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This Bird flies higher. Sweeps longer. Rides lower. Stands wider.
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No Bird before has been so dependable. Its systems are backed by space-age technology. Its smooth ride was designed by computer.
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TO NEW
HEIGHTS:

1970
THUNDERBIRD.

HABIT ROUGE
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FOR MEN

Everything that Guerlain has learned about women went into this cologne. Habit Rouge. For men.
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Takes you where others don’t go. With standards others charge extra for:
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BODY FITNESS

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A fragrant, frothy whipped cream lotion steeped in moisturizers and precious concentrates. It slips on like a glorious second skin. To keep every inch of you as sleek as velvet. And to protect you with tender-loving care from the devastating ravages of sun and surf.

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"The studios would rather deal with me than with some other bearded guy with a camera who has never shown them any evidence that he knows about writing, scoring, editing, directing, distribution, financing, all the aspects of filmmaking."

A Visit With Francis Ford Coppola

by DAN KNAPP

SOME PEOPLE call Francis Ford Coppola a genius. More than a few rank him among the world's greatest con-artists. Most likely, Coppola pronounced "Coppola" is a little bit of both: the ratio shifting according to the exigencies of whatever film project he is at the moment. He would almost have to be. Exhibit A: Less than a year ago, he moved from Hollywood to San Francisco to establish his own independent film production company, American Zoetrope. Now, despite a movie industry depression, the company has at least 9 projects — ranging in budget from $25,000 to $1.5 million, and all financed by Warner Brothers — underway.

There is additional evidence. Exhibit B: Before Coppola's move, he produced a $20,000 Samuel Goldwyn screenwriting award (which he received in 1966 while still a graduate student at UCLA) into a seven-year Hollywood career that comprised 16 scripts, including Patton. It also included directional assignments on such pictures as You're a Big Boy Now, Florida's Finest, "Coppola did Timans Railroad." You can hear a bearded, bell-jawed young cinematographer gush and the critical success box office Hop, The Rain People. Exhibit C: Coppola will turn 31 this month.

American Zoetrope, located on the second floor of an old, refurbished warehouse in one of San Francisco's less trendy districts, is like no film studio anyone has ever seen. The stairs are bright blue. The walls, upon which hang blown-up tin types of early film craftsmen, shift abruptly from bright white to orange stripes, white stars on a blue field and unaltered brick. Heavy equipment makes the one floor trip in a bare red freight elevator with orange glare that slides nowhere up and down a canary yellow shaft. Upstairs in the reception area, the pretty blond secretary (who is making a film of her own: on nights and weekends) is flanked by a huge pool table, a dreamy exercise machine and a long wall displaying pictures of such soon-to-be-seen Zoetrope endeavors as 1978's The Tides. Behind her is a栖icles on another wall is a fascinating collection of antique "magic lantern" slide projectors and a few zoetropes. 19th Century deep-hole devices said to be among the first machines to create the illusion of a moving image.

A quiet hum of activity seeps in from adjoining rooms, where the equipment is far from primitive. Among American Zoetrope's technological goodies: Hat, large-screen Steenbeck and Kolter editing tables that can handle unedited film up to four times as fast — and therefore far more economically — as the tube-laden moviedias almost everyone uses in Hollywood. There is also a miniature Kolter mixing machine and console, 80 years newer. Coppola says, that any in a major studio. And all of it is appropriately annotated, multi-tracked and interchangeable for 16 or 35 mm use. "The reason for all this stuff," Coppola says, "is to turn control over the technical side of filmmaking to one man rather than a room of technicians. What we're attempting is to give a filmmaker the same sort of control over his creation that a painter has." One reason Coppola left Hollywood was to escape the trivias that often rob a creator of his second most valuable possession — time. At Zoetrope,
"[The studios] would rather deal with me than with some other bearded guy with a camera who has never shown them any evidence that he knows about writing, scoring, editing, directing, distribution, financing, all the aspects of filmmaking."

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Exhibit A: less than a year ago, he moved from Hollywood to San Francisco to establish his own film production company, American Zoetrope. Now, despite a movie industry depression, the company has at least 9 projects — ranging in budget from $25,000 to $1.5 million, and all financed by Warner Brothers — underway.

There is additional evidence. Exhibit B: Before Coppola's move, he parlayed a $2,000 Samuel Goldwyn screenwriting award (which he received in 1965 while still a graduate student at UCLA) into a seven-year Hollywood career that comprised 16 scripts, including Patton. It also included directional assignments on such pictures as You're a Big Boy Now, Finian's Rainbow, "Coppola did Timmy's Rainbow?" you can hear a bearded, bell-jointed young cineaste gape and the critical creak-less office Hop, The Rain People. Exhibit C: Coppola will turn 31 this month.

American Zoetrope, located on the second floor of an old, refurbished warehouse in one of San Francisco's less tony districts, is like no film studio anyone has ever seen. The stairs are bright blue. The walls, upon which hang blown-up typesets of early film treatments, shift abruptly from bright white to orange stripes, white stars on a blue field and unadorned brick. Heavy equipment makes the one floor trip in a narrow freight elevator with orange stripes that slides noiselessly up and down a canary yellow shaft. Upstairs in the reception area, the pretty blond secretary (who is making a film of her own on nights and weekends) is flanked by a huge pool table, a gleaming costume machine, and a long wall displaying pictures of such soon-to-be-seen Zoetrope endeavors as Thieves, 1188. Behind her in cubicles on another wall is a fascinating collection of antique "magic lantern" slide projectors and a few zoetropes, 19th-Century peep-hole devices said to be among the first machines to create the illusion of a moving image.

A quiet hum of activity seeps in from adjoining rooms, where the equipment is far from primitive. Among American Zoetrope's technological goodies: Hi-fi large-screen Stereophonic and Klieg editing tables that can handle unedited film up to four times as fast — and therefore far more economically — as the tube-laden movie studios almost everyone uses in Hollywood. There is also a miniature Keller mixing machine and consoles, 40 years newer. Coppola says that any in a major studio. And all of it is asynchronous, multi-tracked and interchangeable for 16 or 35 mm use.

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One reason Coppola left Hollywood was to escape the trivia that often robs a creator of his second most valuable possession — time. At Zoetrope,
Perseverance
Another good reason to start your child on piano

When a child learns to play the piano, he is also learning perseverance. Plus other valuable personal qualities like poise, self-confidence, understanding, discipline. Qualities that will help him throughout life.

It’s easy to own a Baldwin. Ask about our Direct Financing Plan. If you can even rent one—just to make sure your child is interested before you buy. Years from now your child will thank you. Come and talk it over soon.

Baldwin
Your child will get more out of piano than just music

Coppola usually reserves the hours between 8 a.m. and 11 p.m. for his own writing. It is now 11 and the trivial has somehow crept North to the Bay Area. Bearded house-bound and jaded, Astor's sport shirt and safari pants replacing the jeans and sweater that were once his signature. Coppola emerges from his office. He is breathing heavily and he is annoyed. Moving into the tiny office, P.R. girl extraordinaire and general smoocher-Mo John Skager, he opens up the door. "Let’s get it out. I’ve lost all of this morning with a stupid business detail that you or anyone else here can handle. I had the first sentence done, I was on my way, and then this dumb interruption. I lost the whole train of thought.

Coppola takes his glasses off and rubs his eyes. When they’re back on, he is aware of the film that is visible in the office. "I’m sorry," he says, his voice still unnaturally whiny and nasal with frustration. "I blew all of January with this kind of crap." In the midst of the scene, the phone rings and Coppola is asked whether or not he will call to a Los Angeles theatrical producer. Referring to Zoetrope’s General Manager, Coppola says, "Let’s handle that..."

"He doesn’t want to talk to Steve," Moni answers. "He won’t speak to anybody today.

Coppola throws up his hands. "Then tell him it’s all over. I am not going to lose February too. I am not going to blow any more time. I don’t want to be a business man.

Later he allows himself to cooled down and checked to see that no one’s feelings have been permanently pinked. Coppola orders two drinks; Coppola also explains how he and Zoetrope oper- ate. "We screen for filmmakers the way you’d screen for a single man. To give you an example, we have a script that requires a sex change. In order not to take a prejudiced stance, to keep an open mind, I will look at a book or a screenplay, but I’m really interested in the differences and the properties that are important to me. I’m interested in people who will deliver a film if you give them the necessary back-up..."

We talk about relationships with people with whom he’d like to get involved in a scene like we had this morning. It destroys the mood. We want relationships with people who’ll allow filmmakers to discover the project they want to make directly under outrageous conditions. More often than not, if you’re dealing with gifted people, you don’t have any background or preparation whatever that don’t let you from reading further. However, And just as important, it’s certainly not necessary not to "see" in the play all that critics during the past three and a half centuries have had to say about Prospero. The Tempest, of course, is not "discovered" in it, in order to understand Shakespeare and The Tempest.

