The 1970 Lincoln Continental.
Its looks tell you it's different. Its ride tells you how different.

Until you've driven it yourself, you cannot fully appreciate the first altogether new Lincoln Continental in nearly a decade. Its impressive new size is immediately apparent. So is its distinctive new styling. But above all, Lincoln Continental makes this the year of The Ride. The Ride is the result of many innovations. A longer wheelbase. The widest stance on the road today. The industry's largest drive shaft, rubber-cushioned to eliminate vibration.

The 4-coil spring suspension. The seat cushions' five inches of latex foam padding. And the remarkable deep-breathing 460 cubic-inch engine. At turnpike speed, it is so smooth, so quiet you are scarcely aware it is running. Your first ride in the 1970 Lincoln Continental will open to you a serene new world of comfort and quiet unprecedented in a motorcar.

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**NEW BROCHURE FOR 1970**

**SHOW Magazine begins the '70s with a fresh new insight into the whole world of films and the arts.**

Today as never before we believe you are intensely interested in the entire scope of entertainment. Questions of taste, realism, of sensitivity and expression, and especially of what's available, are important to you. Legitimate and underground theater, movies, art forms, music, play new roles in your way of life. You probably spend twice as much time as you spend with your parents did in leisure occupations, and an increasing amount of your time enjoying the arts.

**WHAT SHOW IS**

SHOW is designed to be the new probe into the entertainment field. All aspects of films will be covered, from screen-writing to financing, from direction to the designing of credit titles. A special slant will be toward the young "Film Generation." There will be color, and fine graphics. "There is no reason for a magazine of films and the arts to be less graphic than the material it covers" — Editor Dick Adler. There will be profiles and interviews that cover people involved in making films, from the head of a studio to the teenage director who edits in the camera.

**SHOW** is subtitled "The Magazine of Films and the Arts." Theater, music, dance, the visual arts—all will be given expert, exciting coverage on a regular basis. SHOW will present the processes, decisions and heartbreaks of artistic expression. It will add new dimension to your entertainment life.

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**KANSAS CITY**

**NEW** BROCHURE FOR 1970

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THERMOSTATICS

Undeniably, basking in the luxury of salon facials is a delightful bit of self-indulgence that often works wonders. (In terms of the psyche as well as the skin.) And now Geminesse puts just that sort of push-pampering right at your fingertips. With Thermostatic Treatments, a new era of complexion cultivation is born—a new degree of skin care that works in minutes to make your skin look as though it’s been sheltered all your life.

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Clouds of rich whipped cream, warmed to just the right degree to help soften and release embedded grime and make-up. It seems to steam away all impurities while leaving your skin’s moisture intact, your complexion soft, supple and never-to-clean.

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The stimulating companion to Thermal Facial Cleanser. A cool blend of non-drying skin conditioners and the finest mineral waters. To awaken and protect your skin as it removes the final vestiges of make-up. Complete with dual controls—one to spray on a cool, gentle mist. The other to tone more vigorously with an exhilarating hydro-massage.

Thermal Beauty Oil
A centuries-old beauty secret remarkably updated. It is a rich beauty elixir of moisturizers, lanolin and precious oils activated by heat to penetrate deep into the skin and preserve the dewy look of youth.

Thermal Moisturizing Facial
Sumptuous puffs of exquisitely warm moisturizers, oils and conditioners to enliven your skin tone and texture in seconds, then vanish. Meticulous beauties reap its benefits on a concentrated basis every day. Perfect as a special twice-a-week treat, too.

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Geminesse MAX FACTOR
GEMINESSE BEAUTY REPORT:

THERMOSTATICS

Undeniably, basking in the luxury of salon facials is a delightful bit of self-indulgence that often works wonders. (In terms of the psyche as well as the skin.) And new Geminesses puts just that sort of posh pampering right at your fingertips. With Thermostatic Treatments, a new era of complexion cultivation is born...a new degree of skin care that works in minutes to make your skin look as though it's been sheltered all your life.

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Thermal Moisturizing Facial
Instant refresher course for tired complexion. It's like a miniature skin sauna to soothe away facial fatigue.

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From the Geminessse Make-up Collection
A rare new breed of cosmetics. Remarkably inventive...infinitely subtle...totally moisturized. To help you create your own brand of magnificence and a look that is utterly personal, unmistakably your own.

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Thermal Beauty Oil
A gently heated (and therefore more penetrating) potion of precious beauty oils to lavish on your skin at night.

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MAX FACTOR

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Guerlain is pleased to announce that only one man in ten thousand wears Imperiale.
During the Spanish and Mexican periods of California history, there was virtually no theatre, per se, although a tightrope walker might stroll across a patio or corral in thin air and a juggler might show off his skill at sleight of hand. Too, the puppet shows popular in Mexico City may have strayed as far north as San Diego or Monterey. But life itself was so theatrical in arcadian California, with fandangos, rodeos, fiestas, bullfights, bull-and-bearfights and grizzly hunts by vaqueros armed only with lassos, that there was hardly enough time to view the bloodless revolutions and comic opera counter-revolutions which dominated Alta California politics, much less the time or the inclination for theatre in a formal sense.

Surprisingly, the first theatrical performances did not take place in San Francisco but in Sonoma. There, bored-to-tears soldiers of Colonel Jonathan D. Stevenson’s New York regiment performed in that hoary old chestnut, The Golden Farmer, and a farce, The Omnibus, in the summer (continued on next page)
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Spend your next night on the town in a Japanese-service station.

MIYAKO HOTEL
Post and Laguna, San Francisco
WORLD'S INTERNATIONAL HOTEL

The first hotel arriving in Sacramento with supplies for the mines — August 18, 1849. Photo Courtesy California Collection of Title Insurance & Trust Company.

of 1847 to pioneer play-acting in an area about as far from Broadway as possible. The house was crowded for every Saturday night performance in Jim Smith's Dramatic Adobe and by April 18, 1848, the first California drama review was a fact of history as the editor of the state's first paper, the Californian of Monterey, praised the amateur theatrical club in Sonoma — "Their acting is as crude as could be expected."

Soon, other settlements became addicted to cues and footlights — Santa Barbara, Los Angeles and, particularly, Monterey. Again, the stars in Sailor Jack Swan's whitewashed, plastered adobe (still to be seen in the old Spanish capital) were soldiers in green-waistcoats and wigs, roughneck volunteer infantrymen playing both male and female roles with much booming of voice and waving of arms in the air.

Sacramento followed suit once the Gold Rush turned it into the entrepot of the Northern Miners. It was such a bustling and bustling inland seaport that it easily supported the first genuine theater in California, that is to say, a building constructed strictly for the purpose of staging dramas and comedies. This was the Eagle, a canvas structure which, from October 18, 1849 until January 4, 1850, offered dramatic fare to miners, teamsters and the assorted idlers who flocked to the goldfields. A Sacramento Union correspondent of 1854, looking back to the Eagle's prime, was not too impressed, however, and bluntly described the playhouse as "a cotton tent wherein the drama was performed."

Since Sacramento was a pretty civilized town, the Eagle's audiences were usually on their best conduct and seldom made much trouble. The actor and later theatre-historian, John H. McCabe, recalled, "Revolver and knives would make their appearance freely but nothing serious ever resulted."

On January 16, 1850, twelve days after the demise of the Eagle, San Francisco finally got its theater in the form of modest Washington Hall. But soon, Dr. D. G. (Yankee) Robinson and Tom Maguire were transforming the city into one of the great theater towns of the world and establishing a theatrical tradition as part of the California lifestyle. In Sacramento the Tehama and the Pacific sprang up to guarantee the townfolk plenty of drama and comedy even before the Legislature was in session there.

There were other valley towns besides Sacramento serving as depots for the mining country, of course, and Marysville boasted a fair imitation of San Francisco's elegant Metropolitan, before long. Stockton had to make do with performances in the assembly room of the Stockton House but at least it had a furious corps dramatique. (The manager and leading actor was W. S. Fury.)

Theatres would be expected to sprout in the good-sized towns of California because of the high percentage of educated — even cultured — young (continued on p. 31).
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Theater was a luxurious activity in the gold-rush towns of California because of the high percentage of educated—even cultured—youth (continued on p. 31)
ONE FOR THE MONEY... MUSTANG '70

What price glamour? Pretty reasonable when you’re talking Mustang, America’s No. 1 sport. Even when it’s an elegant Grande with standards like wood-tone accent interiors, foam-filled buckets, racing mirrors. And, of course, T Bird is really the way to fly in '70! Styling is dramatic... and completely new. And there are more luxury features than you’ve dreamed of... even power ventilation.

TEST-DRIVE THE WEST COAST NATURALS AT YOUR FORD DEALER’S

ONE FOR THE SHOW... THUNDERBIRD '70

THREE NEW PRODUCTIONS JOIN ACT’S 1970 REPERTORY

A trio of new additions to ACT’s San Francisco repertory brings a recent Broadway and London blockbuster, a major work by one of America’s most important playwrights to the Geary Theatre and a controversial import from England to the Marines’ Memorial Theatre.

The three plays differ widely in style and content, but they have at least two important things in common: each skilfully combines elements of both comedy and drama, and each shows us an extraordinary human being grappling with reality as he—or in one case, she—sees it. The “reality” created by the central character in each play may be the result of obsession, eccentricity or even a touch of madness, but the struggle to come to terms with it, to find a place in the world, makes for fascinating theatre in the hands of three dramatists like Peter Luke, Tennessee Williams and David Halliwell.

Luke’s Hallelujah VII had a highly successful run of two seasons on Broadway and is now beginning its third year in London, where it was first presented starring Alec Guinness. Its central figure is Frederick William Rolfe, a lonely and embittered man with an enormous talent for creating his own reality through fantasy.

A convert to Catholicism whose ambitions for priesthood have been thwarted by the Church, Rolfe has become a lonely and embittered man, haunted by bill collectors and threatened with eviction from his shabby rented room.

A pair of unexpected visitors climb the stairs to Rolfe’s room one day and make him an offer that changes his life. In a startling reversal of its previous rejection, the Church now embraces the surprised Rolfe, and its two representatives offer him a post at the Vatican. Rolfe suddenly finds himself catapulted from disgrace and poverty to a position of tremendous power and responsibility. His transformation is the heart of an engrossing comedy-drama that also presents a gallery of memorable supporting characters, all amid the spectacle and pageantry of Vatican life.

ACT’s Peter Donat, also appearing this season in both The Importance of Being Earnest and Six Characters in Search of an Author, has the role of Rolfe. Seen with him, under Allen Fletcher’s direction, is a large cast that includes Nefreda Manship, newcomer to ACT remembered by Bay Area audiences for her many appearances with the Actor’s Workshop.

The Rose Tattoo is not only Tennessee Williams’ funniest play but also the work which introduced one of his most memorable creations, the warm-hearted, hot-blooded widow, Serafina delle Rose. Set in a small Gulf Coast town where almost everybody is of Sicilian descent, the play tells of Serafina, whose abiding love for her dead husband has plunged her into an agonized private reality which no man may enter. Refusing to credit rumors of her late husband’s infidelity, Serafina keeps the outside world at bay while she lives in mourning for a past happiness until a stranger—his chest tattooed with the same rose her husband carried—swaggers into town and sets out to bring the fiery widow back to life.

The Rose Tattoo marks the return to ACT of the talented and versatile Ann Weldon, in the role of Serafina. Featured in such past ACT productions as The American Dream and In White America, she was seen last season here and on Broadway in A Flea in Her Ear. As a singer, Miss Weldon has dazzled audiences in many cities, her most recent San Francisco musical appearance being a sold-out engagement at the Village in March.

The Rose Tattoo is directed by Louis Cris.

Playing Malcolm Scrudalove, the rebellious title character in David Halliwell’s Little Malcolm and His Struggle Against the Fuzz, is Herbert Foster, new to ACT this season and already a veteran of two productions, The Importance of Being Earnest and Six Characters in Search of an Author.

As Malcolm, Foster portrays a student expelled from his Northern England school as “an undesirable influence” on his classmates. ostracised by the Establishment and rejected by the reality handed down to him by his elders in authority, Malcolm surrounds himself with a band of outsiders and plots to avenge himself through an ambitious and sinister scheme of blackmail.

Under Nagle Jackson’s direction, ACT’s Northern California premiere production of Halliwell’s farce-drama also features Martin Berman, Michael Cavanaugh, Robert Ground and Deborah Sussel. All three productions—Hallelujah VII and The Rose Tattoo at the Geary and Little Malcolm at the Marines—will remain in the ACT repertory through May and June.

In his third appearance this season, Herbert Foster plays Malcolm Scrudalove in David Halliwell’s Little Malcolm and His Struggle Against the Fuzz.
ONE FOR THE MONEY... MUSTANG '70

A trio of new additions to ACT's San Francisco repertory brings a recent Broadway and London blockbuster, a major work by one of America's most important playwrights to the Geary Theatre and a controversial import from England to the Marines' Memorial Theatre.

The three plays differ widely in style and content, but they have at least two important things in common: each skillfully combines elements of both comedy and drama, and each shows us an extraordinary human being grappling with reality as he—or in one case, she—sees it. The "reality" created by the central character in each play may be the result of obsession, eccentricity or even a touch of madness, but the struggle to come to terms with it, to find a place in the world, makes for fascinating theatre in the hands of three dramatists like Peter Luke, Tennessee Williams and David Halliwell.

Tennessee Williams' "Hud" has a highly successful run of twenty seasons on Broadway and is now beginning its third year in London, where it was first presented starring Alec Guinness. Its central figure is Frederick William Rollie, a lonely and embittered man with an enormous talent for creating his own reality through fantasy.

