these days is the Ortofon, which has pretty brisk sales despite the practical disadvantage.

When you shop for a pickup, the chances are about 80-20 that you will wind up with one of three “magnetic” varieties just mentioned. The short end of that ratio is represented by the “ceramic” cartridge, in which a chunk of “piezo-electric” material is glued and twisted by the needle assembly to produce an electrical signal. That chunk of material used to be too heavy for the small and sensitive. And some ceramic pickups now equal the performance of all but the very best magnetics. The ceramic you are most likely to encounter in a stereo is the Grado, made by a former advocate of moving-coil pickups.

There are easy, pragmatic ways to buy the right pickup. Determine first of all, as you would with a watch, to pick something suited to the use you propose for it. If you are going to use a pickup, for example, in a record changer that everyone including the family dog will probably operate once in a while, it makes little sense to buy a super-delicate, super-subtle cartridge designed to track record grooves at ultra-low (a gram or less) tracking weights. Whatever theoretical advantages it has aren’t likely to last long around your house.

If that is the kind of duty a pickup will see in your home, your choice should be among cartridges like the ADC 440, Empire 600, Grado Model 8, Pickering XV-15/200, and Shure M 44. All of these models are designed to produce very good sound within “average” conditions, and track at forces between two and three grams. All except the Grado cost about $250. The Grado, at $95, is a bargain if you like its particular sonic character, but the other models also may come for about that price if bought along with an automatic turntable. The step beyond this group of pickups is to the same models with different numbers of stylus that indicate the use of an elliptical needle tip rather than the conventional conical tip. The theoretical advantage of the elliptical is that its shape, narrower at the two sides than at front and back, conforms more closely to the shape of record grooves and follows certain groove modulations more precisely, particularly in the crowded inner grooves of a record. Those theoretical advantages, however, become real only when an elliptical pickup can be installed and maintained with its needle in perfect alignment to the groove. As soon as the alignment is lost, so are any sonic advantages, and the narrow sides of the needle tip actually can become cutting edges that wear records needlessly. Don’t buy an elliptical, then, unless you can have it installed perfectly in an arm, and unless you will be using it with reasonably loving care.

In the top category of pickups, the contenders for your attention tend to have at least semi-passionate disciples and detractors. The subtleties in sound quality are difficult to describe, let alone quantify, and audio buffs fall back on words like “sweet,” “transparent,” “open,” and “effortless” to describe the quality of their favorites. Besides the different adjectives applied to their overall sound quality, the top-grade pickups tend to be evaluated by their “trackability” — a term coined by Shure to describe a pickup’s ability to reproduce demanding musical material at a given tracking force without distortion.

If your ears are demanding enough to make you buy a pickup in this category, they will also have to be good enough to make the choice without the help of “lab tests,” celebrity users, and other experts (self-appointed or otherwise). The contenders are the ADC 10/E, the Empire 999 V, the Ortofon S-5, the Shure V-15/M, and the Stanton 681. All of them come with elliptical needles. All of them should be used only with the proper care and feeding in top-quality automatic or transcription turntables. And all of them sound simply superb.

He’s smooth.
Audio Dynamics (ADC), also has this advantage. But the other major type of magnetic pickup, the moving coil, in which the coil is attached to the needle assembly, has to be shipped back to the factory for needle replacement or taken to the dealer for examination. The only moving-coil pickup around these days is the Orthofon, which has pretty brisk sales despite the practical disadvantage.

When you shop for a pickup, the chances are about 20-20 that you will wind up with one of three “magnetic” varieties just mentioned. The short end of that ratio is represented by the “ceramic” cartridge, in which a chunk of “piezo-electric” material is fixed and twisted by the needle assembly to produce an electrical signal. That chunk of material used to be too heavy and too clumsy attached to let a needle follow a groove really well, but now manufacturers have found ways to make it small and responsive. And some ceramic pickups new equal the performance of all but the very best magnetic pickups. The ceramic you are most likely to encounter in a store is the Grado, made by a former advocate of moving-coil pickups.

There are easy, pragmatic ways to buy the right pickup. Determine first of all, as you would with a watch, to pick something suited to the use you propose for it. If you are going to use a pickup, for example, in a record changer that everyone including your family dog will probably operate once in a while, it makes sense to buy a super-delicate, super-subtle cartridge designed to track record grooves at ultra-low (a gram or less) tracking weights. Whatever theoretical advantages it has, it’s unlikely to last long around your house.

If that is the kind of duty a pickup will see in your home, your choice should be among cartridges like the ADC 440, Empire 688, Grado Model B, Pickering XV-15/200, and Shure M-44. All of these models are designed to produce very good sound under “average” conditions and track at forces between two and three grams. All except the Grado cost about $20. The Grado, at $9.95, is a bargain if you like its particular sonic character, but the other models also may come for about that price if bought along with an automatic turntable.

The step beyond this group of pickups is to the same models with different numbers that indicate the use of an elliptical needle tip rather than the conventional conical tip. The theoretical advantage of the elliptical is that its shape, narrower at the two sides than at front and back, conforms more closely to the shape of record grooves and follows certain groove modulations more precisely, particularly in the crowded inner grooves of a record. Those theoretical advantages, however, become real only when an elliptical pickup can be installed and maintained with its needle in perfect alignment to the groove. As soon as the alignment is lost, so are any sonic advantages, and the narrow sides of the needle tip actually can become cutting edges that wear records needlessly. Don’t buy an elliptical, then, unless you can have it installed perfectly in an arm, and unless you will be using it with reasonably loving care.

In the top category of pickups, the contenders for your attention tend to be at least semi-passionate disciples and diehards. Subtleties in sound quality are difficult to describe, let alone quantify, and audio buffs fall back on words like “viewer,” “transparent,” “open,” and “effortless” to describe the quality of their favorites. Besides the different adjectives applied to their overall sound quality, the top-grade pickups tend to be evaluated by their “trackability” — a term coined by Shure to describe a pickup’s ability to reproduce demanding musical material at a given tracking force without distortion.

If your ears are demanding enough to make you buy a pickup in this category, they will also have to be good enough to make the choice without the help of “labor tests,” celebrity users, and other experts (self-appointed or otherwise). The contenders are the ADC 10/E, the Empire 999 VE, the Orthofon S-15, the Shure V-15/50, and the Stanton 68/E. All of them come with elliptical needles. All of them should be used only with the proper care and feeding in top-quality automatic or transcription turntables. And all of them sound simply superb.
Get in on thin.

Silva Thins—
lowest in ‘tar’ and nicotine* of all 100’s.
lower than most Kings.
Yet better taste.

Silva Thin
The one that’s in

Regular
Menthol

*According to latest U.S. Government figures

American Brother Company