"The Tempest has always been a reference to Shakespeare’s Tempest..." by DENNIS POWERS

A word (more accurately, a few hundred words) has been written on Shakespeare’s The Tempest... the story of Prospero, a philosopher and magician, reigns over an enchanted island with his daughter Miranda. Using his magical power, Prospero creates a tempest at sea that washes ashore the island of a ship and all its occupants. Among them are the men who underserved Prospero’s wife and Prospero’s twelve years earlier and cast him adrift on a skiff with Miranda. The plot to eliminate them and retain the island however, the king of Naples—mis- fited, thanks to the scheming of Gonzalo, an aged counselor who secretly converted the skiff with ample provision.

Following the tempest, Ferdinand, Alonso’s son, is feared drowned, but he has merely been washed ashore on another part of the island. There he discovers Miranda and promptly falls in love with her.

In the meantime, as they say, in plot summaries, Alonso, Antonio and the others are led by the music of Ariel, the invisible sprite, the servant of Prospero, as they search for the missing Ferdinand. With this and other grazing parties, scours the island, two other survivors, Stephano and Trinculo, encounter Caliban, a monstrous creature who is Prospero’s slave. With the help of some strange spirits, who are the to time—Caliban is persuaded to aban- don Prospero as his master and to join Stephano and Trinculo in overthrowing Prospero’s reign of the island.

At last Alonso and Antonio meet Prospero, who delivers the other enemies their crimes against him. Alonso, over- come with emotion at the sight of the man he endorses the idea of his son marrying Miranda and agrees to restore to Prospero the dukedom stolen from him. Prospero then renounces his magic, frees Ariel from his chores, and forgives the now repentant Caliban.

So much for the plot summary, which has described the events of the play. The following is a list of some of the plays that influenced the plot summary. A Venus, of course, is the goddess of love, born on Venus, the island, among all the qualities which belong to the "all the qualities of a thing." Among Caliban’s most fascinating characteris- tics is his awareness of creatures greater and nobler than himself, his need of something or someone to look up to and worship.

But why go on? Let’s get back to Shakespeare's enchanted island where everybody’s true nature is revealed and music and magic abound. For all of the rest, page by page, the possibilities for destruction and reconciliation with the world, or (5) a poetic celebration of the planet Earth, or (6) all of the above.

Take your pick, or join me in the safe, sensible and slightly sly amusement that is "The Tempest is so rich in beauty and meaning that no single "interpretation" or "explanation" can really do it justice."

In general, critics tend to see Prospero as representing reason, Ariel as imagination and Caliban as instinct, but in addition to being the personification of the Tempest, Prospero is often compared with Shakespeare himself, civilization as opposed to primitive savagery, and art as opposed to nature.

Prospero’s efforts to control Caliban and Ariel are seen as symbolic of man’s struggle to keep all aspects of his being in balance and moderation, as well as the interde- pendencies of all these aspects. Ariel is regarded as symbolizing our higher imaginative powers, the spiritual, intangible side of our humanity, or (the biographical approach raising it to the level of Shakespeare’s own imagination). Caliban is variously interpreted as all the "savages" encountered by early colonists, the demon of black magic in the Mediterranean tradition, man’s brutish and animal tendencies, or simply as a kind of mythic cannibal to whom his name does bear a certain tantalizing resem- blance.

On a less symbolic level, Caliban is the local flunky, the island house- keeper, his notion of sex (with specif- ic reference to Miranda) seems to be presented in the view of some critics, the result of natural reproductive instincts rather than romantic love or debased lust. Savage he may be, but Caliban was the first to provide food for Prospero and Miranda when they arrived on the island, generously introducing them to all the qualities of which they had the first to provide food for Prospero and Miranda when they arrived on the island, generously introducing them to all the qualities of which they had
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A time for composing ... with an endless selection of table appointments at your fingertips ... the place where good taste costs no more

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RobertFuller, Resident Designer
PaulSelbst, Resident Designer
Walter Watson, Resident Costume Designer
Alfred Lefranc, Guest Costume Designer
Julie Filer, Costumes Lighting Designer
Ward Swasey, Sound Designer
Barbara Bonamassa, Music Director
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William Baer, Executive Director
Edith Markson, Development Director
Richard Bernier, General Manager
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Kay Rodgers, Accountant
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Mark Wheeler
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Kitty Wins

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Jerry Glower
Peggy Gordon
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Robert Fisher, Master Electrician
Robert Herring, Properties Master
John Edwards, Lighting Designer
William Freeman, Sound
Bob McKeith
Jim Snead, Assistant Properties
Richard Subal, Assistant Electrician

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Bruce Halley, Properties
Larry Stark, Properties
Harold Banin, Properties
Mark Ritter, Property
Morgan Hall, Production
Rick Winter, Assistant
Sandra Speckman, Production
Robin Bay, Assistant

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GUMP'S

of San Francisco
Walk in, America.

Why stoop to a wagon you can’t walk into.
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TENNESSEE WILLIAMS’

THE ROSE TATTOO

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

the cast

Assunta WINIFRED MANN
Rosa delle Rose KITTY WINN
Serafina delle Rose ANN WELDON
Estelle Hohengarten MICHAEL LEARNED
The Strega MARK WHEELER
Giussanna SUZANNE COLLINS
Pepina KATHY DONOVAN
Father Deleo WILLIAM PATERSON
A Doctor TOM WHEATLEY
Miss Yorkie JAMES MILTON
Florea CAROL MAYO JENKINS
Bessie LOIS FORAKER
Jack Hunter TOM V. V. TAMMI
Salesman JIM BAKER

Alvaro Mangiacavalllo RAY REINHARDT
Neighbors: Phillip Barraco, Jackie Levin, Selma Michael, Sherry Morrison, Jimmy Ness, Kathy Quiring, Michael Ramirez, Cynthia Strauss, Elizabeth Strong

understudies

Bessie, Serafina: Kathy Donovan; Rosa, Miss Yorke: Suzanne Collins; Assunta: Lois Foraker; Flora: Kathleen Harper; Jack: Tom V. V. Tammi.
Doctor: James Milton; Alvaro: Rick Rzez; Salesman: Tom Wheatley; Strega: William Back; Estelle: Carol Mayo Jenkins

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

for your convenience: DOCTORS may leave the number 771-3880 with their call service and give name and seat number to house manager.

Those who wish to MEET PERFORMERS after the performance may use the stage door entrance; CLARY THEATRE (around corner on Mason Street); MARINES’ MEMORIAL THEATRE (through auditorium right front exit).

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

credits: WILLIAM GANSLEN, HANK KRANZLER and BASIL PARK for photography. KKHI Radio for music research. Fabrics for Hadrian VII by Lou Gladstone. Goat for The Rose Tattoo courtesy of the Knowland State Park Baby Zoo. Original music of The Tempest by special arrangement with Music for the Theatre, Guglielotti-Block, 1 University Place, NYC 10003.

SPECIAL THANKS to the following for their help with the ACT “Fish and Chip-In” April 28: S.F. Recreation and Park Department; Exploratorium, Palace of Arts and Science; Street Planning Division, S.F. Dept. of Public Works; H. Salt, Esq.; Oscar Preston Tuo; Paul Sales Co.; Trans-International Airlines; McDonald Travel Agency; Artists’ Answering Service; Monogram Paper Co.; Western Airlines; Pacific Telephone and Telegraph Co.; Fromm & Siegel, Inc.; Parrott & Co.; Baruch Liquors, Inc.; McCune Sound Service.
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
Assunta WINIFRED MANN
Rosâ dela Rose KITTY WINN
Serafina dela Rose ANN WELDON
Estelle Hohengarten MICHAEL LEARNED
The Strega MARK WHEELER
Giussapina SUZANNE COLLINS
Pepina KATHY DONOVAN
Father Deleo WILLIAM PATerson
A Doctor TOM WHEATLEY
Mis Yorkie JAMES MILTON
Flora V. MAYO JENKINS
Bessie LOIS FORAKER
Jack Hunter TOM V. V. TAMMI
Salesman JIM BAKER

UNDERSTUDIES
Bessie, Serafina: Kathy Donovan; Rosâ, Miss Yorkie: Suzanne Collins; Assunta: Lois Foraker; Florâ: Kathleen Harper; Jack: Tom V. V. Tammi; Doctor: James Milton; Alvâ: Rick Poe; Salesman: Tom Wheatley. 

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

for your convenience: DOCTORS may be on call the number 773-3880 with their call service and give name and seat number to house manager. Those who wish TO MEET PERFORMERS after the performance may use the stage door entrance: GEARY THEATRE (around corner on Mason Street); MARINES' MEMORIAL THEATRE (through auditorium right front exit).