A convert to Catholicism whose ambitions for priesthood have been thwarted by the Church, Rollie has become a lonely and embittered man, hounded by bill collectors and threatened with eviction from his shabby rented room. A pair of unexpected visitors climb the stairs to Rollie's room one day and make him an offer that changes his life. In a startling reversal of its previous rejection, the Church now embraces the surprised Rollie, and its two representatives offer him a post at the Vatican. Rollie suddenly finds himself catapulted from disgrace and poverty to a position of tremendous power and responsibility. His transformation is the heart of an engrossing comedy-drama that also presents a gallery of memorable supporting characters, all amid the spectacle and pageantry of Vatican life.

ACT's Peter Donat also appearing this season in both "The Importance of Being Earnest" and "Six Characters in Search of an Author" has the role of Rollie. Seen with him, under Allen Fletcher's direction, is a large cast that includes Bonifacio Martin, newcomer to ACT remembered by Bay Area audiences for her many appearances with the Actor's Workshop.

Three New Productions Join ACT's 1970 Repertory

ACT's Northern California premiere production of Halliwell's "Little Malcolm and His Struggle Against the Foons" is Herbert Foster, new to ACT this season and already a veteran of two productions, "The Importance of Being Earnest" and "Six Characters in Search of an Author." As Malcolm, Foster portrays an unusual career character in Peter Luke's international hit, "Hud VII." 

Returning to ACT to play Serafina in "The Rose Tattoo" is Ann Weldon, featured last season in Cowen Champion's production of "A Flair for the Dramatic."
On the front, there’s a Master Charge card for charging things almost anywhere. On the back, you can get a Check Guarantee card to help you cash checks where they don’t know you. Plus, Ready Reserve Account. It lets you write a check for more than you have in your account. Comes in handy when your balance is a little low and you want to make a large purchase.

All three services in one card. The combined check and charge card. Only from Security Pacific Bank.

It’s like having a little bank in your pocket.
Security Pacific Bank
just combined the check and charge card.

On the front, there's a Master Charge card for charging things almost anywhere.
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All three services in one card. The combined check and charge card. Only from Security Pacific Bank.

It's like having a little bank in your pocket.
SECURITY PACIFIC BANK
Walk in, America.

Why stoop to a wagon you can’t walk into.
There are wagons, and there are Chevrolet Walk-in Wagons with a rear boarding step just the right height. And a roof line slightly on the slant so you can walk in standing tall.

See if you don’t also prefer our enormous third-seat sitting room in back; our two hundred fifty V8 horsepower up front; and flow-thru Astro Ventilation throughout.

You’ll take comfort in a walk-in wagon.

Putting you first, keeps us first.

GM

THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO presents

TENNESSEE WILLIAMS'

THE ROSE TATTOO

Directed by LOUIS CRISS
Scenery by MILTON DUKE
Costumes by WALTER WATSON
Lighting by JOHN McILAIN
Associate Director: EUGENE BARCONE

the cast

Asunta WINSFRED MANN
Rosa delle Rose KITTY WYNN
Serafina Veneza ANN WELDON
Estella Hohengarten MICHAEL LEARNED
The Steag MARK WHEELER
Giansepina SUZANNE COLLINS
Peppea KATHY DONOVAN
Father Deloa WILLIAM PATRISON
G. WOOD
A Doctor JAMES MILTON
Miss Yorke KATHLEEN HARPER
Flora CAROL MAYO JENKINS
Bessie LOIS FORAKER
Jack Hunter TOM V. V. TAMMI
Salemman JIM BAKER
Alvare Mangiacavallo RAY REINHARDT

Neighbors: Jackie Levin, Sherry Morrison, Jimm Ness, Kathy Quinn, Cynthia Strauss, Elizabeth Strong

The locale of the play is a village populated mostly by Sicilians, somewhere along the Gulf Coast between New Orleans and Mobile.

scenes

ACT I: Scene 1 Evening
Scene 2 Almost morning, the next day
Scene 3 Noon of that day
Scene 4 A late spring morning, three years later
Scene 5 Immediately following
Scene 6 Two hours later that day

ACT II: Scene 1 Two hours later than day

ACT III: Scene 1 Evening of the same day
Scene 2 Just before dawn of the next day
Scene 3 Morning

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 supervision.)

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); MARINER 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.


● For TICKET INFORMATION phone the Geary Box Office (415) 673-6440 — from 10 AM to 9 PM Monday through Saturday, closed Sunday, Tickets for the Marinian Memorial Theatre are sold at the Geary Box Office until 1½ hours before curtain; then are available at the Marinian Theatre. For GROUP RATES call (415) 771-3880. ● To become a Friend of ACT, phone Susan McBride at 771-3880, or write: Friends of ACT Office, ACT, 450 Geary St., San Francisco 94102.
Walk in, America.

Why stoop to a wagon you can’t walk into.
There are wagons, and there are Chevrolet Walk-in Wagons with a rear boarding step just the right height. And a roof line slightly on the slant so you can walk in standing tall.

See if you don’t also prefer our enormous third-seat sitting room in back; our two hundred fifty V8 horsepower up front; and flow-thru Astro Ventilation throughout.
You’ll take comfort in a walk-in wagon.
Putting you first, keeps us first.

CHEVROLET

THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO presents
TENNESSEE WILLIAMS’

THE ROSE TATTOO

Directed by LOUIS CRISS
Scenery by MILTON DUKE
Costumes by WALTER WATSON
Lighting by JOHN McLAIN
Associate Director: EUGENE BARCON

the cast

Assunta WINIFRED MANN
Rosa dello Rose KITTY WINN
SerAFina dello Rose ANN WELDON
Estella Holmgarten MICHAEL LEARNED
The Stega MARK WHEELER
Giazzopina SUZANNE COLLINS
Pepita KATHY DONOVAN
Father Deo WILLIAM PATERSO N
G. WOOD
A Doctor JAMES MILTON
Miss Yorke KATHLEEN HARPER
Flora CAROL MAYO JENKINS
Bessie LOIS FORAKER
Jack Hunter TOM V. V. TAMMI
Salemman JIM BAKER
Alvaro Mangiacavallo RAY REINHARDT

Neighbors: Jackie Levin, Sherry Morrison, Jinny Ness, Kathy Quinn, Cynthia Strauss, Elizabeth Strong

The locale of the play is a village populated mostly by Sicilians, somewhere along the Gulf Coast between New Orleans and Mobile.

scenes

ACT I: Scene 1 Evening
Scene 2 Almost morning, the next day
Scene 3 Noon of that day
Scene 4 A late spring morning, three years later
Scene 5 Immediately following
Scene 6 Two hours later that day

ACT II: Scene 1 Two hours later than day

ACT III: Scene 1 Evening of the same day
Scene 2 Just before dawn of the next day
Scene 3 Morning

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): MARINER 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 GANSLER, HANK KRAZLNER and BASUL PARIK for photography. • KHBI Radio for music research. • Fabrics for Hadrian VII by Lou Gladstone.

• For TICKET INFORMATION phone the Geary Box Office (415) 673-6440 — from 10 AM to 9 PM Monday through Saturday, closed Sunday. Tickets for the Mariners’ Memorial Theatre are sold at the Geary Box Office until 1½ hours before curtain, then are available at the Mariners’ Theatre. For GROUP RATES call (415) 771-3880. • To become a Friend of ACT, phone Susan McBride at 771-3880 or write: Friends of ACT Office, ACT, 450 Geary St., San Francisco 94102.

17
THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO

presents

SOPHOCLES'

OEDIPUS REX

Directed by WILLIAM BALL
Scenery and Costumes by ROBERT FLETCHER
Lighting by JULES FISHER
Associate Director: ROBERT BONAVENTURA
Associate Designer: MILTON DUKE
Vocal Coach: ROBERT CHAPLINE
Adapted from traditional sources by WILLIAM BALL and DENNIS POWERS

the cast

Oedipus, King of Thebes PAUL SHENAR
Creon, brother to locaste RAY REINHARDT
Teiresias, a blind prophet KEN RUTA
locaste, Queen of Thebes CAROL MAYO JENKINS
A Corinthian ambassador JIM BAKER
A heraldman of Thebes JAY DOYLE
A palace messenger ELLIS RABB
Choragos PHILIP KERR

WILLIAM BECHTEL, JEFF CHANDLER, ROBERT CHAPLINE, WILLIAM DOUGLAS, DAVID GILLIAM, ROBERT GROUND, JAMES MILTON, ED MOCK, FRANK OTTISWELL, RICK POE, R. E. SIMPSON, TOM V. V. TAMMI, MARK WHEELER, G. WOOD

understudies

Oedipus: Tom V. V. Tammi; Creon: G. Wood;
Teiresias: Robert Ground; locaste: Kathy Donovan;
Corinthian: Tom Wheatley; Heraldsman: Jeff Chandler; Choragos: David Gilliam;
Boy: Josh Barnes; Girl: Renee Encyoud

A Ceremony without Intermission

It does what dropping a handkerchief used to do.

MY SIN
by Lanvin
It does what dropping a handkerchief used to do.

MY SIN
by Lanvin

THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO
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A Corinthian ambassador
JIM BAKER
A heraldman of Thebes
JAY DOYLE
A palace messenger
ELLIS RABB
Choragos
PHILIP KERR
Chorus of Thebans
WILLIAM BECHTEL, JEFF CHANDLER, ROBERT CHAPLINE, WILLIAM DOUGLAS, DAVID GILLIAM, ROBERT GROUND, JAMES MILTON, ED MOCK, FRANK OTTISWELL, RICK PFE, R. E. SIMPSON, TOM V. V. TAMMI, MARK WHEELER, G. WOOD


A Ceremony without intermission

understudies

Oedipus: Tom V. V. Tammi; Creon: G. Wood;
Teiresias: Robert Ground; locaste: Kathy Donovan;
Corinthian: Tom Wheatley; Heraldsman: Jeff Chandler; Choragos: David Gilliam;
Boy: Josh Barnes; Girl: Renee Encyoud
Make Your Own Peace

You can say anything you want about the world. You can say it's beyond help. That man is more evil than good. That you never asked for the world you got. And you could be right. You can say anything you want about the Peace Corps. That it's just do-gooders. That it doesn't help peace. That it hasn't made any difference. The Peace Corps isn't disagreeing. That's not what it's about. The Peace Corps doesn't shout, "Come make peace." Peace doesn't come that easily. It's more of a separate peace. Maybe yours. No banners. No bands. No medals. The Peace Corps might be for you if you could enjoy feeding children, or repairing a tractor, or teaching birth control, or building a schoolhouse. Even if no one ends up using it. (Don't think it hasn't happened.) The Peace Corps has no delusions of grandeur. Ask anyone who's been in it. But there are enough people who come out of the Peace Corps with things they've learned they can't forget. Good things. There are more ways than you can find to help the world. The Peace Corps is just one way. It's for someone who would rather do something. Anything. Instead of nothing. It could be your way. Write The Peace Corps, Washington, D.C. 20525.

THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO presents
OSCAR WILDE
THE IMPORTANCE OF BEING EARNEST
Directed by JACK O'BRIEN
Scenery by PAUL STAHELI
Costumes by ALFRED LEHMAN
Lighting by WARD RUSSELL
Associate Director: EUGENE BARONE

the cast
Algeron Moncrieff: HERBERT FOSTER
Lane, a manservant: MICHAEL CAVANAUGH
John Worthing, J.P.: PETER DONAT
Lady Bracknell: ANGELA PATON
Hon. Gwendolen Fairfax: MICHAEL LEARNED
Miss Prism, a governess: JOY CARLIN
Cecily Cardew: DEBORAH SUSSEL
Rev. Canon Chasuble, D.D.: WILLIAM PATTERSON
Merriman, a usher: HARRY FRAZIER

ACT I Algeron Moncrieff's flat in Half-Moon Street, W.
ACT II The Garden at the Manor House, Woolton.
ACT III Drawing Room at the Manor House, Woolton.

Time: The turn of the century

understudies
Algeron: Michael Cavanaugh; Jack: Tom Wheatley; Bracknell: Joy Carlin; Gwendolyn: Kathleen Harper; Cecily: Suzanne Collins; Pron: Lois Foraker; Chasuble: Hary Frazier; Lane, Merriman: Martin Berman

THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO presents
DAVID HALLIWELL's
LITTLE MALCOLM AND HIS STRUGGLE AGAINST THE EUNUCHS
Directed by NAGLE JACKSON
Scenery by PAUL STAHELI
Costumes by LIZ COVEY
Lighting by WARD RUSSELL

the cast
Malcolm Scrawdyke: HERBERT FOSTER
Irwin Ingham: MICHAEL CAVANAUGH
John 'Wick' Blagden: MARTIN BERMAN
Dennis Charles Nipple: ROBERT GROUND
Ann Gedge: DEBORAH SUSSEL

The entire action of the play takes place in Malcolm's flat, in a city in Northern England.
There will be two ten-minute intermissions

understudies

Old Taylor

What the label can't tell you, the flavor can.
Make Your Own Peace

You can say anything you want about the world. You can say it's beyond help. That man is more evil than good. That you never asked for the world you got. And you could be right. You can say anything you want about the Peace Corps. That it's just do-gooders. That it doesn't help peace. That it hasn't made any difference. The Peace Corps isn't disagreeing. That's not what it's about. The Peace Corps doesn't shout, "Come make peace." Peace doesn't come that easily. It's more of a separate peace. Maybe yours. No banners. No bands. No medals. The Peace Corps might be for you if you could enjoy feeding children. Or repairing a tractor. Or teaching birth control. Or building a schoolhouse. Even if no one ends up using it. (Don't think it hasn't happened.) The Peace Corps has no delusions of grandeur. Ask anyone who's been in it. But there are enough people who come out of the Peace Corps with things they've learned they can't forget. Good things. There are more ways than you can find to help the world. The Peace Corps is just one way. It's for someone who would rather do something. Anything. Instead of nothing. It could be your way. Write The Peace Corps, Washington, D.C. 20525.
She's just researched the chemical industry and picked one firm as a growth stock for her portfolio.