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

CREDITS: WILLIAM GANSLER, HANK KRANZLER and BASIL PARKE for photography; KKH Radio for music research, Fabrics for Hadrian V by Lou Gladeke. Goat for The Rose Tattoo courtesy of the Knowland State Park Baby Zoo. Original Music of The Tempest by special arrangement with Music for the Theatre, Gigliotti-Black, 1 University Place, NYC 10003.

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THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO
presents
OSCAR WILDE'S
THE IMPORTANCE OF BEING EARNEST

Directed by JACK O'BRIEN
Scenery by PAUL STAHELI
Costumes by ALFRED LEHMANN
Lighting by WARD RUSSELL
Associate Director: EUGENE BARCONE

the cast
Algeron Moncrieff: HERBERT FOSTER
Lane, a manservant: MICHAEL CAVANAUGH
John Worthing, J.P.: PETER DONAT
Lady Bracknell: ANGELA PATON
Hon. Gwendolyn Fairfax: MICHAEL LEARNED
Miss Prism, a governess: JOY CARLIN
Cecily Cardew: DEBORAH SUSSEL
Rev. Canon Chasuble, D.D.: WILLIAM PATerson
Merriman, a butler: 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; Prism: Lois Foraker; Chasuble: Harry 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
Associate Director: SHAN COVEY

the cast
Malcolm Scrudfylke: HERBERT FOSTER
Irwin Ingham: MICHAEL CAVANAUGH
John 'Wick' Blagden: MARTIN BERMANN
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 one ten-minute intermission

understudies
Scrudfylke: William Douglas; Ingham: Mark Wheeler;
Wick: William Bechet; Nipple: Rick Poe; Ann: Kathy Donovan

AT THE CANNERY
A LARRY'S ASSOCIATED RESTAURANT

Enjoy hearty food and grog in the atmosphere and actual rooms of the 17th century.
Informal lunch in "The Mermaid"...

Dinner in the Elizabethan Dining Rooms becomes an experience long remembered. Dinner reservations recommended.
(415) 776-4413

MY SINC
by Lanvin

MY SINC
by Lanvin
It does what dropping a handkerchief used to do.
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 WARDO RUSSELL
Associate Director: MARK RODGERS

the cast

Frederick William Rolfe: PETER DONAT
Mrs. Crowe: WINIFRED MANN
First Bailiff: JAY DOYLE
Second Bailiff: G. WOOD
Agnes: FANNY LUBRITSKY
Dr. Talacryn, Bishop of Caerleon: JAY DOYLE
Dr. Courtleigh, Cardinal-Archbishop of Pamlico: G. WOOD
Jeremiah Sant: WILLIAM PATERSON
The Cardinal-Archdeacon: WILLIAM DOUGLAS
Father St. Albans, Prepositor: JEFF CHANDLER
General of the Jesuits: JIM BAKER
Cardinal Berstein: HARRY FRAZIER
Cardinal Ragna: ROBERT FLETCHER
Rector of St. Andrew's College: PHILIP KERR


The play takes place in the early 20th century in London and Rome.

There will be one ten-minute intermission.

understudies

Rolfe: William Bechtel; Talacryn, Courtleigh: Rick Poe; Sant: William Douglas; Ragna: John Hancock; Berstein: Dennis Kennedy; Rose: R. E. Simpson; Cardinal-Archdeacon, Chamberlain, Rector: Ed Mock; Agnes: Kathy Donovan; Miss Crowe: Kathleen Harper

THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO

presents

TOM STOPPARD'S

ROSENCRantzT 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: PHILIP KERR
The Player: KEN RUTA
Alfred: MARK WHEELER
R. E. SIMPSON
Hamlet: TOM V. V. TAMMI
PAUL SHEAR
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, JENNY KESS, RICK POE, HAL SMITH, CYNTHIA STRAUSS

understudies

Rosencrantz: Dennis Kennedy; Guilderstern: R. E. Simpson; The Player: Jeff Chandler

Break out the frosty bottle, boys, and keep your tonics dry!
HADRIAN VII

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

the cast

Frederick William Rolle: PETER DONAT
Mrs. Crowe: WINIFRED MANN
First Bailiff: JAY DOYLE
Second Bailiff: G. WOOD
Agnes: FANNY LUBRITSKY
Dr. Talacryn, Bishop of Caerleon: JAY DOYLE
Dr. Courleigh, Cardinal-Archbishop of Paimio: G. WOOD
Jeremiah Sant: WILLIAM PATERSON
The Cardinal-Archdeacon: WILLIAM DOUGLAS
Father St. Albans, Preposito: JEFF CHANDLER
General of the Jesuits: JIM BAKER
Cardinal Berstein: HARRY FRAZIER
Cardinal Ragna: ROBERT FLETCHER
Rector of St. Andrew's College: PHILIP KERR


The play takes place in the early 20th century in London and Rome.

There will be one ten-minute interruption.

understudies

Rolle: William Bechtel; Talacryn, Courleigh: Rick Poe; Sant: William Douglas; Ragna: John Hancock; Berstein: Dennis Kennedy; Rose: R. E. Simpson; Cardinal-Archdeacon, Chamberlain, Rector: Ed Mock; Agnes: Kathy Donovan; Miss Crowe: Kathleen Harper

BORZOI

An English vodka?

Yest Distilled in London
by James Burrough, Ltd.
Made for the vodka martini man.

So English in taste.

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

THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO

presents

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

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PAUL SHENAR
Ophelia: SUZANNE COLLINS
KITTEN WINN
Claudius: JIM BAKER
RAY REINHARDT
Gertrude: CAROL MAYO JENKINS
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Player King: JEFF CHANDLER

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JERRY GLOVER, PEGGY GORDON, JACQUELINE LEVIN, ED MOCK,
SHERRY MORRISON, JENNY NESS, RICK POE, HAL SMITH, CYNTHIA STRAUSS

understudies

Rosencrantz: 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 MORGAN
Scene Design by JACKSON DaGOGIA
Costumes by REGINA CATE
Lighting by WARD RUSSELL
Associate Director ARTHUR STUBBS
Music by WARNER JEPSON

the cast
Zachariah GILBERT LEWIS
Morris ROBERT CROW

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

There will be one ten-minute intermission

understudies
Zachariah: John Hancock
Morris: Tom Wheatley

A South African children's jingle
(by the Canyon Kids)

His sound is his signature.
His sound is his signature.

THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO
presents
ATHOL FUGARD'S
THE BLOOD KNOT
Directed by GILBERT MOSIS
Scenic Design by JACKSON DaCOVIA
Costumes by REGINA CATE
Lighting by WARD RUSSELL
Associate Director ARTHUR STUBBS
Music by WARNER JEPSON

the cast
Zachariah: GILBERT LEWIS
Morris: ROBERT GROUND

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

understudies
Zachariah: John Hancock
Morris: Tom Wheatley

Kaffirite, Kaffirite, who’s your pa,
That my old man was a white man,
Ma,m, you me was Bantu,
So it’s now you ra.

Nigger, Nigger, where’s your pa,
But my old man was a white man,
But your mother was Bantu,
So that’s now you ra...

A South African children's jingle
(by the Canyon Kids)

Tribe members from the hit San Francisco production of Hair sing about the joys of imagery and lucky clothes in a comedy number from the 'stazzi rock musical. Now begin-
ing its sixth month here, Hair continues its long run at the Orpheum Theatre, Market and Polk Streets.
Ride the Muni to Japan

A high flying Muni bus will whisk you to Japan’s easternmost island in minutes. You’ll discover everything you’d expect on a tour of Japan: shops, galleries, exhibitions, restaurants, entertainments, flowers, music, a peace pagoda—and lots of friendly Japanese. Take home a scented candle, a tape deck stereo, or an oyster with a pearl inside. It’s the Japanese Cultural and Trade Center, on Geary between Laguna and Fillmore Streets, atop an 850-car garage (with validated self-parking). What a delightful way to get away on a Saturday afternoon.

JAPAN CULTURAL & TRADE CENTER  We're just a bus ride away

Sponsored and paid for by the visitsyugines of Japan Town

After theatre... after coffee enjoy

Benedictine
Le Grande Lagero Francaise

William Ball
James B. McKenzie
Edward Hastings
Allen Fletcher

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 Greg, Edith Evans and Margaret Leighton at Philharmonic Hall. His off-Broadway productions include Six Characters in Search of an Author, which won him the D'Ammunio, Outer Circle Critics and Obie Production awards; Under Milkwood, which also won the D'Ammunio and Outer Circle Critics' Awards; and Ivanov, which received the Obie and Vernon Rice Drama Desk Awards. In 1964, he re-created his production of Six Characters in London, was a cast member at the 1960s' most active theatre producer, having been involved in more than 800 plays on Broadway, national and international tours, as well as in repertory theatres and stock productions. A member of the League of New York Theatres, the Association of 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. The recipient of the Southern California Foundation's Directors' Fellowship.

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 Sinfulness of Margery Kempe and Epstein of George Dillon, and directed A Man for All Seasons at Penn State University and the national touring company of Oliver! Mr. Hastings' productions of Shakespeare's A Midsummer Night's Dream 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.

Technology, he is the recipient of a Fullbright scholarship, a Ford Foundation Director's Grant and an NBC- RCA Directors' Fellowship.
Ride the Muni to Japan

A high-flying Muni bus will whisk you to Japan's easternmost island in minutes. You'll discover everything you'd expect on a tour of Japan: shops, galleries, exhibitions, restaurants, entertainments, flowers, music, a peaceful pagoda—and lots of friendly Japanese. Take home a scented candle, a tape deck stereo, or an oyster with a pearl inside. It's the Japanese Cultural and Trade Center, on Geary between Laguna and Fillmore Streets, atop an 850-car garage (with validated self-parking). What a delightful way to get away on a Saturday afternoon.

After theatre... after coffee enjoy Benedictine

La Grande Lagera Francesa

Winston tastes good like a cigarette should.

What do you want, good grammar or good taste?

I wish these people would get off my lawn.

Winston may not say it right, but they sure know how to make it right with specially processed FILTER BLEND tobaccos.
Every face
'Touch & Glow' touches
has everything beautiful
going for it.

Beautiful! 3 skin-loving makeup formulas. One is perfect for your face.

Beautiful! 3 flawless finishes. From subtle sheen to semi-matte.

Beautiful! 3 kinds of coverage. From feather-light to total. Revlon's promise: poreless perfection.

And more shades than any other makeup. From purest pales to delicate dusks. Including new Porcelain Beige, Bisque Beige, Toffee Bronze.

No matter how you take your 'Touch & Glow', the look you get is touchingly natural. Just like you—only better.

Liquid Makeup. The classic. For soft, subtle, complete coverage.
Gives a delicate, dewy finish that's all sheen without shine.

Roll-On Liquid Makeup. The formula so sheer, it works in a roll-on! Sheer coverage, for a fresh, young, semi-matte finish.

Creme Souffle Makeup. Fluffy creme with the most coverage and the most moisture. Covers imperfections perfectly, with a misty-velvet finish.

Transparent Glistening Powder. Does everything a fine pressed powder should do—then does a miracle. Revives color-glow every time you touch up.

'Touch & Glow' by Revlon
Every face
'Touch & Glow' touches has everything beautiful going for it.

Beautiful! 3 skin-loving makeup formulas. One is perfect for your face.
Beautiful! 3 flawless finishes. From subtle sheen to semi-matte.

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Roll-On Liquid Makeup. The formula so sheer, it works in a roll-on! Sheer coverage, for a fresh, young, semi-matte finish.

Transparent Glossing Powder. Does everything a fine pressed powder should do—it does a miracle. Revives color, glow every time you touch up.

'Touch & Glow' by Revlon
What a good time...

for the good taste of a Kent.

Allen Fletcher, Resident Stage Director and Conservatory Director, is the artistic director of the Seattle Repertory Company. He has directed for the Oregon Shakespeare Festival, the Antioch Area Shakespeare Festival, the APA, the McCarter 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 Antony and Cleopatra, 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.

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 Now television on KQED T.V. One of America's busiest directors, Mr. Jackson will have staged seven productions this season alone, including the American premiere of Jerome Kilty's The Ideas 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 Tristia for Berkeley's Magic Theatre and both Richard III 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 Eunuchs for ACT.

Mark Healy, Guest Director, was last associated with ACT five years ago when he recreated William Ball's New York production of Tantatahe as 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 WEM 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 Williams and 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 irremarilable 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 last season before that. Last summer 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 Provincetown 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 Ho, given their premieres. The latter show was named BMI Musical of the Year in 1967. In 1967, Mr. O'Brien adapted Offenbach's Orpheus 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.
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 Antioch Area Shakespeare Festival, the APA, the McCarter 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 Aneic and Old Lace, as well as co-directed The Crucible, which entered the repertory at the Stamford Summer Festival of 1967. Mr. Fletcher directed The Hospitaller for ACT last season, and directs Hadrian VII this season.

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Robert Bonaventura
Edward Gilbert
Louie Cime
Edith Markson

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 51st productions in the 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 subscriptions to the Soho in Paris and in acting and playing at the New York University School of Arts. His play Roots was recently presented at the Afro-American School for Acting and Speech in New York City. Mr. Moses' production of Slave Ship by Leroy 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 pianist and song writer for the Columbus recording group, Chaka, which has just released a new record, "Old Singing 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, Artist 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 of ABC'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 Fantistics, A Man for All Seasons, Mural/Sadie and Romeo and Juliet. The Valic holds 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 Maryland, The 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 1960 and 1966, and is presently Artistic Director of the Charles Playhouse in Boston where he has directed Shaw's Major Barbara, Albee's Everything in the Garden, Brecht's The Caucasian Chalk Circle and the American première 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 1965, Mrs. Markson started the Fred Miller Theatre in Milwaukee.

Robert Chapline, ACT's voice teacher, will appear as an actor in Oedipus Rex. The recipient of a

CLUNY Scotch
bottled in Scotland

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. Bernan appeared in the Children's Theatre productions of Johnny Moonbeam and The Silver Arrow, Alice in Wonderland and The Wondertoon of Glick. He also appeared last season in Room Service, Oh Dad, Poor Dad and In White America. He will be seen this season in Six Characters in Search of an Author and Little Malcolm and His Struggle Against The Eunuchs.

JEFF CHANDLER, who studied at Carnegie Tech (Mellon University), appeared with ACT during its first Stanhope Festival season in 1964. He has appeared Off-Broadway in Your Own Thing and The Misanthrope, and his television credits include a two-part N.Y.P.D. with James Earl Jones and Barbara Colby. Mr. Chandler also has 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, Rosenzweig and Guildenstern Are Dead, Hadrian VII and The Rose Tattoo.

WHO'S WHO

THE ACTING COMPANY

JOY CARLIN, who appears as Miss Prism 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 Playwrights 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 Oak Park National Repertory Theatre. She teaches at UC Berkeley's department of dramatic art and this is her first season with ACT.

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 Ed Grub's Diary of a Madman. He played a principal role in Antonin's Zabrička Point, and has appeared in several films shot locally, including Bullitt, Peplu and Strawberry Statement. Last season at ACT, Mr. Bechel appeared in Glory! Hallelujah! and Oh Dad, Poor Dad, Missman's Honeymoon and In the Closet and I'm Feelin' So Bad. He will be seen in Oedipus Rex, Saint Joan, Hadrian VII and The Rose Tattoo this season.

BECHTEL

Robert Bonaventura Edward Gilbert Louie Cime Edith Markson

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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. Bernan appeared in the Children's Theatre productions of Johnny Moonbeam and The Silver Arrow, Alice in Wonderland and The Wondertoon of Glick. He also appeared last season in Room Service, Oh Dad, Poor Dad and In White America. He will be seen this season in Six Characters in Search of an Author and Little Malcolm and His Struggle Against The Eunuchs.

MICHAEL CAVANAUGH, a former ACT training student, doubles as janitor for the Conservatory. Last season at ACT, he appeared in A Chorus Line and in Fiddler on the Roof, Poor Dad, and recently returned from the New York company of On! Calcutta! Mr. Cavanaugh has also appeared with the White Oaks Theatre in Carousel and in the San Francisco production of Fortune in Men's Eyes. He is now seen in The Importance of Being Earnest, Six Characters in Search of an Author and Little Malcolm and His Struggle Against The Eunuchs.

Jeff Chandler, who studied at Carnegie Tech (Mellon University), appeared with ACT during its first Stanhope Festival season in 1964. He has appeared Off-Broadway in Your Own Thing and The Misanthrope, and his television credits include a two-part N.Y.P.D. with James Earl Jones and Barbara Colby. Mr. Chandler also has 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, Rosenzweig and Guildenstern Are Dead, Hadrian VII and The Rose Tattoo.

Joy Carlin, who appears as Miss Prism 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 Playwrights 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 Oak Park National Repertory Theatre. She teaches at UC Berkeley's department of dramatic art and this is her first season with ACT.

William Bechel 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 Ed Grub's Diary of a Madman. He played a principal role in Antonin's Zabrička Point, and has appeared in several films shot locally, including Bullitt, Peplu and Strawberry Statement. Last season at ACT, Mr. Bechel appeared in Glory! Hallelujah! and Oh Dad, Poor Dad, Missman's Honeymoon and In the Closet and I'm Feelin' So Bad. He will be seen in Oedipus Rex, Saint Joan, Hadrian VII and The Rose Tattoo this season.