She can concentrate on the important things in life—because Bank of America is looking out for her interests. The investments held in trust for her receive constant attention from our professional analysts. And all recommendations for her portfolio are reviewed by a committee of top bank officers.

Looking after her investments is just one of our responsibilities. Our Trust Department experts take care of her real estate holdings, too. Later, we'll counsel with her about a college education, a new car, and her monthly allowance. Until she comes of age, we'll meet our obligations in helping her make the right decisions.

This same blend of financial impartiality and personal interest is given to all our Trust clients. Could you benefit from it? Talk to your local Bank of America branch manager, or stop in at any of our District Trust Offices.

BANK OF AMERICA
TRUST DEPARTMENT

THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO
presents
PETER LUKE'S
HADRIAN VII

Directed by ALLEN FLETCHER
Scenery and Costumes by ROBERT FLETCHER
Lighting by WARD RUSSELL
Associate Director: MARK RODGERS

the cast

Frederick William Rolfe
Mrs. Crowe
First Bailiff
Second Bailiff
Agnes
Dr. Talacyn, Bishop of Caerleon
Dr. Courtleigh, Cardinal-Archbishop of Pimlico
Jeremiah Sant
The Cardinal-Archdeacon
Father St. Albans, Preceptor General of the Jesuits
Cardinal Berstein
Cardinal Ragna
Rector of St. Andrew's College
George Arthur Ross

PETER DONAT
WINIFRED MANN
JAY DOYLE
G. WOOD
FANNY LUBRITSKY
JAY DOYLE
G. WOOD
WILLIAM PATERSO
WILLIAM DOUGLAS
JEFF CHANDLER
JIM BAKER
HARRY FRAZIER
ROBERT FLETCHER
PHILIP KERR


There will be one ten-minute intermission.

understudies

Rolf: William Bechet; Talacyn, Courtleigh: Rick Poe; Sant: William Douglas; Ragna: John Hancock; Berstein: Dennis Kennedy; St. Albans: R. E. Simpson; Rose: Mark Wheeler; Cardinal-Archdeacon, Chamberlain, Rector: Ed Mock; Agnes: Kathy Donovan; Miss Crowe: Kathleen Harper

First name for the martini

For more martini pleasure—call the martini by its first name.

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FROM ENGLAND BY KOBRAND, BY ST. PROOF
100% GRAIN NEUTRAL SPIRITS

These are the little old ladies who wear Supp-hose® Stockings and Supp-hose® Panty Hose.

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She’s just researched the chemical industry and picked one firm as a growth stock for her portfolio.

She can concentrate on the important things in life—because Bank of America is looking out for her interests. The investments held in trust for her receive constant attention from our professional analysts. And all recommendations for her portfolio are reviewed by a committee of top bank officers.

Looking after her investments is just one of our responsibilities. Our Trust Department experts take care of her real estate holdings, too. Later, we’ll counsel her about a college education, a new car, and her monthly allowance. Until she comes of age, we’ll meet our obligations in helping her make the right decisions.

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BANK of AMERICA
TRUST DEPARTMENT

The American Conservatory Theatre of San Francisco
presents
PETER LUKE'S
HADRIAN VII

Directed by ALLEN FLETCHER
Scenery and Costumes by ROBERT FLETCHER
Lighting by WARD RUSSELL
Associate Director: MARK RODGERS

the cast

Frederick William Rolfe
Mrs. Crowe
First Bailiff
Second Bailiff
Agnes
Dr. Talacyn, Bishop of Caerleon
Dr. Courtleigh, Cardinal-Archbishop of Pimlico
Jeremiah Sant
The Cardinal-Archdeacon
Father St. Albans, Prepositur General of the Jesuits
Cardinal Berstein
Cardinal Ragna
Rector of St. Andrew’s College
George Arthur Rossa

PETER DONAT
WINIFRED MANN
JAY DOYLE
G. WOOD
FANNY LUBRITSKY
JAY DOYLE
G. WOOD
WILLIAM PATRICKSON
WILLIAM DOUGLAS
JEFF CHANDLER
JIM BAKER
HARRY FRAZIER
ROBERT FLETCHER
PHILIP KERR


There will be one ten-minute intermission.

understudies

Rolfe: William Bechet; Talacyn, Courtleigh: Rick Poe; Sant: William Douglas; Ragna: John Hancock, Bernstein: Dennis Kennedy; St. Albans: R. E. Simpson; Ros: Mark Wheeler; Cardinal-Archdeacon, Chamberlain, Rector: Ed Mock; Agnes: Kathy Donovan; Miss Crowe: Kathleen Harper
Win Rave Notices
THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO
presents
GEORGE BERNARD SHAW'S

SAINT JOAN

Directed by EDWARD GILBERT
Scenery by ROBERT FLETCHER
Costumes by WALTER WATSON
Lighting by JANE REISSMAN
Associate Director: MARK ROODERS

the cast
Robert de Baudricourt  JIM BAKER
Steward  PHILIP KERR
Joan  KITTY WINN
Bertrand de Pouilly  JAY DOYLE
The Archbishop of Rheims  G. WOOD
Mgr. de la Tremouille  DENNIS KENNEDY
Count page  R. E. SIMPSON
Gilles de Rais  JEFF CHANDLER
Captain La Hire  WILLIAM DOUGLAS
The Dauphin (later Charles VII)  ELLIS RABB
Duchess de la Tremouille  CAROL MAYO JENKINS
Dunois, Bastard of Orleans  PAUL SHENAR
Dunois' page  WILLIAM BECHTEL
Richard de Beauchamp, Earl of Warwick  RAY REINHARDT
Chaplain de Stogumber  JOHN SCHUCK
Peter Cauchon, Bishop of Beauvais  KEN RUTA
Warwick's page  MARK WHEELER
The Inquisition  JAY DOYLE
D'Estivet  ROBERT FLETCHER
De Costeliers  JEFF CHANDLER
Brother Martin Lefevre  WILLIAM DOUGLAS
The executioner  PHILIP KERR
An English soldier  TOM V. V. TAMMI
A gentleman of 1920  JIM BAKER

Ladies and Gentlemen of the Court, Monks—Charles Caleb Carr, Kathy Donovan, David Gillman, Jerry Glover, Peggy Gordon, Anthony Pasillas, Damon Pennington, Colin McRae, Rick Poe, William Poplar, Hal Smith, Cynthia Strauss, Elizabeth Strong, Chetna Tevan, Allan Walter

There will be one ten minute intermission

SCENE I The Castle of Vaucouleurs, early in the year 1429
SCENE II The Castle of Chinon
SCENE III The River Loire near Orleans, April 29, 1429
SCENE IV A tent in the English camp
SCENE V Rheims Cathedral

INTERVAL

SCENE VI Rouen, May 30, 1431
SCENE VII Epilogue: June 1456

understudies:
Cauchon: Jim Baker; Courcelles, La Hire, English Soldier: William Bechetel; Dauphin: Jeff Chandler; O'Estivet, de Rais, Court Page: Dunois' Page: Warwick's Page: David Gillman; de Stogumber; Dennis Kennedy; Warwick: Robert Chapline; Poulengy, Executioner, Gentleman: James Milton; Rheims: Tremouille; Rick Poe, Baudricourt, Dunois, Tom V. V. Tammi; Steward, Brother Martin: Mark Wheeler; Joan, Duchess: Kathy Donovan
THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO

presents

TOM STOPPARD'S

ROSENCRANTZ AND
GUILDENSTERN ARE DEAD

Directed by WILLIAM BALL

Scenery by MILTON DUKE

Costumes by ROBERT FLETCHER

Lighting by JOHN MCLAIN

Music by LEE HOBY

Associate Director: EUGENE BARCONE

the cast

Rosencrantz  JAMES MILTON

Guilderstern  PHILLIP KERR

The Player  KEN RUTA

Alfred  MARK WHEELER

R. E. SIMPSON

Hamlet  TOM V. TAMMI

PAUL SHENAR

Ophelia  SUZANNE COLLINS

KITY WINN

Claudius  JIM BAKER

RAY REINHARDT

Gertrude  CAROL MAYO JENKINS

KATHLEEN HARPER

Polonius  DENNIS KENNEDY

HARRY FRAZIER

Player King  JEFF CHANDLER

Court, Attendants, Players, Spies, Soldiers, Captains and Soldiers:

WILLIAM BECHTEL, JOHN DARAH, WILLIAM DOUGLAS, DAVID GILLIAM

JERRY GLOVER, PEGGY GORDON, JACQUELINE LEVIN, ED MOCK,

SHERRY MORRISON, JINNY NESS, RICK POE, HAL SMITH, CYNTHIA STRA

understudies

Rosencrantz: Dennis Kennedy; Guilderstern: R. E. Simpson;

The Player: Jeff Chandler

THE BLOOD KNOT

Directed by GILBERT MOSES

Scenic Design by JACKSON DEGOVIA

Costumes by REGINA CATE

Lighting by WARD RUSSELL

Associate Director ARTHUR STUBBS

Music by WARNER JEPSON

the cast

Zachariah  GILBERT LEWIS

Morris  JOHN SCHUCK

All the action takes place in a one-room shack in the non-white section of Kostons, near Fort Elizabeth, South Africa.

There will be one ten-minute intermission

understudies

Zachariah: John Hancock

Morris: Robert Ground

Kaffirite, Kaffirite, waar is jou pa,

(But my old man was a white man."

Mam, my ma war'n Bantu,

So it's true you see.

A South African children’s jingle

by the Canyon Kid

Featuring in the dazzling light and sound extravaganza, “Electric Flags,” from “Hard to be a God” is John Amos. The acclaimed musical is now playing at its new San Francisco home, the Orpheum Theatre, Market

and Hyde Streets.

A tough act to follow.

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B&B STINGER
Wherever in the world you're going... you'll enjoy your stay better at one of the

3 Worlds of

Holiday Inn

THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO

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GUILDENSTERN ARE DEAD

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Scenery by MILTON DUKE

Costumes by ROBERT FLETCHER

Lighting by JOHN McGAIN

Music by LEE HOFFY

Associate Director: EUGENE BARCONE

the cast

Rosenkantz: JAMES MILTON

Guildenstern: PHILIP KERR

The Player: KEN RUTA

Alfred: MARK WHEELER

R. E. SIMPSON

Hamlet: TOM V. TAMMI

PAUL SHENAR

Ophelia: SUZANNE COLLINS

KITTY WINN

Claudius: JIM BAKER

RAY REINHARDT

Gertrude: CAROL MAYO JENKINS

KATHLEEN HARPER

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JERRY GLOVER, PEGGY GORDON, JACQUELINE LEVIN, ED MACK,

SHERRY MORRISON, JINNY NISS, RICK POE, HALL SMITH, CYNTHIA STRA

understudies

Rosenkantz: Dennis Kennedy; Guildenstern: R. E. Simpson;

The Player: Jeff Chandler

THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO

presents

ATHOL FUGARD'S

THE BLOOD KNOT

Directed by GILBERT MOSES

Scenic Design by JACKSON DEGOVIA

Costumes by REGINA CATE

Lighting by WARD RUSSELL

Associate Director ARTHUR STUBBS

Music by WARNER JEPSON

the cast

Zachariah: GILBERT LEWIS

Morris: JOHN SCHUCK

All the action takes place in a one-room shack in the non-white section of Korsten, near Port Elizabeth, South Africa. There will be one ten-minute intermission.

understudies

Zachariah: John Hancock

Morris: Robert Ground

Kinfenie, Kinfenie, waar is jou pass,
(But my old man was a white man,
Maar, jou ma was 'n Bantu,
So it's true you see.)

Nigger, Nigger, where's your pass,
(But my old man was a white man,
But your mother was Bantu,
So that's now your race...)

A South African children's jingle

(by the Canyon Kidds)
William Ball, James R. McKenzie

WILLIAM BALL, General Director, founded the American Conservatory Theatre in 1965. Prior to that, he directed the highly acclaimed Tartuffe at New York's Lincoln Center and Homage to Shakespeare starring John Gielgud, Edith Evans and Margaret Leighton at Philharmonic Hall. His off-Broadway productions include Six Characters in Search of an Author, which won for him the D'Annunzio, Outer Circle Critics and Obie Production awards; Under Milkwood, which also won the D'Annunzio and Outer Circle Critics Awards; and Ignacio, which received the Obie and Vernon Rice Drama Desk Awards. In 1964, he resurrected his production of Six Characters in London, was cast headed by Ralph Richardson and Barbara Jefford. Among the many operas he directed at the New York City Center are Don Giovanni, Britten's A Midsummer Night's Dream, Porgy and Bess, The Inspector General, Cox Fan Totti and Six Characters in Search of an Author. Four seasons ago, he was both librettist and director of Lee Hoiby's Natalia Petrovna, a new opera commissioned by the Ford Foundation and produced at the City Center. Mr. Ball has directed at all of the major North American theatre festivals, 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 the Antolo and Toledo Shakespeare Festivals. He made his San Francisco directorial debut nine years ago with the Actor's Workshop production of The Devil's Disciple. Mr. Ball has directed the ACT productions of Tartuffe, Six Characters in Search of an Author, King Lear, Under Milkwood, The American Dream, Twelfth Night, Hamlet, Rosenkantza and Candelas- tena, Are Dead, Tiny Alice and Three Sisters. New York audiences saw the latter two when ACT played a special four-weeks' engagement on Broadway last fall. This season, Mr. Ball directs both Oedipus Rex and The Tempest. A graduate of the Carnegie Institute of Technology, he is the recipient of a Fulbright scholarship, a Ford Foundation Director's Grant and an NBC-RCA Directors' fellowship.