Robert Chapline, ACT's voice teacher, will appear as an actor in Oedipus Rex. The recipient of a
CLUNY Scotch
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Robert Bonaventura  Edward Gilbert  Louis Criss  Edith Markson

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, has directed the PST 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 stints to the Sophen in Paris and in acting and playwriting at the New York University School of Arts. His play Roots was recently presented at the Afro-American School for Acting and Speech in New York City. Mr. Moses' production of Slave Ship by Leroy 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, "New England Winter," for the Theatre Company of Boston. Mr. Moses is also a guitarist and song writer for the Columbia recording group, Chaka, which has just released a new record, "Shining Well." He was co-editor of the recently published 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 O'Neill's Revenge, in addition to supervising the repertory season schedules at both the Geary and Marines' Memorial Theatres. He also devised and directed the film sequels 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 Centre in Canada, where he has directed numerous productions, including Antigone, The Tempest, The Fantasticks, A Man for All Seasons, Marat/Sade and Romeo and Juliet. The Vallee of an Honour 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 Minneapolis, Actor's Theatre of Louisville, Loretto-Hilton Repertory Theatre of St. Louis, Milwaukee Repertory Theatre and the Manitoba Theatre Centre of Winnipeg. He was Director in Residence at Houston's Alley Theatre in 1964 and 1966, and is presently Artistic Advisor to the Charles Playhouse in 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 1965, Mrs. Markson started the Fred Miller Theatre in Milwaukee.

WHOM'S WHO

THE ACTING COMPANY

JEFF CHANDLER, who studied at Carnegie Tech (Melon University), appeared with ACT during its first Stanford Festival season in 1966. He has appeared off-Broadway in Your Own Thing and Airplane. Voyager, 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, Hadrian VII and The Rose Tattoo.

JOY CARLIN, who appears as Miss Prism 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 summer theatres, as well as made numerous radio and television commercials. A veteran of several documentary and feature films, including The Strawbery Statement filmed here recently, Mrs. Carlin has also appeared locally at The Committee and with the Oak Park National Repertory Theatre. She teaches at UC Berkeley's department of dramatic art and is this her first season with ACT.

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

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 Ibsen's Peer Gynt's Diary of a Madman. He played a principal role in Antonioni's Zabriskie Point, and has appeared in several films shot locally, including Bullitt, Peck's Plume and Strawberry Statement. Last season at ACT, Mr. Bechtel appeared in Glory! Hallelujah! and Oh Dad, Poor Dad, Marimba's Hung You in the Closet and I'm Feelin' So Sad. He will be seen in Oedipus Rex, Saint Joan, Hadrian VII and The Rose Tattoo this season.

MICHAEL CAVANAUGH, a former ACT training program student, doubles as janitor for the Conservatory. Last season at ACT, he appeared in Clybourne Park and in Dad, Poor Dad, and recently returned from the New York company of O'Neill's Caligolat. Mr. Cavanaugh has also appeared with the White Oaks Theatre in Camel and in The San Francisco production of Fortune in Men's Eyes. He is seen in this season in The Importance of Being Earnest, Six Characters in Search of an Author and Little Malcolm and His Struggle Against The Eunuchs.

ROBERT CHAPLINE, ACT's voice teacher, will appear as an actor in Oedipus Rex. The recipient of a...
Eastern Airlines is a billion dollars worth of aircraft, one of the most sophisticated maintenance systems in the world, the largest real-time airline reservations computer in existence, 1400 take-offs and landings every day; acres of terminals, hangars, warehouses and buildings; 32,000 of the most dedicated people in aviation.

and one dream: to make flying as natural for you as it is for him.

Rockefeller Foundation Fellowship with Kristin Linklater 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 Los Angeles Music Center, and the theatre arts department at UCLA.

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 this season in Six Characters in Search of an Author, Rosencrantz and Guildenstern Are Dead and The Rose Tattoo.

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 Gentleman, for which he won the Theatre World Award as best featured actor. He appeared in The Three Sisters off-Broadway, and in a film made with the Stratford (Ontario) Shakespeare Festival Company where he was a featured actor for six seasons. Mr. Donat's 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,

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

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.

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 Bottle Theatre in Cambridge where he directed, acted, and designed more than 65 productions within five years. Mr. Fletcher designed the costumes for ACT's Hamlet two seasons ago, and appears as an actor this season in Saint Joan and Hadrian VII.
Eastern Airlines is a billion dollars worth of aircraft, one of the most sophisticated maintenance systems in the world, the largest real-time airline reservations computer in existence, 1400 take-offs and landings every day; acres of terminals, hangars, warehouses and buildings; 32,000 of the most dedicated people in aviation.

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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 Place. Mr. Douglas has studied with Stella Adler in New York and with Etienne Decroux and Marcel Marceau in Paris.
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 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 Fairley Granger, Sige Han, Sylvia Sidney and Miss Le Gallienne. He has appeared in touring productions at both the Geary and Carman Theatres. Harold in the national touring company of Black Comedy with Jan Sterling, Mr. Foster also played summer stock tours with Van Johnson and Jean 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.

DARRIN BALDWIN GILLIAM, who is in his first season with ACT, has made a number of television commercials and appeared in Universal's Summerkill and Antonioni's Zabriskie Point. He has appeared professionally with the Mill Valley Center for the Performing Arts, the Marin Shakespeare Festival, The Theatre in Berkeley, the Openhand Studio, 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 Hadrion VII.

ERIK HANCOCK, who attended Wayne State University and Detroit Institute of Musical Art, was a vocalist on CBS radio in Detroit for four years and has made two appearances as a vocalist on television in West Berlin. He was in the Center Theatre Group's production of The Matter of J. Robert Oppenheimer in Los Angeles, and in ACT's production of Johnny Moonbeam and the Silver Arrow, In White America, Alice in Wonderland, The Hostage and The Architect and the Emperor of Assyria 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 season and is now seen in Hadrion VII.

KATHLEEN HARPER, a member of ACT's Conservatory Group last fall, holds a bachelor's degree from UC Berkeley. As a member of the Berkeley's Magic Theatre, she directed a faculty production of Jerome Kilty's In the Matter of March, directed by Nagle Jackson, at the Loretto-Hilton Center, and will be seen at ACT in Six Characters in Search of an Author, Rosenzweig and Goldsmith Are Dead and The Rose Tattoo.

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, Little Malcolm and The Blood Knot.

HARRY CRAZIER, a charter member of ACT who will soon be seen in the film The Christian Licence 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, Clar- ley's Aunt, Twelve Night, The Count, Hamlet, A Flea in Her Ear, Sisters and Rosenzweig and Goldsmith Are Dead. This season, he is seen in The Importance of Being Earnest. Six Characters in Search of an Author, Rosenzweig and Goldsmith Are Dead and Hadrion VII.

JOHN HANCOCK, who attended Wayne State University and Detroit Institute of Musical Art, was a vocalist on CBS radio in Detroit for four years and has made two appearances as a vocalist on television in West Berlin. He was in the Center Theatre Group's production of In the Matter of J. Robert Oppenheimer in Los Angeles, and in ACT's productions of Johnny Moonbeam and the Silver Arrow, In White America, Alice in Wonderland, The Hostage and The Architect and the Emperor of Assyria 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 season and is now seen in Hadrion VII.

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 200. During her first two seasons with ACT, Miss Jenkins appeared in Six Characters in Search of an Author, Death of a Salesman, Under Milkwood, The Maids, as Olivera in Twelfth Night and as Abigail Hill in The Crucible. A few days ago she appeared in ACT's touring out-of-repertoire production of Adam and Eve. Last season, Miss Jenkins' played Natasha in The Three Sisters, Judith in The Devil's Disciple, and also appeared in Rosenzweig and Goldsmith Are Dead and Glory! Sublime! She will be seen this season as Iscata in Oedipus Rex and in Rosenzweig and Goldsmith Are Dead and The Rose Tattoo.

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Epluchage, the old world art of meticulously selecting each grape by hand to assure perfection.

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FROM FRANCE, BY KOBRAID, N. Y.
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 as a wedding guest in ACT's production of Little Murders last season. Miss Foraker will be seen 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, he has been a member of the National Repertory Theatre headed by Eva Le Gallienne, has played major roles in numerous productions with Falstaff Granger, Signe Hanon, Sylvia Sidney and Miss Le Gallienne. He has appeared in touring productions at both the Geary and Carman Theatres, Harold 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 Malcolm.

DAVID GILLIAM, who is in his first season with ACT, has made a number of television commercials and appeared in Universal's Summerkill and Antonioni's Zabriskie 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.

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 film in Texas. He will be seen this season in Oedipus Rex, Little Malcolm and The Blood Knot.

JOHN HANCOCK, who attended Wayne State University and Detroit Institute of Musical Art, was a vocalist on CBS radio in Detroit for four years and has made two appearances as a vocalist on television in West Berlin. He appeared in the Center Theatre Group's production of In the Matter of J. Robert Oppenheimer in Los Angeles, and in ACT's productions of Johnny Moonbeam and the Silver Arrow, In White America, Alice in Wonderland, The Hostage and The Architect and the Emperor of Asyti 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 season and is now seen as Hadrian VII.

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KATHLEEN HARPER, a member of ACT's Conservatory Group last fall, holds a bachelor's degree from UC Berkeley. She is a member of the 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 Inherit of March, directed by Nagle Jackson, at the Loretto-Hilton Center, and will be seen at ACT in Six Characters in Search of an Author, Rosenzweig and Guildenstern Are Dead and The Rose Tattoo.

DENNIS KENNEDY, who is an avid member of the Chicago Cubs Bleacher Bums, has studied with the Actors Workshop and Stella Adler in New York, as well as at the Goodman Theatre. A veteran of numerous television commercials, he has more than 80 professional stage credits, and has played every major theatre in the mid-West, including the Drury Lane, Pheasant Run and the Country Club near Chicago. As a member of the national touring company of Cactus Flower with Jeanne Carson, Mr. Kennedy played a total of 92 cities. A member of the Peninsula Players for four seasons, he won critical acclaim for his performance as Rosenzweig in Rosenzweig and Guildenstern Are Dead, and he appears at ACT in The Importance of Being Earnest, Saint Joan and Rosenzweig and Guildenstern Are Dead.
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If Chopin could have played one of today's Yamaha pianos he would have been astounded. The very best instruments of his day couldn't match the rich sound, the sensitive touch and the quick response of the Yamaha.

But come to think of it, neither can a lot of the other pianos around today.

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Ask about the Yamaha School of Music.

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 Congress, and has appeared in ten productions at ACT, including the title role in The Hostage and Sir Andrew Aguecheek in Twelfth Night. This season he repeats his role of Guildenstern in Rosenkranz and Guildenstern Are Dead, as well as appears in the current productions of Osprey Rev, Saint Joan and Hadrian VII.

MICHAEL LEARNS, wife of ACT actor Peter Donat, has appeared as a leading actress with the Stratford Festival (Canada) resident and touring companies, and with the Shakespeare Festival, Stratford, Conn. She played Irina in The Three Sisters at the Fourth Street Theatre in New York and appeared in the off-Broadway production A God Slay Here. Miss Learns' television credits include many leading roles for the Canadian Broadcasting Company, including Stella in Eric Till's production of Greet Expectations, and she played leading roles in two films for National Film Board, Canada. At ACT, Miss Learns has played major roles in Under Milkwood, Tartuffe, Deedle Deedle Dumpling, My Son Golg, The Misanthrope, A Delicate Balance, Little Murders, Three Sisters and Glory! Hallelujah! She appears this season in The Importance of Being Earnest and The Rose Tattoo.

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 Richards' Actor's Studio, has appeared with the Theatre Company of Boston, the New Dramatists, several summer stock theatres, and played leading roles with the Actor's Theatre Workshop and the National Black Theatre. He is currently seen in ACT's production of The Blood Knot.

FANNY LUBLITSKY at 79 is the oldest member of ACT's acting company. She returns to ACT this season to play Madame Pace in Six Characters in Search of an Author, having appeared with the company during its first San Francisco season as Nelly Fell in The Torchbearers. Miss Lublit's 76-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.

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IT SEEMS most everyone who tours our distillery likes his picture snapped alongside Jack Daniel.

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Chopin would have wanted it this way.

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ences for her many roles with the San Francisco Actors' Workshop. She has also
appeared with the Pittsburgh Playhouse, the New York Shakespeare Festi-
vale and Lincoln Center Repertory Theatre. Among the roles Miss Mann
has played are Olga in Three Sisters, Flora Goltor in The Millrmaid Does-
not Stop Here, Titania in A Midsum-
mer Night's Dream, Queen Anne in Brecht's Edward II, Meg in The Birth-

JAMES MILTON, a graduate of the University of San Francisco where he
acted, directed, designed and com-
pared 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 Mid-
summer Night's Dream, The Cockey
Grove, The Crucible, and last season in Hamlet, Three Sisters, A Flea In Her Ear, Rosencrantz and Guildenstern Are Dead; Room Service, The Devil's Disciple and The Grad. This season he appears in Oedipus Rex, Saint Joan, Rosencrantz and Guildenstern Are Dead and The Rose Tattoo.

ED MACK, who teaches modern and production for the Conservatory
and training programs, originally came to ACT as a student. As a pro-
fessional dancer he appeared in night-
clubs throughout the United States, Japan and Canada, and performed on
Canadian television. Mr. Mack for three years toured the Bahamas as a
dancer, which included an appear-
ance before President Kennedy and Prime Minister MacMillan. Mr. Mack
choreographed the dances for ACT's Three Sisters last season, and appears in Oedipus Rex, Saint Joan and Hadrin VII this season.

FRANK OTTISWELL has served the company as its designer 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 Solov-
ova Studio of 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 Glorious Hal-
halshah and Three Sisters. He will be seen in Oedipus Rex this season.

ANGELA PATON, in her fourth sea-
son with ACT, has performed at the Arena Stage in Washington, D.C., the Shakespeare Theatre in Evanston, I11., the Actor's Workshop in San Fran-
sisco, the Greek Theatre in Berkeley and the Rochester Arena Theatre in New York. She has appeared with the Blackbird, flies in The Crucible, Long Day's Journey Into Night, Little
Musters, Three Sisters and Oh Dad, Poor Dad. She appears this season in The Importance of Being Earnest and Six Characters in Search of an Author.

RICK POI, 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, major roles in several productions at Carmel's Studio Theatre/Restaurant. He will be seen this season in Oedipus Rex and Hadrin VII.

ELLIS RABB founded the interna-
tionally 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, includ-
ing You Can't Take It With You, Pan-
tagelei, Exit the King, War and Peace, The School for Scandal, A Midsum-
mer Night's Dream, Judith, The Low-
der Depths and Hamlet. In addition, he
appears in the title roles of APA's The Taming of the Shrew and The Taming of the Shrew and The Taming of the Shrew and
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Hamlet.

KEN RUTA, a graduate of Goodman Theatre and for four seasons a lead-
ing actor with the Tyrolee Guthrie Theatre, has also appeared at the Ameri-
can Theatre Wing and appeared with several leading theatre companies. Among Mr. Ruta's Broadway credits are Ross, Inherit the Wind with Mel-

DEBORAH SUSSLE, a graduate of Car-
negie 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 a year with the Theatre of the Living Arts in Philadelphia where she appeared in a number of productions including the world premiere of Rachel Quinn's The Dying of the Seed, was a member of the critically ac-
cclaimed tour company of Room Service and also performed with Philadelphia's Playhouse-in-the-Park and Playhouse on the Mall in New Jersey. In her third season with ACT, Miss Sussle has appeared in The Crucible, Under Milkwood, Twelfth Night, Tartuffe and A Flea in Her Ear. She appears this season in The Importance of Being Earnest, Six Characters in Search of an Author and Little Malcolm.

R. E. SIMPSON came to ACT through its training program in 1968. While
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TOM V. TAMM, who is in his first season with ACT, studied at the Brit-
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ber of the company. He recently appeared in Broadway in A Patriot for Me with Maximilian Schell and Sa-
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Angela Paton, in her fourth season with ACT, has performed at the Arena Stage in Washington, D.C., the Show House 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 Blackbird, L.A. 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 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 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. His most recent film credit was in Marat/Sade at the Manitoba Theatre Centre. In Canada, Mr. Reinhardt’s television credits include several award-winning NAT Less dramas and a role in The Waltons. He also appeared in the film Built 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, Rosenzweig and Guildenstern Are Dead and Room Service. He appears this season in Oedipus Rex, Saint Joan, Rosenzweig and Guildenstern Are Dead and The Rose Tattoo.

Paul Shenar, 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 at off-Broadway. He played Valentine 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. Shenar has appeared in 20 productions, including major roles in Tiny Alice, Tartuffe, Under Milkwood, Man and Super- Man, Hamlet and Twelfth Night, and he also teaches in the Conservatory and training programs. Last season, he appeared in Rosenzweig and Guildenstern Are Dead, The Devil’s Disciple, Room Service and Three Sisters. He will be seen in the title role of Oedipus Rex this season and in Rosenzweig and Guildenstern Are Dead.