James R. McKenzie, Executive Producer, is a graduate of the University of Iowa and holds a master's degree from Columbia University. Prior to joining ACT, he was one of the East Coast's most active theatrical producers, having been involved in more than 800 plays on Broadway, national and international tours, as well as in repertory theatres and stock productions. A member of the League of New York Theaters, the Association of Theatrical Press Agents and Managers, and the New York and Wisconsin State Councils of the Arts, Mr. McKenzie is also former President of the Council of Stock Theatres. A member of ACT's board of directors prior to his appointment as executive producer, Mr. McKenzie has also served as producer of the Westport Country Playhouse (Conn.), the Bucks County Playhouse (Penn.), the Peninsula Players (Wis.), the Monona Theatre (New York), as president of the Producing Managers' Company and as associate producer of the Royal Phoenix Playhouse (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 Margery Kempe and Enlish 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 Charley's Aunt and Our Town were seen during ACT's first two seasons. He received extraordinary critical acclaim for his direction of a major revival of Our Town in New York last year which featured an all-star cast. He directed ACT's productions of The Promise, A Delicate Balance and The Devil's Disciple last season.

(Continued on p. 33)
Music
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WILLIAM BALL, General Director, founded the American Conservatory Theatre in 1965. Prior to that, he directed the highly acclaimed Tartuffe at New York's Lincoln Center and Homage to Shakespeare starring John Gielgud, Edith Evans and Margaret Leighton at Philharmonic Hall. His off-Broadway productions include Six Characters in Search of an Author, which won for him the D'Annunzio, Outer Circle Critics and Obie Production awards; Under Milkwood, which also won the D'Annunzio and Outer Circle Critics Awards; and Ivanov, which received the Obie and Vernon Rice Drama Desk Awards. In 1964, he co-directed his production of Six Characters in London, was a cast headed by Ralph Richardson and Barbara Jefford. Among the many operas he directed at the New York City Center are Don Giovanni, Britten's A Midsummer Night's Dream, Parsifal and Rossini's The Barber of Seville. The Inspector General, Cox the Tattler and Six Characters in Search of an Author. Four seasons ago, he was the librettist and director of Lee Hoiby's Natale Petronia, a new opera commissioned by the Ford Foundation and produced at the City Center. Mr. Ball has directed at all of the major North American theatre festivals, 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 the Antioch and Toledo Shakespeare Festivals. He made his San Francisco directorial debut nine years ago with the Actor's Workshop production of The Devil's Disciple. Mr. Ball has directed the ACT productions of Tartuffe, Six Characters in Search of an Author, King Lear, Under Milkwood, The American Dream, Twelfth Night, Hamlet, Rosencrantz and Guildenstern Are Dead, Tiny Alice and Three Sisters. New York audiences saw the latter two when ACT played a special four-weeks engagement on Broadway last fall. This season, Mr. Ball directs both Oedipus Rex and The Tempest. A graduate of the Carnegie Institute of Technology, he is the recipient of a Fulbright scholarship, a Ford Foundation Director's Grant and an NBC-RCA Directors' Fellowship.

JAMES B. MCKENZIE, Executive Producer, is a graduate of the University of Iowa and holds a master's degree from Columbia University. Prior to joining ACT, he was one of the East Coast's most active theatrical producers, having been involved in more than 600 plays on Broadway, national and international tours, as well as in repertory theatres and stock productions. A member of the League of New York Theatres, the Association of Theatrical Press Agents and Managers, and the New York and Wisconsin State Councils of the Arts, Mr. McKenzie is also former President of The Council of Stock Theatres. A member of ACT's board of directors prior to his appointment as executive producer, Mr. McKenzie has also served as producer of the Westport Country Playhouse (Conn.), the Buckets County Playhouse (Penn.), the Peninsula Players (Wisc.), the Monaola Theatre (New York), as president of the Producing Managers Company and as associate producer of the Royal Poinciana Playhouse (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 Margery Kempe and Enlishag 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 Charlie's Aunt and Our Town were seen during ACT's first two seasons. He received extraordinary critical acclaim for his direction of a major revival of Our Town in New York last year which featured an all-star cast. He directed ACT's productions of The Promise, A Delicate Balance and The Devil's Disciple last season.
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ALLEN FLETCHER, Resident Stage Director and Conservatory Director, is the artistic director of the Seattle Repertory Company. He has directed for the Oregon Shakespearean Festival, the ancient area Shakespeare Festival, the APA, the McCarty Theatre at Princeton, New Jersey, and the Boston Fine Arts Festival. For two seasons, he was artistic director of the American Shakespeare Festival, Stratford, Conn. Mr. Fletcher has directed the ACT productions of Uncle Vanya, Death of a Salesman and Arienic and Old Lady, as well as directed The Crucible, which entered the repertory at the Stanford Summer Festival of 1967. Mr. Fletcher directed The Hostage for ACT last season, and directs Hadrian VII this season.

NAGLE JACKSON, Resident Stage Director, staged ACT's productions of Little Murders, In White America, Room Service and Caught in the ACT, and also staged the ACT New telethon on KQED TV. One of America's busiest directors, Mr. Jackson will have staged seven productions this season alone, including the American premiere of Jerome Jilkie's The Idea of March for the St. Louis Repertory Theatre, Room Service for the Inner City Cultural Center in Los Angeles, Saint Joan for the American Theatre Company of Portland, Oregon, La Trista for Sorbera's Magic Theatre and both Richard II and Comedy of Errors for this summer's season at the Oregon Shakespearean Festival. From 1963 to 1966, Mr. Jackson was a featured performer with the Julius Monk revues in New York and has appeared in ACT's productions of Your Own Thing, Under Milkwood and Little Murders. This season, Jackson will stage Little Malcolm and His Struggle Against the Enamor for ACT.

MARK HEALY, Guest Director, was last associated with ACT five years ago when he recreated William Ball's New York production of Tartuffe at the inaugural presentation in Pittsburgh. Previously, he was with APA, also in its formative stages, demonstrating his usual lack of foresight by leaving these organizations shortly before they achieved their great successes. He came to San Francisco directly from the Alliance Theatre (Atlanta) where he directed Joseph Heller's We Bombed in New Haven and may now claim the curious distinction of having been associated with more productions of that play than anyone else in the entire world, having recently directed it for the Williamstown Summer Theatre (Mass.) and stage-managed the world premiere production at the Yale Repertory Theatre, where he was in residence the past two years. He has pursued an unmarkable and disparate career as stage manager and director on and off Broadway including William Ball's original production of Six Characters in Search of an Author, regional theatre, opera and ballet and other entertainments which need not be mentioned.

JACK O'BRIEN, Guest Director, has been the associate director of APA for the past five years. He directed Samuel Beckett's Play for the APA in Ann Arbor last fall, and O'Casey's Cock-a-Doodle-Dandy for Broadway the season before that. Last season he was in residence in San Diego where he staged A Comedy of Errors for the Shakespeare Festival there, and then took Ellis Rabb's production of Macbeth to Ann Arbor where he re-directed it for a professional theatre. A graduate of the University of Michigan in both speech and drama, and English, Mr. O'Brien received the Hopwood Award there for his comedy, A Matter of Style, and saw productions of new musical comedies he wrote with Bob James, Bartholomew Fair and Land Haul, given their premieres. The latter show was named BM of Musical of the Year in 1961. In 1967, Mr. O'Brien adapted Offenbach's Orphée in the Underworld for production in both Kansas City and Dallas. Prior to his work in APA, Mr. O'Brien taught at Hunter College in New York.

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ALLEN FLETCHER, Resident Stage Director and Conservatory Director, is the artistic director of the Seattle Repertory Company. He has directed for the Oregon Shakespearean Festival, the South Coast Repertory, the Atlantic Theatre Company (New York), the McCarter Theatre at Princeton, New Jersey, and the Denver Arts Festival for two seasons. Mr. Fletcher has directed the ACT productions of Uncle Vanya, Death of a Salesman and Anxious and Old Look, as well as co-directed The Crucible, which entered the repertory at the Stanford Summer Festival of 1967. Mr. Fletcher directed The Hostage for ACT last season, and directs Hadrian VII this season.

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City. He and Bob James are working on a new musical for Broadway production, sometime in 1971.

GILBERT MOSES, Guest Director, the co-founder and former Artistic Director of the Free Southern Theatre, he has directed the FST productions of In White America, East of Jordan and Slave Ship. A member of the Second City Company of Chicago in 1966, he studied "Games" with Paul Sills and Viola Spolin and directed the Hull House production of Blues for Mr. Charlie. His training began at Karamu in Cleveland and includes scholarships to the Sorbonne in Paris and in acting and playwriting at the New York University School of Arts. His play Roots was recently presented at the Also-American School for Acting and Speech in New York City. Mr. Moses' production of Slave Ship by Leon Jones for the Chelsea Theatre Center in the Brooklyn Academy of Music received great acclaim from the New York critics and was moved to a commercial playhouse for an off-Broadway run. Since then he has directed an Ed Bullins play, In New England Winter, for the Theatre Company of Boston. Mr. Moses is also a guitarist and songwriter for the Columbia recording group, Chaka, which has just released a new record, "Wishing Well." He was co-editor of the recently published The Free Southern Theatre By The Free Southern Theatre. He directs Blood Knot for ACT.

ROBERT BONAVENTURA, Artists and Repertory Director, is a charter member of ACT who has served as associate director to William Ball on such productions as Tiny Alice, Under Milkwood and Oedipus Rex, in addition to supervising the repertory season schedules at both the Greek and Marines Memorial Theatres. He also devised and directed the film sequences for ACT's production of Little Murders last season. Mr. Bonaventura came to ACT from the Pittsburgh Playhouse where he was the youngest director and production stage manager in the history of that organization.

EDWARD GILBERT, Guest Director, is the former artistic director of the Manitoba Theatre Center in Canada, where he has directed numerous productions, including Antigone, The Tempest, The Fantasticks, A Man For All Seasons, Mora/Safe and Romeo and Juliet. The holder of an honours law degree from University College, Oxford, Mr. Gilbert has also served as assistant director for the Royal Shakespeare Company, Sadler's Wells, Old Vic and Oxford Playhouse. He directed several productions for the Shaw Festival, and for two years served as assistant artistic director of the National Theatre School of Canada.

LOUIS CRISS, Guest Director, has served as actor, director and stage manager for many Broadway and Off-Broadway productions. During the past three years he has directed at such major regional theatres as the Front Street Theatre of Memphis, Actor's Theatre of Louisville, Loretto-Hilton Repertory Theatre of St. Louis, Milwaukee Repertory Theatre and the Manitoba Theatre Center of Winnipeg. He was Director in Residence at Houston's Alley Theatre in 1967 and 1968, and is presently Artistic Advisor to the Charles Playhouse of Boston where he has directed Shaw's Major Barbara, Albee's Everything in the Garden, Brecht's Jungle of the Cities and the American premiere of Edward Bond's Narrow Road to the Deep North. For ACT, he directs The Rose Tattoo.

EDITH MARKSON, who was instrumental in the founding of ACT in Pittsburgh in 1965, has served as a member of the Board of Trustees ever since. Her active background in the theatre includes having served as a press agent in New York, as well as for the New York World's Fair. In 1955, Mrs. Markson started the Fred Miller Theatre in Milwaukee.

JIM BAKER comes to ACT from Montana, where he played major roles in several productions at the Montana Repertory Theatre and in radio and television dramas. He has appeared with the Oregon Shakespearean Festival at Ashland for three seasons, playing a number of major roles, including Sir Toby Belch in Twelfth Night, Bottom in A Midsummer Night's Dream, and the title roles in Macbeth and Volpone. Mr. Baker taught during ACT's fall training program, and appears this season in Oedipus Rex, Saint Joan, Rosencrantz and Guildenstern Are Dead, Hadrian VII and The Rose Tattoo.

WILLIAM BECHTEL attended ACT's training program. While studying at Diablo Valley College, he toured East Bay schools with The Zoo Story and with a solo performance of Gogol's Diary of a Madman. He played a minor part in the world premiere of Zabriskie Point, and has appeared in several films shot locally, including Bullitt, Pulp and Strawberry Statement. Last season at ACT, Mr. Bechtle appeared.

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in Glory! Hallicujah! and Oh Dad, Poor Dad, Mamie’s Hung You in the Closet and I’m Feelin’ So Sud. He will be seen in Oedipus Rex, Saint Joan, Hadrian VII and The Rose Tattoo this season.

MARTIN BERNAN attended Brooklyn College where he appeared in several dramatic productions. He attended the Stella Adler Studio and George Morrison Studio in New York. A former member of ACT’s Summer Training Congress, Mr. Berman appeared in the Children’s Theatre productions of Johnny Moonbeam and the Silver Arrow, Alice in Wonderland and The Wondertoon of Tiptoe. He also appeared last season in Room Service, Oh Dad, Poor Dad, and in White America. He will be seen first this season in Six Characters in Search of an Author and Little Malcolm and His Struggle Against the Eunuchs.

JOY CARLIN, who appears in Miss Prim in The Importance of Being Earnest, was graduated from the University of Chicago and has also studied at Yale Drama School and with Lee Strasberg. An original member of Chicago’s Playwright’s Theatre and the Second City, she has appeared in several productions on and off-Broadway and with resident and small theatre companies, as well as made numerous radio and television commercials. A veteran of several documentary and feature films, including the Stras...
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JOY CARLIN, who appeared in Miss Prim in The Importance of Being Earnest, was graduated from the University of Chicago and has also studied in Yale Drama School and with Lee Strasberg. An original member of Chicago's Playwright's Theatre and the Second City, she has appeared in several productions on and off-Broadway and with resident and summer theatres, as well as made numerous radio and television commercials. A veteran of several documentary and feature films, including The Strawberry Statement filmed here recently, Mrs. Carlin has also appeared locally at the Committee and with the Oakland National Repertory Theatre. She teaches at UC Berkeley's department of dramatic art and this is her first season with ACT.

ROBERT CHAPLINE, ACT's voice teacher, will appear this season as an actor in Oedipus Rex, the recipient of a Rockefeller Foundation Fellowship with Kristin Links/Her in voice teacher training one year. Mr. Chapline has also taught at the Manitoba Theatre Center, the Stratford Festival Theatre (Canada), Arena Stage in Washington, D.C., the Mark Taper Forum of the Los Angeles Music Center, and the theatre arts department at UCLA.

MICHAEL CAVANAUGH, a former ACT training program student, doubles as janitor for the Conservatory. Last season at ACT, he appeared in Glory! Hallelujah! and Oh Dad, Poor Dad, and recently returned from the New York company of Oh! Calcutta! Mr. Cavanaugh has also appeared with the White Oaks Theatre in Carmel and in the San Francisco production of Fortune in Men's Eyes. He has been seen this season in The Importance of Being Earnest, Six Characters in Search of an Author and Little Malcol.

SUZANNE COLLINS, who holds a bachelor's degree from the University of San Francisco, also attended S.F. State and appeared in a number of theatre productions at both schools. A former student in ACT's training program, she is married to ACT actor James Milton, and appeared in The Hostage, The Devil's Disciple, Rosencrantz and Guildenstern Are Dead, Hamlet and Three Sisters last season. She will be seen first this season in Six Characters in Search of an Author, Rosencrantz and Guildenstern Are Dead and The Rose Tattoo.

JEFF CHANDLER, who studied at Carnegie Tech (Mellon University), appeared with ACT during its first Stanford Festival season in 1966. He has appeared off-Broadway in Your Own Thing and People vs. Ranchman, and his television credits include a two-part N.Y.P.D. with James Earl Jones and Barbara Colby. Mr. Chandler has also appeared with the Alley Theatre in Houston, the Pittsburgh Playhouse, the Milwaukee Repertory Theatre and the Eugene O'Neill Memorial Theatre. He appears this season in Oedipus Rex, Saint Joan, Rosencrantz and Guildenstern Are Dead, and Hadrian VII.

PETER DONAT, in his third season with ACT, has appeared in several Broadway plays including The Chinese Prime Minister, The Entertainer, The Country Wife and The First Gentlemen, 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 TV credits include many starring roles for CBC, Canada, and many guest appearances on American networks, including I Spy, Mission Impossible, Mannix, Run For Your Life, Judd for the Defense, FBI and Bracken's World. He appeared in ACT's productions of Under Milkwood, Tartuffe, Drella Doodle Dumpling, My Son God, Stencil, Little Murders and The Architect and the Emperor of Assyria. He appears this season in The Importance of Being Earnest, Six Characters in Search of an Author and in the title role of Hadrian VII.

KATHY DONOVAN, who was born in the Philippines, studied at ACT's 1969 Summer Training Congress and continued during the fall as a member of the Conservatory Group before she became a member of the acting company. With 15 years of professional dance training behind her, she has also taught classical, modern, oriental, and jazz dance. She is seen in The Rose Tattoo.

WILLIAM DOUGLAS, ACT's mime instructor and director of the mime troupe, appears this season as an actor in Oedipus Rex, Saint Joan and Hadrian VII. Recently seen in The Duchess of Malfi at The Theatre in Berkeley, Mr. Douglas has appeared with the Dartmouth Repertory Theatre and is a veteran of several feature films. His television credits include The Outer Limits and Peyton

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PIANO BY BALDWIN

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 Con- servatory's busiest actor, appearing in eight different plays, often playing two roles in two different plays at the same time. After each of ACT's two theatre seasons, a graduate of Carnegie Mellon University, Mr. Doyle's roles have included those of Deputy Gov. Danforth in The Crucible, Grandma in The American Dream and the Ghost and Player King in Hamlet. He appeared in Three Sisters, Rosencrantz and Guildenstern Are Dead, Glory! Hallelujah!, The Hostage and The Devil's Disciple last season, and appears in Oedipus Rex, Saint Joan and Hadrian VII this season.

ROBERT FLETCHER, ACT resident designer who doubles as actor, has numerous Broadway and off-Broadway design credits. He served as a member of NBC Television's design department in New York for 10 years, designing several NBC operas and specials. The owner of two boutiques, he has also designed scenery and costumes for the Ice Capades, Holiday on Ice, several industrial shows, the New York City Ballet and the New York City Opera Company. Formerly costume designer for TV's Hollywood Palace, he helped found Brattle Theatre in Cambridge where he directed, acted in and designed more than 85 productions within five years. Mr. Fletcher designed the costumes for ACT's Hamlet two seasons ago, and appears first as an actor this season in Saint Joan and Hadrian VII.

LOIS FORAKER, who attended the University of Washington, came to ACT in 1968 as a student in the training program. She has worked in the theatre for a number of years, and appeared as a wedding guest in ACT's production of Little Murders last season. Miss Foraker will be seen first this season in Six Characters in Search of an Author and The Rose Tattoo.

HERBERT FOSTER, who has performed on and off-Broadway, has also appeared in England and Canada and holds numerous resident theatre credits. For three seasons a member of the National Repertory Theatre headed by Eva Le Galliene, he played major roles in numerous productions with Farky Granger, Sigourney, Hess, Sylvia Sidney and Miss Le Galliene. He has appeared in touring productions at both the Geary and Curran Theatres. Harried in the national touring company of Black Comedy with Ian Sterling, Mr. Foster also played summer stock tour with Van Johnson and Joan Fontaine, and holds numerous Canadian radio and television credits. In his first season with ACT, he appears in The Importance of Being Earnest, Six Characters in Search of an Author and the title role of Little Malcolm.

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Jay Doyle, who was seen off-Broadway in The Old Glory and was a member of the national tour company of Andrew Lloyed Webber's The Phantom of the Opera, 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 two theatres). A graduate of Carnegie Mellon University, Mr. Doyle's roles have included those of Deputy Gov. Danforth in The Crucible, Grandma in The American Dream and the Ghost and Player King in Hamlet. He appeared in Three Sisters, Rosencrantz and Guildenstern Are Dead, Glory! Hallelujah!, The Hostage and The Devil's Disciple last season, and appears in Oedipus Rex, Saint Joan and Hadrian VII this season.

Lois Foraker, who attended the University of Washington, came to ACT in 1968 as a student in the training program. She has worked in the theatre for a number of years, and appeared as a wedding guest in ACT's production of Little Murders last season. Miss Foraker will be seen first this season in Six Characters in Search of an Author and The Rose Tattoo.

Herbert Foster, who has performed on and off-Broadway, has also appeared in England and Canada and holds numerous resident theatre credits. For three seasons a member of the National Repertory Theatre headed by Eva Le Gallienne, he played major roles in numerous productions with Farley Granger, Signe Hasso, Sylvia Sidney and Miss Le Gallienne. He has appeared in touring productions at both the Geary and Curran Theatres. Harried in the national touring company of Black Comedy with Jan Sterling, Mr. Foster also played summer stock tours with Van Johnson and Joan Fontaine, and holds numerous Canadian radio and television credits. In his first season with ACT, he appears in The Importance of Being Earnest, Six Characters in Search of an Author and the title role of Little Malcolin.

Harry Frazier, a charter member of ACT who will soon be seen in the film The Christian Licentce Store, 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, on 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, Hamlet, A Flea in Her Ear, Three Sisters and Rosencrantz and Guildenstern Are Dead. This season, he is seen first in The Importance of Being Earnest, Six Characters in Search of an Author, Rosencrantz and Guildenstern Are Dead and Hadrian VII.

David Gilliam, who is in his first season with ACT, has made a number of television commercials and appeared in Universal's Summerkell and Antonioni's Zabriskie's Point. He has appeared professionally with the Mill Valley Center for the Performing Arts, the Marin Shakespeare Festival, The Theatre in Berkeley, the Openhand Studios, and has studied at the Actor's Lab, ACT's training program, Acting Openhand and San Francisco State College. He will be seen in Oedipus Rex and Hadrian VII.

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Sponsored and paid for by the Visit Japan Committee.
ROBERT GROUND, came to ACT this fall from Texas as a member of the Conservatory Group. The youngest member of the company, he appeared with the Oregon Shakespearean Festival at Ashland for two seasons, and in an NET drama filmed in Texas. He will be seen this season in Oedipus Rex and Little Malcolm.

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 Threepenny, and David Wall in Twelfth Night and as Abigail Williams in The Crucible. She also appeared in ACT’s touring out-of-town production of Adam and Eve. Last season, Miss Jenkins played Natasha in Three Sisters, Judith in The Devil’s Disciple, and also appeared in Rosencrantz and Guildenstern Are Dead and Childe Harlequin. She will be seen this season in Locatella in Oedipus Rex and in Rosencrantz and Guildenstern Are Dead and The Rose Tattoo.

PHILIP KERR, a graduate of Harvard University and the London Academy of Music and Dramatic Art, came to ACT in 1967 after two seasons with the Tyrone Guthrie Theatre. He has appeared in both London and New York, toured Holland in a production of A Midsummer Night’s Dream, and has worked in this country in repertory for the past seven years. Mr. Kerr taught classes in ACT’s Training Company in 1967 and has appeared in ten productions at ACT, including the title role in The Importance of Being Earnest. This season he reprises his role of Guildenstern in Rosencrantz and Guildenstern Are Dead, as well as appears in the current production of Oedipus Rex, Saint Joan and Hadrian VII.

GILBERT LEWIS comes to ACT from New York where he was a member of the Broadway company of The Great White Hope and served as understudy for the leading role of Jack Jefferson. A veteran of numerous radio and television dramas, he has also appeared in four films. Mr. Lewis, whose dramatic training includes the New Jersey School of Creative Arts and Lloyd Richard’s Actor’s Studio, has appeared with the Theatre Company of Boston, the New Dramatists, several summer stock theatres, and played leading roles with the Actors’ Theatre Workshop and the National Black Theatre. He is currently seen in ACT’s production of The Blood Knot.

MICHAEL LEARNED, wife of ACT actor Peter Donat, has appeared as a leading actress with the Stratford Festival (Canada) and touring companies, and with the Shakespeare Festival, Stratford, Conn. She played Irida in The Three Sisters at the Fourth Street Theatre in New York and appeared in the off-Broadway production A God Slept Here. Miss Learned’s television credits include many leading roles for the Canadian Broadcasting Company, including Estelle in Eric Till’s 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 Under Milkwood, Tartuffe, Doodle Dummpling, My Son the Man, The Misunderstood, A Delicate Balance, Little Murders, Three Sisters and Glib! Hallujah! She appears this season in The Importance of Being Earnest, Saint Joan and Rosencrantz and Guildenstern Are Dead.

FANNY LURBIKSY at 79 is the oldest member of ACT’s acting company. She returned to ACT this season to play Madame Pace in Six Characters.
TINTA CREAM PORT
A rare dessert wine from the cellars of
The Christian Brothers

The delicate Tinta Madeira grape is used in the most
famed wines of Portugal but it is not widely planted in Cali-
ifornia. The area around where we make our sweet wines is
one of the few spots where the Tinta Madeira is grown.

About nine years ago, we began to set aside some of the
wines from the Tinta Madeira grapes to create a unique
California Port.

Since then, I have personally
supervised its progress—giving each lot its own
number. The long years in oak casks have been kind to the wine,
bestowing on it an exquisite mellow-
ness. The first bottling is now
ready. We have given it the name
Tinta Cream Port. The cask num-
ber is on each bottle.

I believe you will find Tinta
Cream a true classic Port of char-
acter and distinction; a wine with
the finesse that can come only with
long aging. It is deep red color; creamy,
rich, smooth, luscious, yet not too sweet; a wine
to be sipped at the end of a meal with
fruit, cheeses or cake, or to be
opened when your best friends drop in.

Tinta Cream Port will only
be available in limited
amounts. It is priced about
$5.00 a bottle. Should your wine
merchant fail to have it, you may
write to me personally.

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

Powerful, Violent, Extremely Theatrical!
Sal Mineo’s Fortune and Men’s Eyes
New Times

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TINTA CREAM PORT
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Knott Gallery

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New York
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10:30 to 6:00

European Painting and Sculpture

Robert Ground, came to ACT this fall from Texas as a member of the Conservatory Group. The youngest member of the company, he appeared with the Oregon Shakespearean Festival at Ashland for two seasons, and in an NET drama filmed in Texas. He will be seen this season in Oedipus Rex and Little Malcolm.

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 seas-
ons with ACT, Miss Jenkins appeared in Six Characters in Search of an Author, Death of a Salesman, Under Milkwood, The Messiah, and as Olivia in Twelfth Night and as Abigail Wil-
liams in The Crucible. She also ap-
ppeared in ACT’s touring out-of-reperto-
ry production of Adam and Eve. Last season, Miss Jenkins played Natasha in Three Sisters, Judith in The Devil’s Disciple, and also appeared in Rosencrantz and Guildenstern Are Dead and Glory’s Hallelujah! She will be seen
this season as Iocaste in Oedipus Rex and in Rosencrantz and Guildenstern Are Dead and The Rose Tattoo.