Tom V. V. Tammi, who is in his first season with ACT, studied at the Brit- ish Institute at the LAMDA, where he also performed as a member of the company. He recently appeared in Broadway in A Patriot Me with Maximillian Schell and Sa- lome. He and his numerous other credits include the network television production of Holden Faces. Mr. Tammi appeared in the title role of Billy Budd at the Tyone Guthrie Theatre in Minneapolis, and has also appeared with the Repertory Theatre of New Orleans and toured the mid-

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Ken Ruta, a graduate of Goodman Theatre and for four seasons a leading actor with the Tyone Guthrie Theatre, has also studied at the Ameri- can Theatre Wing and appeared with several leading resident theatres. Among Mr. Ruta’s Broadway credits are Ross, Inherit the Wind with Mel-
West with Douglas Cample's Heartland Productions. He appears in the scene in Oedipus Rex, Rosencrantz and Guildenstern Are Dead, and The Rose Tattoo.

ANN WELDON, as a singer, has dazzled audiences in San Francisco, Las Vegas, Reno, Los Angeles, New York, and in Canada, Australia and the Far East, including Japan, Okinawa, Hong Kong and Manila. In March, she made a highly successful appearance at the Village. Her numerous television credits include appearances with Tennessee Ernie Ford and Soupy Sales. During ACT's 1967-68 season, Miss Weldon made her first professional appearance as an actress, playing a cabaret singer in the starring role of Donnie in Tartuffe. She also appeared as Porter in the American Dream and Tituba in The Crucible, as well as being a featured performer in A White American and Caught in the ACT. Miss Weldon appeared in The Diary of Anne Frank last season and on Broadway in September. She is currently seen as Serafina in The Rose Tattoo.

MARK WHEELER, who came to ACT this fall as a member of the Conservatory Group, attended Northwestern University, Emerson College in Boston and also studied at the Art Institute of Chicago. His acting credits include leading roles in several productions at the Watertown Theatre in New Hampshire, and he will be seen in Oedipus Rex, Saint Joan, Rosencrantz and Guildenstern Are Dead and Hamlet VII.

KITTY WNN, 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 Wnn appeared with several regional theatre companies, including the Loeb Theatre. She recently completed a film with Joanne Woodward and George C. Scott, which was directed by Anthony Harvey, which directed The Lion in Winter. Among the ACT productions in which she has appeared are Under Milkwood, Thieves' Carnival, Tartuffe and Charles' Aunt. Miss Wnn also received critical acclaim for her performances as Celinieme in The Misaniot and as Mary Warren in The Crucible. She appeared last season in Three Sisters, 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 consecutive seasons, Mr. Wood was a featured actor with the National Repertory Theatre. His numerous Broadway credits include Godspell, Désert, The Seagull, 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 review Nevertheless on Cape Cod, appeared in the American premiere of Jerome Kilty's dramatization of The Ilesh of March 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 season 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 AM*PM. He is in Oedipus Rex, Saint Joan and Hamlet VII.

High school, college and university students may attend any ACT performance at the Geary and Marines' Memorial Theatres this season at reduced prices by showing current student identification at the box office fifteen minutes before curtain time.

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High school, college and university students may attend any ACT performance at the Geary and Marines' Memorial Theatres 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 performances, and for three dollars each for Saturday and Sunday evenings.

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West with Douglas Campbell's heartland Productions. He appears this season in Oedipus Rex, Rosencrantz and Guildenstern Are Dead, and The Rose Tattoo.

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MARK WHEELER, who came to ACT this fall as a member of the Conservatory Group, attended Northwestern University, Emerson College in Boston, and also studied at the Art Institute of Chicago. His acting credits include leading roles in several productions at the Weather Vane Theatre in New Hampshire, and he will be seen in Oedipus Rex, Saint Joan, Rosencrantz and Guildenstern Are Dead and Harriet II.

Kitty 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 local regional theatre companies, including the Loeb Theatre. She recently completed a film with Joan Woodwork and George C. Scott, which was directed by Anthony Harvey, who directed The Lion in Winter. Among the ACT productions in which she has appeared are Under Milkwood, Thieves Carnival, Tartuffe and Charley's Aunt. Miss Winn also received critical acclaim for her performances as Celimene in The Misanthrope and as Mary Warren in The Crucible. She appeared last season in Three Sisters, Rosencrantz and Guildenstern Are Dead and Glory! Halley! for NET.

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 consecutive seasons, Mr. Wood was a national tour director with the National Repertory Theatre. His numerous Broadway credits include Giants in Their Eyes, The Seagull, 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 review Nevertheless on Cape Cod, appeared in the American premiere of Jerome Kilty's dramatization of The Iliad of Homer, 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 season 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 "All the President's Men."

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$150,000. Warner Brothers puts up all the money for the production of the films, which are each 50% owned by American Zoetrope. Coppola and Zoetrope also realize income from the use of company-owned equipment that is used in the making of the films. "Eight of the projects we are now involved with," says Coppola, "are being made for less than a million each. That's the direction we're headed. Ultimately, we'll be doing only $100-$150,000 movies—lots of them. We'd rather make 30 $100,000 films than 3 for $1 million apiece."

The big studio financing thus far has not cost Coppola an ounce of creative control. "We have a ton's worth of freedom," he says, "... for now. It's all based on John Calley's fairness, mutual respect and my own conviction and attitude about each of the films we're making. I told Calley I wanted to do "The" and Apocalypse Now, described them briefly and said I would bring them in on time for $750,000 and $1.5 million, respectively. Calley said 'OK.' and so far, we've delivered just the way I said we would."

Only two of American Zoetrope's train of projects are Coppola's own creations. He has just finished writing The Conversation, a study of privacy invasion. "It's a very cold film," he says, up now, pacing back and forth, gesturing with short jerks of his arm. "It's about a professional eavesdropper who uses the most advanced electronic devices. You might call it a horror film about how this man's work affects his life, his personality."

While writing The Conversation, Coppola grew so depressed he decided the only way to warm up again to the family of man was to write a love story. Now in the type-writer adjacent to his antique, roll-top desk, Exu Mistic will chart a relationship between a young, free-swinging chick and a fat player—a younger man Coppola admits is "a fictional counterpart of my own father."

Indeed, Carmine Coppola played first flute in the NBC Symphony Orchestra under Toscanini. And Francesco's grandfather was Canio's pianist. For a time Coppola also seemed destined for a musical career. But his mother had acted in Vittoria de Sica films in Rome, and by the time France was eight, he had taken clips from 8 mm home movies, fashioned a film about himself, and, a budding synthesis of artist and entrepreneur even then, charged admission when he screened it for neighborhood packers in suburban Long Island. Later, at Hofstra College, he established the school's first Cinema Workshop. "The golden thing folded because the administration wouldn't give us $300 to keep going," he wrote, padding over to his desk and leafing through a stack of letters, "Look at this," he growls, running a hand through his hair. "It's enough to make you laugh—or cry. Hofstra has just decided that film is an important art form. In 1970 they are now becoming involved in a serious film curriculum, and they want my support."

Coppola already had his filmmaking visions while attending Hofstra: "to control the method of film production. To not have to ask anyone permission about anything. To make filmmaking as easy and as natural as eating a meal or going to the bathroom.

Still, he focused on the theatre during his college years, because his idol, Eisenstein, had said a theatrical foundation was essential for a filmmaker. He directed campus productions of A Streetcar Named Desire and a group of one-act plays by Eugene O'Neill. He wrote the lyrics for one original musical comedy, Ino, and turned out the book and lyrics for another called The Delicate Touch.

After graduate film studies and the Goldwyn Award at UCLA, he landed a job as assistant to producer Roger Cormans, who was then manufacturing a horror flick entitled The Terror in Europe. After hours, Coppola ripped out a script for another blood-and-boops opus called Dementia 13. When shooting on The Terror was concluded, Coppola talked Cormans into leaving him $20,000 and enough equipment to shoot Dementia in Ireland, where he met and married Dublin artist Eleanor Neill. Quick-stepping as usual, he sold the British rights to Dementia, placed all the cash in a separate account so he could complete the film.

Dementia made money, Cormans forgot about the fast-footwork and Coppola spent the next two years writing or collaborating on ten Hollywood scripts. Among them were Thelma Property Is Condemned, Is Paris Burning? Reflections In a Golden Eye, and the just-released Patton. The latter film, long delayed by several rewrites, has received almost unanimous critical acclaim. One reviewer, Pauline Kael of The New...
$150,000: Warner Brothers puts up all the money for the production of the films, which are each 50% owned by American Zoetrope. Coppola and Zoetrope also realize income from the use of company-owned equipment that is used in the making of the films. "Half of the projects we are now involved with," says Coppola, "are being made for less than a million each. That's the direction we've headed. Ultimately, we'll be doing only 100-150 $100,000 movies — lots of them. We'd rather make 30 $100,000 films than 3 for $1 million apiece."