John Hancock, who attended Wayne State University and Detroit Institute of Musical Art, was a vocal-
ist on CBS radio in Detroit for four
years and has made two appearances as a vocalist on television in West Ber-
lin. He appeared in the Center The-
atre Group’s production of In the Matter of J. Robert Oppenheimer in Los Angeles, and in ACT’s produc-
tions of Johnnny Moonbeam and the Silver Arrow, In White America, Alice in Wonderland, The Hostage and The Architect and the Emperor of Austria last season. In October, Mr. Hancock
appeared in an ABC Movie of the Week. He was in Six Characters in Search of an Author earlier this sea-
son and is now seen in Hadrian VII.

Kathleen Harper, a member of ACT’s Conservatory Group last fall, holds a bachelor’s degree from UC
Berkeley. A founding member of Berkeley’s Magic Theatre where she played major roles in 10 productions, Miss Harper has also appeared locally with the Alumni Repertory Theatre. She appeared in the recent American premiere production of Jerome Kilty’s Isles of March, directed by Nagle Jack-
son, at the Loretto-Hilton Center, and will be seen at ACT in Six Characters in Search of an Author, Rosencrantz and Guildenstern Are Dead and The Rose Tattoo.

Phil Kerc, a graduate of Harvard University and the London Academy of Music and Dramatic Art, came to ACT in 1967 after two seasons with the Tyroene Guthrie Theatre. He has appeared in both London and New York, toured Holland in a production of A Midsummer Night’s Dream, and has worked in this country in reperto-
ry for the past seven years. Mr. Kerr taught classes in ACT’s Training Com-
program and has appeared in ten pro-
ductions at ACT, including the title role in The Hostage and for Rosencrantz and Guildenstern Are Dead, as well as in the current productions of Oedipus Rex, Saint Joan and Hadrian VII.

Michael Learned, wife of ACT actor Peter Donat, has appeared as a leading actress with the Stratford Festival (Canada) acting companies, and with the Shakespeare
Festival, Stratford, Conn. She played Itrida in The Three Sisters at the Fourth Street Theatre in New York and appeared in the off-Broadway produc-
tion A God Slept Here. Miss Learned’s television credits include many lead-
ing roles for the Canadian Broadcasting Company, including Elsa in Eric Till’s production of Great Expecta-
tions, and she played leading roles in two films for National Film Board, Canada. At ACT, Miss Learned has played major roles in Under Milk-
wood, Tartuffe, Doodle Dumber, My Son, The Man, The Man-
cheese, A Delicate Balance, Little Murders, Three Sisters and Glori-
Hallula! She appears this season in Rosencrantz and Guildenstern Are Dead.
in Search of an Author, having appeared with the company during its first San Francisco season as Nelly Full in The Torchbearers. Miss Lukensky’s 36-year career in the theatre began in London when she was three years old, and in 1908, Jacob P. Adler brought her to New York as a child protege. She is also in the current production of Hadrian VII.

WINIFRED MANN, a newcomer to ACT who is seen first this season in Hadrian VII and The Rose Tattoo, will be remembered by Bay Area audiences for her many roles with the San Francisco Actors’ Workshop. She has also appeared in the Pittsburgh Playhouse, the New York Shakespeare Festival and Lincoln Center Repertory Theatre. Among the roles Miss Mann has played are Olga in Three Sisters, Flora Golfob in The Milk Train Doesn’t Stop Here, Titania in A Midsummer Night’s Dream, Queen Anne in Brecht’s Edward II, Meg in The Birthday Party and Hannah Jelks in The Night of the Iguana.

ED MOCK, who teaches modern and primitive dance for the Conservatory and training programs, originally came to ACT as a student. As a professional dancer he appeared in nightclubs throughout the United States, Japan and Canada, and performed on Canadian television. Mr. Mock for three years toured the Bahamas as a dancer, which included an appearance before President Kennedy and Prime Minister MacMillan. Mr. Mock choreographed the dances for ACT’s Three Sisters last season, and appears in Oedipus Rex, Saint Joan and Hadrian VII this season.

WILLIAM PATerson acted with East- ern stock until 1947 when he began a 20-year association with the Cleve- land Play House as a leading actor, director, and associate director of the theatre. During leaves-of-absence from Cleveland, Mr. Paterson appeared on television in New York, and made five national tours of his one man shows, A Portrait of Justice Oliver Wendell Holmes and A Portrait of Benjamin Franklin. Among the many major roles he has played are the General in Waltz of the Toreadors, Undershaft in Shaw’s Major Barbara, Con Modly in O’Neill’s Touch of the Poet and F.D.R. in Sunrise at Campobello. Joining ACT in 1967, Mr. Paterson has played in Long Day’s Journey Into Night, Endgame, Charley’s Aunt, The Devil’s Disciple and Three Sisters. He appears first this season in The Importance of Being Earnest and Six Characters in Search of an Author and Hadrian VII.

JAMES MILTON, a graduate of the University of San Francisco where he acted, directed, designed and composed theatre music, studied at ACT training programs and now teaches classes for them. Having also worked with the International Repertory The- atre, Mr. Milton has appeared in ACT’s productions of Tartuffe, A Midsummer Night’s Dream at Stern Grove, The Crucible, and last season in Hamlet, Three Sisters, A Flea in Her Ear, Rosencrantz and Guildenstern

FRANK OTTISWELL has served the company as its teacher of the Alex- ander Technique since the Conserva- tory’s beginning in 1965 in Pittsburgh. He has studied at the Canadian Art Theatre in Montreal, the Vera Solovi- ona Studio and Acting in New York, and trained to teach at the American Cen- ter for the Alexander Technique in New York. Mr. Ottiswell has appeared in ACT’s productions of Glory! Hal- tetush! and Three Sisters. He will be seen in Oedipus Rex this season.

ELIS RABB founded the internation- ally acclaimed APA Repertory Com- pany of New York in 1960 and con- tinues to serve as its artistic director. Mr. Rabb directed many of APA’s most successful productions, including You Can’t Take It With You, Pantaloon, Exit the King, War and Peace, The School for Scandal, A Midsummer Night’s Dream, Judith, The Lower Depths and Hamlet. In addition, he appeared in the title roles of APA’s Richard II, King Lear, Hamlet and Pantagruel and played major roles in more than a dozen other productions. Mr. Rabb has also acted and directed on and off-Broadway, as well as at leading regional theatres and Shake- speare festivals. ACT audiences will see him this season as the palace messenger in Oedipus Rex and the Dauphin in Saint Joan.

ANGEŁA PATON, in her fourth sea- son with ACT, has performed at the Arena Stage in Washington, D.C., the Showcase Theatre in Evanston, Ill., the Actor’s Workshop in San Fran- cisco, the Greek Theatre in Berkeley and the Rochester Arena Theatre in New York. She has appeared with the Blackhans, E.T.T., and the new Dramatic Workshop. At ACT, Miss Paton has played major roles in The Seagull, Twelfth Night, The Crucible, Long Day’s Journey Into Night, Little Murders, Three Sisters and Oh Dad, Poor Dad. She appears first this sea- son in The Importance of Being Earnest and Six characters in Search of an Author.

BICK PARK, who attended the Univer- sity of San Francisco, came to ACT this fall as a member of the Conser- vatory Group. His credits include television commercials, and major roles in several productions at Carmel’s Studio Theatre-Restaurant. He will be seen this season in Oedipus Rex and Hadrian VII.

RAY REINHARDT, a charter member of ACT, played the Lawyer in the original Broadway production of Tiny Alice prior to playing the role in ACT’s production. Well known for his performances at the Phoenix Theatre

She would like an after-theatre treat. And you’re looking for a place to eat? The sophisticated thing to do is host a lus, spread for two. 

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BINACA IS IN...
BAD BREATH IS OUT.

VERSTABLE VERY POWERFUL.
Are Dead, Room Service, The Devil's Disciple and The Hostage. This season he appears first in Oedipus Rex, Saint Joan, Rosencrantz and Guildenstern Are Dead and The Rose Tattoo.

WILLIAM PATERSON acted with Eastern stock until 1947 when he began a 20-year association with the Cleveland Play House as a leading actor, director and as associate director of the theatre. During leaves-of-abasence from Cleveland, Mr. Paterson appeared on television in New York, and made five national tours of his one man show, A Profile of Justice Oliver Wendell Holmes and A Profile of Benjamin Franklin. Among the many major roles he has played are the General in Waltz of the Toddlers, Undershirt in Shaw's Major Barbara, Con Melody in O'Neill's Touch of the Poet and F.D.R. in Sunrise at Campobello. Joining ACT in 1967, Mr. Patterson has played in Long Day's Journey Into Night, Erdigame, Charles's Aunt, The Devil's Disciple and Three Sisters. He appears first this season in The Importance of Being Earnest and Six Characters in Search of an Author and Hadrian VII.

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ED MCKOY, who teaches modern and primitive dance for the Conservatory and training programs, originally came to ACT as a student. As a professional dancer he appeared in nightclubs throughout the United States, Japan and Canada, and performed on Canadian television. Mr. McKoy for three years toured the Bahamas as a dancer, which included an appearance before President Kennedy and Prime Minister MacMillan. Mr. McKoy choreographed the dances for the ACT's Three Sisters last season, and appears in Oedipus Rex, Saint Joan and Hadrian VII this season.

BICK POGY, who attended the University of San Francisco, came to ACT this fall as a member of the Conservatory Group. His credits include television commercials, and major roles in several productions at Carmel's Studio Theatre-Restaurant. He will be seen this season in Oedipus Rex and Hadrian VII.

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FRANK OTTOWELL has served the company as its teacher of the Alexander Technique since the Conservatory's beginning in 1965 in Pittsburgh. He has studied at the Canadian Art Theatre in Montreal, the Vera Solovrova Studio of Acting in New York and trained to teach at the American Center for the Alexander Technique in New York. Mr. Ottowell has appeared in ACT's productions of Glory! Halftimes! and Three Sisters. He will be seen in Oedipus Rex this season.

ANGELA PATON, in her fourth season with ACT, has appeared at the Arena Stage in Washington, D.C., the Showcase Theatre in Evanston, Ill., the Actor's Workshop in San Francisco, the Greek Theatre in Berkeley and the Rochester Arena Theatre in New York. She has appeared with the Blackfriars, E.L.T., and the new Dramatist Workshop. At ACT, Miss Paton has played major roles in The Seagull, Twelfth Night, The Crucible, Long Day's Journey Into Night, Little Murders, Three Sisters and Oh Dad, Poor Dad. She appears first this season in The Importance of Being Earnest and Six Characters in Search of an Author.

RAY REINHARDT, a charter member of ACT, played the Lawyer in the original Broadway production of Tiny Alice prior to playing the role in ACT's production. Well known for his performances at the Phoenix Theatre, she would like an after-theatre treat. And you're looking for a place to eat? The sophisticated thing to do is host a luau, spread for two.

She would like an after-theatre treat. And you're looking for a place to eat? The sophisticated thing to do is host a luau, spread for two.

TRADER VIC'S.

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in New York and the Arena Stage in Washington, D.C. Mr. Reinhardt has also appeared off-Broadway and with resident theatres in Boston and Memphis. He recently appeared as Maret in Maret/Safe at the Manitoba Theatre Centre in Canada. Mr. Reinhardt's television credits include several award-winning NET dramas and a role in The Defenders, and he appeared in the film Bullitt with Steve McQueen. Among the roles Mr. Reinhardt has played for ACT are Stanley in A Streetcar Named Desire and Claudio in Hamlet, as well as major roles in A Flea in Her Ear, Rosencrantz and Guildenstern Are Dead and Room Service. He appears this season in Oedipus Rex, Saint Joan, Rosencrantz and Guildenstern Are Dead, and The Rose Tattoo.

KEN RUTA, a graduate of Goodman Theatre and for four seasons a leading actor with the Tyrone Guthrie Theatre, has also studied at the American Theatre Wing and appeared with several leading resident theatres. Among Mr. Ruta's Broadway credits are Ross, Inherit the Wind with Melvyn Douglas, Duel of Angels with Vivien Leigh and Separate Tables. He appeared in the Phoenix Theatre productions of Doctor Faustus, Androcles and the Lion, Hamlet, and William Stafford's original revival of Under Milkwood. In his fourth season with ACT, Mr. Ruta has played major roles in The Crucible, Endgame, Long Live Life, Twelfth Night, Man and Superman, Under Milkwood, Three Sisters, Rosencrantz and Guildenstern Are Dead, Glory! Hallelujah! and The Hostage. He appears first this season in Oedipus Rex, Saint Joan and Rosencrantz and Guildenstern Are Dead.

PAUL SHEMAR, a founding member of ACT, made his New York début at the Circle-in-the-Square, and appeared in Six Characters in Search of an Author off-Broadway. He played Valere in Tartuffe at Lincoln Center, has performed with summer stock companies, and played leading roles with the Milwaukee Repertory Theatre and the San Diego Shakespeare Festival. For ACT, Mr. Sheamar has appeared in 20 productions, including major roles in Tiny Alice, Tartuffe, Under Milkwood, Man and Superman, Hamlet and Twelfth Night, and he also teaches in the Conservatory and training programs. Last season, he appeared in Rosencrantz and Guildenstern Are Dead, The Devil's Disciple, Room Service and Three Sisters. He will be seen first in the title role of Oedipus Rex this season and in Rosencrantz and Guildenstern Are Dead.

JOHN SCHUCK, who has appeared in more than 50 plays in the last five years, toured with Imogene Coca in A Rainy Day in Newark, and appeared in the award-winning off-Broadway productions of The Streets of New York and In the Shine off-Broadway. Mr. Schuck's television credits include Mission Impossible and G Omnibus. A graduate of Denison University in Ohio, he has also performed with The Cleveland Playhouse, Center Stage in Baltimore, the Studio Arena Theatre in Buffalo, New York, and with numerous summer stock companies. With ACT, Mr. Schuck has played major roles in A Streetcar Named Desire, In White America, The Misanthrope, Long Day's Journey into Night, Hamlet, Little Murders and Three Sisters. He plays a featured role in the highly-successful film, M*A*S*H, and the soon-to-be-released Moonshine War. Mr. Schuck appears as Morris in The Blood Knot and in Saint Joan.

DEBORAH SUSSEL, a graduate of Carnegie Institute of Technology and recipient of a Fulbright-Hays grant for study at the London Academy of Music and Dramatic Art, came to ACT after the Theatre of the Living Arts in Philadelphia where she appeared in a number of productions including the world premiere of Rockefeller Center's Bravo. Miss Susbel 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 Jersey. In her third season with ACT, Miss Susbel has appeared in Caith in the ACT, Under Milkwood, Twelfth Night, Tartuffe and A Flea in Her Ear. She appears first this season in The Importance of Being Earnest, Six Characters in Search of an Author and Little Malcolm.

E ROBERT SIMPSON came to ACT through its training program in 1966. While training, he appeared in ACT's productions of Hamlet, The Devil's Disciple, Three Sisters and Rosencrantz and Guildenstern Are Dead, and on tour with Three Sisters and Tiny Alice. Mr. Simpson was a charter member of ACT's highly-acclaimed mime troupe in 1969, and will be seen this season in Oedipus Rex, Saint Joan, Rosencrantz and Guildenstern Are Dead and Huidson VII.

TOM V. V. TAMMI, who is in his first season with ACT, studied at the Bristol Old Vic Theatre School in England where he also performed as a member of the company. He recently appeared on Broadway in A Patriot for Me with Maximilian Schell and Sarah Jessica, and his numerous other credits include the network television productions of Hold the Faces. Mr. Tammi appeared in the title role of
in New York and the Arena Stage in Washington, D.C., Mr. Reinhardt has also appeared off-Broadway and with resident theatres in Boston and Memphis. He recently appeared as Marat in Marat/Sade at the Manitoba Theatre Centre in Canada. Mr. Reinhardt’s television credits include several award-winning NET dramas and a role in The Defenders, and he appeared in the film Bullitt with Steve McQueen. Among the roles Mr. Reinhardt has played for ACT are Stanley in A Streetcar Named Desire and Claudius in Hamlet, as well as major roles in A Flea in Her Ear, Rosencrantz and Guildenstern Are Dead and Room Service. He appears this season in Oedipus Rex, Saint Joan, Rosencrantz and Guildenstern Are Dead and The Rose Tattoo.

KEN RUTA, a graduate of Goodman Theatre and for four seasons a leading actor with the Tyrolean Guthrie Theatre, has also studied at the American Theatre Wing and appeared with several leading resident theatres. Among Mr. Ruta’s Broadway credits are Ross, Inherit the Wind with Melvyn Douglas, Duett of Angels with Vivien Leigh and Stephen Leacock. He appeared in the Phoenix Theatre production of Doctor Faustus, Androcles and the Lion, Hamlet, and William Ball’s original revival of Under Milkwood. In his fourth season with ACT, Mr. Ruta has played major roles in The Crucible, Endgame, Long Live Life, Twelfth Night, Man and Superman, Under Milkwood, Three Sisters, Rosencrantz and Guildenstern Are Dead, Glory! Halliwell! and The Hostage. He appears first this season in Oedipus Rex, Saint Joan and Rosencrantz and Guildenstern Are Dead.

PAUL SHEARER, a founding 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 Tartuffe at Lincoln Center, has performed with summer stock companies, and played leading roles with the Milwaukee Repertory Theatre and the San Diego Shakespeare Festival. For ACT, Mr. Shear has appeared in 20 productions, including major roles in Tiny Alice, Tartuffe, Under Milkwood, Man and Superman, Hamlet and Twelfth Night, and he also teaches in the Conservatory and training programs. Last season, he appeared in Rosencrantz and Guildenstern Are Dead, The Devil’s Disciple, Room Service and Three Sisters. He will be seen first in the title role of Oedipus Rex this season and in Rosencrantz and Guildenstern Are Dead.

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DEBORAH SUSEL, a graduate of Carnegie Institute of Technology and recipient of a Fulbright-Hayes grant for study at the London Academy of Music and Dramatic Art, came to ACT after a year with The Theatre in the Living Arts in Philadelphia where she appeared in a number of productions including the world premiere of Rochelle Provencal’s Breath. Miss Suse has also performed with Philadelphia’s Playhouse-in-the-Park and the Playhouse on the Mall in New Jersey. In her third season with ACT, Miss Suse has appeared in Captured in the ACT Under Milkwood, Twelfth Night, Tartuffe and A Flea in Her Ear. She appears first this season in The Importance of Being Earnest, Six Characters in Search of an Author and Little Malcolm.

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TOM V. V. TAMM, who is in his first season with ACT, studied at the Bristol Old Vic Theatre School in England and elsewhere as a member of the company. Recently he appeared on Broadway in A Patriot for Me with Maximilian Schell and Salome Jens, and his numerous other credits include the network television production of Hildy Johnson. Mr. Tammi appeared in the title role of
y Build at the Tyrone Guthrie The- re in Minneapolis, and has also ap- peared with the Repertory Theatre of New Orleans and toured the mid- west with Douglas Campbell's Heart- land Productions. He appears this sea- son in Oedipus Rex, Rosencrantz and Guildenstern Are Dead, and The Rose Tattoo.

ANN WELDON, as a singer, has dazz- led audiences in San Francisco, Las Vegas, Reno, Los Angeles, New York, and in Canada, Australia and the Far East, including Japan, Okinawa, Hong Kong and Manila. In March, she made a highly-successful appearance at the Village. Her numerous television credits include appearances with Ten- nessee Ernie Ford and Soupy Sales. During ACT's 1967-68 season Miss Weldon made her first professional appearance as an actress, playing a number of roles including that of Dot in Tartuffe. She also appeared as Miss Barker in The American Dream and Tituba in The Crucible, as well as being a featured performer in White in America and Caught in the ACT. Miss Weldon appeared in A Flea in Her Ear at ACT last sea- son, and on Broadway in September. She is currently seen as Serafina in The Rose Tattoo.

KITTIE WINN, a drama graduate of Boston University, received national critical acclaim for her performance as Emily Webb 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 Loeb Theatre. She recently com- pleted a film with Joanne Woodward and George C. Scott, which was di- rected by Anthony Harvey, who direct- ed The Lion in Winter. Among the ACT productions in which she has appeared are Under Milkwood, Thieves' Carnival, Tartuffe and Char- ley's Aunt. Miss Winn also received critical acclaim for her performances as Celiniene in The Misandrophe and as Mary Warren in The Crucible. She appeared last season in Three Sisters, Rosencrantz and Guildenstern Are Dead and Glory! Hallelujah! for ACT. She is seen in the title role of St. Joan and in Rosencrantz and Guilden- stern Are Dead and The Rose Tattoo.

MARK WHEELER, who came to ACT this fall as a member of the Conserva- tory Group, attended Northwestern University, Emerson College in Bos- ton and also studied at the Art Institu- te of Chicago. His acting credits include leading roles in several pro- ductions at the Weathervane Theatre in New Hampshire, and he will be seen in Oedipus Rex, Saint Joan, Rosencrantz and Guildenstern Are Dead and Hadrian VII.

G. WOOD, veteran of a long list of Broadway, off-Broadway, touring and resident theatre productions, returned to ACT last season after a two-year absence. Mr. Wood appeared in ACT’s Uncle Vanya and Death of a Salesman at Westport and Stanford University in 1966. For five consecu- tive years, Mr. Wood was a leading actor with the National Repertory The- atre. His numerous Broadway credits include Cyrano de Bergerac, The Sea- gull, The Crucible, Richard III, The Imaginary Invalid and A Touch of the Poet. Since last year’s season, Mr. Wood has directed and performed in his own musical revue Nevertheless on Cape Cod, appeared in the Ameri- can premiere of Jerome Kilty’s drama- tization of The Island of Dr. More in St. Louis, appeared in the American Shakespeare Festival production of Henry V in New York, and in A View from the Bridge in Atlanta. Last sea- son at ACT, Mr. Wood appeared in Hamlet, Little Murders, Three Sisters, Rosencrantz and Guildenstern Are Dead and Room Service. He is also featured in the current 20th Century- Fox film M*A*S*H. He is in Oedipus Rex, Saint Joan and Hadrian VII.

The American Conservatory The- atre joins forces with KSFO Radio and David’s Delicatessen and Restaurant to introduce “Backstage with KSFO,” a new series of luncheon-matinees for the 1970 season.

Theatre-goers are invited to join ACT and KSFO personalities for spe- cial luncheons at David’s on Geary Street preceding Wednesday and Sat- urday matinees at the nearby Geary Theatre. Tickets are priced at $5.85 and include luncheon as well as an orchestra seat at the ACT matinee imme- diately following.

Each “Backstage with KSFO” luncheon will include a guest speaker from ACT. The schedule calls for luncheon at 11 a.m., the ACT matinee at 1:45, followed by the matinee at 2:30.

The May matinee/luncheon sched- ule is as follows: Hadrian VII on Saturday, May 9, Rosencrantz and Guildenstern Are Dead on Wednes- day, May 13; Oedipus Rex on Sun- day, May 17; The Rose Tattoo on Saturday, May 23; and Hadrian VII on Wednesday, May 27 and Saturday, May 30.

High school, college and university students may attend any ACT perfor- mance at the Geary and Marines’ Memorial Theatre this season at reduced prices by showing current student identification at the box office fifteen minutes before curtain time. All seats available at this time will be sold to students on a first come, first served basis for two dollars each at week night and matinee perfor- mances, and three dollars each on Friday and Saturday evenings.

Groups, clubs and organizations planning to attend ACT performances this season are eligible for substantial discounts in ticket prices through ACT’s group sales plan. Groups may consist of as few as twenty-five peo- ple or as many as several hundred. Representatives of an interested group may obtain complete informa- tion by telephoning Loraine Bauch- mann at (415) 771-3880.

Steinway...Hammond...Fish—three of the truly great names in music, that has a distinguished roster exclusive with Sherman Clay. The West’s leading music organization since 1875. Sherman Clay is the largest with fifty-three stores in four states, spanning the West from Seattle to Los Angeles. Sherman Clay’s specialist experience with the finest in musical instruments and stereo is your assurance of com- plete satisfaction.
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The after-curtain calls are for DEWAR’S “White Label”

Unfortunately, the best things in life are not free.

I do not want actors and actresses to understand my plays. That is not necessary. If they will only pronounce the correct sounds I can guarantee the results. — GEORGE BERNARD SHAW

The trouble with too many people who have a bad cough is that they don't go to bed, but go to the theatre instead. — AL NEWMAN

Shakespeare was a dramatist of note! He lived by writing things to quote! — H. C. BURNER

A critic is a man whose watch is five minutes ahead of other people's — SAINT-BEUVR

Method acting? There are quite a few methods. Mine involves a lot of talent, a glass and some cracked ice. — JOHN BARRYMORE

I miss nightclubs — as much as possible. — PETER LIND HAYES

Having been made a Dame (by the Queen) has made a slight difference in my life. I find myself wearing gloves more often. — DAME JUDITH ANDERSON

If you want to get even with a producer, talk him into doing a revival of Ibsen. — MOSS HART

My voice is not a put-on. I was already singing bass when I was in the fourth grade. — CAROL CHANNING

Actors are so fortunate. They can choose whether they will appear in a tragedy or in comedy, whether they will suffer or make merry, laugh or shed tears. But in real life it is different. Most men and women are forced to perform parts for which they have no qualifications. The world is a stage, but the play is badly cast. — OSCAR WILDE

Cordon Rouge Brut Vintage, Mumm's Extra Dry.

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CRITICAL WORDS

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Say no more. Mumm's the word.

Cordon Rouge Brut, Vintage, Mumm's Extra Dry.
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As usual... the critics are speechless.

Cadillac 1970

STANDARD OF THE WORLD

Who pays for a college education?

Most people would say students and their families—through tuition fees. But tuition pays only about 1/5 of what it costs a college to educate a student. The other 1/5? The colleges must get that from other sources. From you, for example. Give to the college of your choice.
As usual... the critics are speechless.

(continued from p. 50)

...men among the argonauts. But who would have dreamed of a long chain of theatres scattered along the line of Mother Lode towns? Life in isolated Downieville, buried in the upper Yuba’s canyon, was made more bearable by the arrival of the “humanities” in the forms of players Mr. and Mrs. Eldridge, C. L. Bingham and Tench Fairchild, a comedian briefly remembered in the Far West for his rendition of the song, Coming Round the Horn. These troupers performed only three months after the shocking July 1852 hanging of the Mexican girl, Juana, for killing a gambler who had bothered her in a playhouse established by a citizen named Morris which the Downieville correspondent of the San Francisco Herald described as “a new and pretty theatre...the neatest place I ever was in outside of the large cities in the Atlantic states.”

Of course, Downieville a hundred and twenty years ago was more populous and more prosperous than it is today. Small wonder then, that its hardworking miners demanded and got culture and relaxation rolled into one. A new theatre opened in the summer of 1852. It was the National, a truly deluxe habitat for actors in a wilderness. Forty-five feet wide and seventy-four feet deep, it held 1,500 players in its pit, dress circle and gallery. Appropriately Downieville, landscape artist Henry Mighels was hired to paint a Tyrolean mountain panorama on the drop curtain. It became a source of pride to Downieville residents second only to the theatre itself. But the glamorous National was short-lived. It fell to a hazard not faced by San Francisco or Los Angeles houses. On Christmas Night the great mass of snow which had accumulated on its roof literally crushed it to death.

Not till the warming days of May did the citizenry of Downieville dare to announce the rebuilding of the National. However, during its first short season it sheltered an astonishing array of plays and performers, like Hoaowa the Chinese acrobat, “Late of the Floating Theatre, Canton,” and Madeleine Celeste: “The Greatest American Danseuse Now Living!” Besides the standard plays, about two dozen in all, local history was immortalized on the stage. Downieville As It Was, by localite H. B. Consett, was followed by a redskin melodrama, Holo, or the Robbers of the Sierra Nevada, by citizen W. C. Dobson and R. G. Keefer. If it was no great shakes as a drama,
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(continued)
of the star system out West. He opened a Hangtown theatre with a performance in 1852 when that settlement was not so self-conscious that it had to re-dub itself Placerville out of Victorian propriety. He was 28 years old and at the height of his popularity.

Channing was an instant favorite in California, a husky and hearty actor who epitomized the New York Bowery b hoy in his red-shirted, plug-hatted characterization of a fire-ladder named Mose in A Glance at New York. It was no Othello, to be sure, but it was a real play and it did offer something remotely akin to theatrical realism (still unknown on California pros- ceria) by depicting the seamy side of New York life. To encourage versimili- tude, Frank Channing had to drag a real, and heavy, fire hose across the stage in the climactic fire scene.

Sensational for its day, A Glance at New York easily overcame the censure of San Francisco's critics who found it vulgar and illiterate. They could not dim Channing's genuine star quality. A series of sequels followed — Mose Married, Mose in China, and best of all, Mose in California. But when Channing turned to other plays, his charismatic charm seemed to evaporate. His following deserted him and, perhaps because of this, Frank Channing returned to New York after only eight months in California.

Performances in the mines did not have to be polished to a glossy sheen in order to win the applause of entertain- ment-starved miners. The argo- nauts made wonderfully appreciative audiences and there is no record of spoiled potatoes, flying through the air in Campo Seco or Tuttletown no matter how inept the comedian or how vehicles the tragedians staggering about the stage. Thespian were welcome to shoot for the moon, too. Thus, when James A. Ayres and Lambert Beatty, two hungry actors fresh from a triumphal tour of Volcano, Campo Seco, Fiddletown and Midd Springs, arrived in relatively cosmopolitain Hangtown they were delighted to throw in with the stranded rem- nants of the Eldridge Dramatic Troupe (i.e., Miss Eldridge and her husband) and, somehow, kept Hamlet prowling the battlements of El Dorado in significant inforca for three or four nights, although the melancholy Dane was as likely to have his hair as his lines slapped on by the clumsy but eager amateurs dressed into service by the ragged pros.
The gentle sun, the chalky soil of France’s Côte des Blancs.

The delicate first pressing of only the most perfect white Chardonnay grapes.

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FROM FRANCE, BY KOBRAID

In summer, actors sit around and spend the money they didn’t make in winter.

— HARRY HERSHFIELD

At first I went into show business as a producer at the sole reason of meeting pretty girls.

— BILLY ROSE

Wit is like caviar; it should be savored in small elegant proportions, and not spread about like marmalade.

— NOEL COWARD
Audiences in the mining camps were as ornamental as they were undemanding. They would gobble up amateurish improvisations one night and James Stark's rather skilled Shakespearean tragedy the next. Anything but tasteful, intellectually, they had an enormous appetite for the fake of San Francisco's melodrama when they made the expedition to the metropolis. These variety houses offered a cross between burlesque and genuine vaudeville, combining tuneful ditties with feminine pulchritude and enough ribaldry and bawdiness to make the miner forget for an hour or so the miserable, monotonous life he involuntarily led.

Most surprising, the rugged, sunburnt young prototype of the Forty-Niner, with a Colt Navy revolver jammed into his waistband, who had been ribbed Tuesday night, shot at by an Indian on Wednesday, and treed by a grizzly on Friday, liked nothing better in the way of a Saturday night's entertainment than a couple of hours of synthetic adumbrative, pure melodrama. He would sit enthralled by the dirge-do of The Corsican Brothers as adapted by Dion Boucicaut from Dumas, or the make-believe biography of England's great highwayman, hangman at Tyburn in 1724, the Life and Death of Jack Sheppard. He would be both thrilled and inflamed by Mazeppa, which burst on the scene in 1851 and became virtually the personal property of Adah Isaacs Menken in the 50s. It featured a scene in which the fair Polish maid, Olimpia (seemingly none as a jaundiced but actually toped in flesh-colored lights or beards), was bound to the back of a horse, the udder clattering up a rickety, backstage precipice as the first act curtain dropped to the floor.

Even more to the miner's taste was the pleasure of seeing himself on stage, Miner on a Spree, The Cocktails in California and the Duke of Sacramento all depicted gold Rush California, somewhat romanticized. Better was A Live Woman in the Mines, or Pike County Ahead. Written by "Ole Block," Alonzo Delano, it was a more workmanlike job, for Delano was a talented writer of prose. It was also authentic in characterization and dialogue since he was a pioneer, himself. Its atmosphere was unpreacthable. Still it suffered at the hands of San Francisco critics determined to elevate Western theatrical fare to a more sophisticated level.

Today, with all its myriad weaknesses and its objectionable bigotry, A Live Woman is an interesting document of folk history and, in its way, is as genuine as Bret Harte's Mother Lode tales. Delano based the characters and incidents on real-life people he portrayed in his book, Pen Knife Sketches.

Actually a part of California history is the incident he dramatized: Word spread extricately through a diggings that a petticoat had been spied flying from a tree limb in a neighboring camp. The "unnamedly" proved to be the property of a married woman but the small army of miners which trudged over the mountain to see her, armed with picks, shovels, rifles, pistols and squallid bottle was the soul of massed courtesy and chivalry to the woman peeping from the tent flap behind her husband. Delano, with a mixture of humor and pathos, caught the basically bleak life of the womanless, lonely young men when he had them speak their say to the husband: "Stranger, we have been shut up here so long that we don't know what is going on in the world and we have nearly forgotten what it is made of. We have understood that our mothers were women, but it is so long since we have seen them that we have forgotten how a woman looks, and being told that you have caught one, we are prospecting to get a glimpse."

Eventually, of course, the bars were washed of gold dust and the nuggets all dug out of river bed crevices with bowieknife blades. This was just in time for a depression in the mid-1850s which caused the mining camps to dwindle in wealth and population and caused the frontier theatres to die. Some of the boarded-up buildings made a comeback with the advent of moving picture shows. After World War II, many of the "Biopics" on dusty foothill streets were darkened again as the picturesque虚构 night opera goes to the hearth and leaked a metallic blue-white light from living room windows onto deserted streets under antennas reaching for the Sierra sky.

Mr. Dillon, a native of Sausalito, is the author of numerous books on California, including "The Hatchet Men," "Men without Lives," "Doss's Cot," "The Biography of John Sturtevant," and "Well, Fargo Detective"—all published by Edward McCaig. His most recent book is "Hammer and Hoe" (Chapel Hill). Mr. Dillon is chief librarian of San Francisco's Strode Library.

The secret of playwriting can be given in two maxims: stick to the point and, whenever you can, cut.
— SOMERSET MAUGHAM

Let's face it, actors are paid more than they're worth. Producers are idiots for paying what we ask.
— JAMES GARNER

I was an actress before I entered television.
— DIANA RIGG

The lines of a showgirl's palm may foretell her future, but only the lines of her figure can make it come true.
— JULIUS PODELL

I'd rather play a wicked woman than any other part... Evil people may leave a bitter taste in your mouth, but you never forget them. And that's the aim of any actress — never to be forgotten.
— BETTE DAVIS

I drink moderately. In fact, I keep a case of Moderately in my dressing room.
— DEAN MARTIN

Other performers are dreaming about getting a star on their dressing room door. I'm still trying to get a door.
— HENRY YOUNGMAN

In summer, actors sit around and spend the money they didn't make in winter.
— HARRY HERSHEYFIELD

At first I went into show business as a producer for the sole reason of meeting pretty girls.
— BILLY ROSE

Wit is like caviar; it should be savored in small elegant portions, and not spread about like marmalade.
— NOEL COWARD
world’s finest loudspeakers & components

by JOHN MILDEN


All advertisements in advertising copy notwithstanding, stereo buffs often have to live through long periods in which nothing much really happens "dynamic stats" they call it on Madison Avenue. But once in a while, things do happen—a lot of them at once. We are in the early stage of one such action period, and it promises to continue for a good year or two.

In many ways, the most interesting development is in cassette recorders, but its details are only now really beginning to be clear. Suffice it to say for now that we are about to see the first of the long-prophesied "super-cassette" recorders, capable of competing on even terms with good open-reel tape machines. This has far more importance than the usual arrival of a new product category (it could make tape, after all these years, the primary medium for home listening), and we will devote all of next month's column to it.

In the meantime, if you're looking for a really knobby topic to think about under the shower, consider four-channel stereo. So far, the almost universal reaction to its arrival is worry. Some wonder whether it is simply a gimmick unveiled for the sake of future obsolescence. Others have a hard enough time trying to comprehend it and decide whether there's a rational way to get it into a living room.

What it is, as you may well know, is a new recording/playback technique that began with the assumption that it might be nice to have not only the usual two stereo channels conveying the usual sound-patterns of an orchestra or other subject, but also an extra two channels devoted to carrying the sound—primarily of the locale in which a recording is made. You would have, then, something approaching far more than conventional recording the three-dimensional sense of being in the hall where a recording was made. To some of the more knowledgeable recording engineers and audio experimenters, this seemed a more realistic, attainable objective than the usual attempt—by recording the orchestra close-up in as much two-channel splendor as possible—to dump the Berlin Philharmonic into your unprepared living room.

The actual technique at first involved using the usual microphones "up front" for two-channel stereo, plus extra microphones (or more) on two separate channels placed at or near the rear of the hall. You (the listener) then filtered with the balances of the two sets of channels until you got what seemed a proper mixture of direct sound from the orchestra and reflected sound from the hall. You also hoped that the listener, if he ever got the chance to buy and use the four-channel recording, could set it up everything properly, maintaining the proper balance, among other things.

All of which sounds complicated enough in its original "purist" definition. Things get thicker, however, when the purist approach to four-channel sound encounters the non-purist gastronome in the eye of an engineer who sees an extra two channels — used purely and simply for the sake of spectacle — might mean in a recording of, say, The Band or The Chicago Transit Authority or The Beatles. Sound everywhere! Pumps out of four speakers from every direction! No escape! It becomes obvious, then, that four-channel stereo may turn out to be two different things—or one thing plus two, and another the rest. Whatever happens, someone experimenting with it presumably needs (a) an extra pair of speakers located across the room from the usual pair, (b) a second stereo amplifier or (better by far) a four-channel amplifier with everything chained to one set, and (c) a four-channel program source.

Such things do already exist. Scott has a four-channel amplifier. Acoustic Research (one of the original proponents of four-channel) has an experimental one. TEAC is already marketing a four-channel tape machine and Van guard is offering four-channel commercial tapes. And radio stations in Boston, Chicago, San Francisco, and probably elsewhere by now are transmitting four-channel broadcasts (which require two stations to cooperate with simultaneous transmission of two channels each, one station getting the left side of a hall to broadcast, the other the right).

If your reaction to all of that is a shudder, you are not alone. Most people seem to have difficulty coping with the idea of all that extra gear and a speaker (or more) in every corner. Is it really worth it?

I don't know.

Both "purists" and "for-the-sheer-hell-of-it" four-channel can be wonderful to listen to, and while I don't believe that the living room can be any more literally a concert hall than a movie theater can be life, there is definitely something more to the experience.

At best, though, I don't believe that four-channel stereo will replace conventional two-channel (or even disturb it at all that much). It will be a specialized experience considered worth the trouble by a relatively small number of listeners—enough of them to be profitable to the specialized component industry but not to the RCA Victor and Motorolas of the world.

That small number of listeners could get larger if a new four-channel recording system, the Schiefer system, is adopted by recording companies. The virtue of the Schiefer technique is that it encodes the extra two channels on a normal two-channel record, tape, or broadcast. That means no need for an extra pair of heads on a tape recorder, or an extra cartridge (how would they do that, anyway) on a record player, or two stations cooperating to feed two FM receivers. Plus the potential for "compatible" recordings. And it could make at least one part of the four-channel process accessible to more people.

Whatever happens, you needn't worry about junking your present-fusty old two-channel stereo equipment. There will be more and more—not less—to play on it. More about that next month when we cover the "super-cassette" recorder. □
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What makes us the Wings of Man?

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And not innovation alone, although we are innovators. For example, our Air-Shuttle® serving the most influential air corridor in the world is still the only no-reservation, guaranteed-seat air service in the world.

No, the Wings of Man is all this but more than this.

It is the people at Eastern. And their commitment to a very old ideal. That flight should be as natural and comfortable as man first dreamed it to be. That man should be at home in the sky as he is on land.

And if you've flown with us lately, then you know that there is nothing that motivates people like an ideal. Because it is the people of Eastern Airlines, responding to this ideal, who are making us the Wings of Man.

*Air-Shuttle is a service mark of Eastern Airlines, Inc.*
What are the Wings?

Not size alone, although we are sizable. For example, we carried more than 20 million passengers last year alone.

And not innovation alone, although we are innovators. For example, our Air Shuttle® serving the most influential air corridor in the world is still the only no-reservation, guaranteed-seat air service in the world.

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