The big studio financing thus far has not cost Coppola an ounce of creative control. "We have a tempestuous kind of freedom," he says, "now." For now. It's all based on John Calley's fairness, mutual respect, and my own conviction and attitude about each of the films we're making. I told Calley I wanted to do "The" and Apocalypse Now, described them briefly and said I would bring them in on time for $750,000 and $1.5 million, respectively. Calley just said "OK." and so far, we've delivered just the way I said we would.

Only two of American Zoetrope's train of projects are Coppola's own creations. He has just finished writing The Conversation, a study of privacy invasion. "It's a very cold film," he says, up now, pacing back and forth, gesturing with short jocks of his arm. "It's about a professional eavesdropper who uses the most advanced electronic devices. You might call it a love horror film about how this man's work affects his life, his personality."

While writing The Conversation, Coppola grew so depressed he decided the only way to warm up once again to the family of man was to write a love story. Now in the type-writer adjacent to his antique, roll-top desk, Key Moryl will chart a relationship between a young, free-swinging chick and a flute player — an older man Coppola admits is "a fictional counterpart of my own father."

Indeed, Carmine Coppola played first flute in the NBC Symphony Orchestra under Toscanini. And Francisco's grandfather was Canno's pianist. For a time Coppola also seemed destined for a musical career. But his mother had acted in Vito de Sica films in Rome, and by the time France was eight, he had taken clips from 8 mm home movies, fashioned a film about himself, and, a budding synthesis of artist and entrepreneur even...
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Mr. Kopp, a former Time magazine contributing editor, is the entertainment writer for the Los Angeles Times and a free-lance contributor to national magazines.
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The time is tomorrow. The name is TEAC. The machines are the Simul-trak™ Series TCA-40. And they're here today.

This series of tape decks combines the best features of high-quality quarter-track, two-channel operation with four-channel stereo capability. It's the best of two worlds, in three versions, four channels.

All three models feature four-channel stereo playback, as well as regular two-channel playback with auto reverse. What's more, Models 40 and 41 can be modified later to the full four-channel capability of Model 42, at moderate cost. Meanwhile, any one of these machines is compatible with your present equipment; no modifications or reassembly are necessary.

So what are you waiting for? Simul-trak™ surrounds you with sound — and gives you a headstart on tomorrow.

ANY NUMBER CAN PLAY.

TCA-40
4-track, 2-channel stereo playback, plus 4-channel stereo playback (line-in)
4-track, 2-channel/3-channel/4-channel erase and record heads for future "step-up"
Automatic reverse for uninterrupted playback of conventional 2-channel tapes
Readily modified to TCA-41 or 42
Built-in solid-state preamplifiers
Ideal for duplication master or copy deck

TCA-41
(illustrated)
4-track, 2-channel stereo playback, plus 4-channel stereo playback (line-in)
4-track, 2-channel record
Automatic reverse for uninterrupted playback of 2-channel tapes
Readily modified to future 4-channel recording capability, or TCA-42
Solid-state playback and record preamplifiers
Off-the-tape monitoring selector

TCA-42
4-track, 2-channel stereo playback, plus 4-channel stereo playback (line-in)
4-track, 2-channel stereo record and 4-channel stereo record (line-in)
4-track, 3-channel stereo record and 4-channel stereo record (line-in)
5-channel stereo playback
Total of 8 separate solid-state playback and record preamplifiers
Off-the-tape monitor selectors

by JOHN MOLDER

You will recall that in one of the first science-fiction stories you ever read, or Buck Rogers strips you traced with a finger, someone produced a houseful of (or plentiful) of sound by taking a small plastic thingy and slipping into the maw of a piece of electronic apparatus. A mere touch of a button and Stikki-Sandra (if you can imagine it) was everywhere.

About four years ago, the arrival of tape cartridges and cassette promised to make that old dream sequence real at last. You took the plastic thingy, slapped it in place somewhere, and sound came out all over. The trouble was that the sound, if not as bad as some people called it, did leave everything almost as much to the imagination as before.

The trouble really lay in the fact that everyone involved in producing cartridges and cassettes assumed (or seemed to) that they were making something limited in quality. For one thing, the tape moved too slowly for faithful sound — having to move that slowly because you could put very little tape in one of those plastic things. And, again because of inherent space limitations, the tape "tracks" (the width of tape on which musical information could be recorded) were too narrow for full fidelity.

But a single problem really accounted for those and other limitations. The problem was that background "tape hiss" present to some extent on all conventional tape recordings. One of the few rigid rules in audio is that tape hiss (produced during the recording process for the most part) moins the lower tape speed, just about doubling every time you have speed. Noise also goes up ex track with narrow down.

The level of tape-hiss on a really wide-range cassette recording (we'll forget about other cartridge systems for now) is roughly an inaudible level, hearing various commercial noise levels (which all have some commercial recordings, disc and tape, are derived) that never mind full explanation of a thing like this, but what it does, basically, is:

A.) Just before musical material gets to the recording head of a tape machine, the Dolby System takes all the quiet passages and boosts their
The time is tomorrow. The name is TEAC. The machines are the Simul-trak™ Series TCA-40. And they're here today.

This series of tape decks combines the best features of high-quality quarter-track, two-channel operation with four-channel stereo capability. It's the best of two worlds, in three versions, four channels.

All three models feature four-channel stereo playback, as well as regular two-channel playback with auto reverse. What's more, Models 40 and 41 can be modified later to the full four-channel capability of Model 42, at moderate cost. Meanwhile, any one of these machines is compatible with your present equipment; no modifications or reassembly are necessary.

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ANY NUMBER CAN PLAY.

TCA-40
- 1-track, 2-channel stereo playback, plus 4-channel stereo playback (bilingual)
- 1-track, 2-channel erase and record head for future "step-up"
- Automatic reverse for uninterrupted playback of conventional 2-channel tapes
- Readily modified to TCA-41 or 42
- Built-in solid-state preamplifiers
- Ideal for duplication master or copy deck

General Specifications
- Speeds: 7-1/8 and 9-1/2 ips
- Motors: 1-4 hp, series, 2 extra motors
- Wow andFlutter: 0.125% (1/2 ips)
- Freq. Response: 25-38,000 Hz @ 7-1/2 ips
- 0/2 Std. - 50 dB
- Cross-talk: 48 dB

TCA-41 ( Illustrated)
- 1-track, 2-channel stereo playback, plus 4-channel stereo playback (bilingual)
- 1-track, 2-channel record
- Automatic reverse for uninterrupted playback of 2-channel tapes
- Readily modified to future 4-channel recording capability, or TCA-42
- Solid-state playback and record preamplifiers
- Off-the-tape monitoring selector

TCA-42
- 1-track, 2-channel stereo playback, plus 4-channel stereo playback (bilingual)
- 1-track, 2-channel stereo record and 4-channel stereo record (bilingual)
- Automatic reverse for uninterrupted playback of 2-channel tapes
- Total of 8 separate solid-state playback and record preamplifiers
- Off-the-tape monitor selector

by JOHN MILDEN

You will recall that in one of the first science-fiction stories you ever read, or Buck Rogers strips you traced with a finger, someone produced a houseful of clear or plangent sound by taking a small plastic thing and slapping it into the maw of a piece of electronic apparatus. A mere touch of a button and the Stalk-Scruncher (or lollop) was everywhere.

About four years ago, the arrival of tape cartridges and cassettes promised to make that old dream sequence real at last. You took the plastic thing, slipped or snapped it into place somewhere, and sound came out all over. The trouble was that the sound, if not as bad as some people called it, did leave everything almost as much to the imagination as before.

The trouble really lay in the fact that everyone involved in producing cartridges and cassettes assumed (or seemed to) that they would be inherently limited in sound quality. For one thing, the tape moved too slowly for faithfulness — having to move that slowly because you could put very little tape in one of those plastic cases. And, again because of inherent space limitation, the tape "tracks" (the width of tape on which musical information could be recorded) were too narrow for "full fidelity.

But a single problem really accounted for those (and other) limitations. The problem was the "background tape hiss" present to some extent on all conventional tape recordings. One of the few rigid rules in audio is that tape hiss (produced during the recording process for the most part) isn't as low a rate speed, just about doubling every time you have speed. Noise also goes up as track width narrows down.

The level of tape-hiss on a really wide-range cassette recording (we'll forget about other cartridge systems for home use, as everybody else has) is really intolerable for sustained listening, resembling a leaky steam pipe. So manufacturers both of cassette machines and cassette recordings have chosen to cut off most of the high-frequency response region where hiss occurs and to restrict the dynamic range of recordings to avoid (or at least reduce) the hiss especially audible in quiet passages. That is why cassettes sound muffled, and why they have no real low-cost feature.

A few recording companies, notably Deutsche Grammophon, have produced cassettes with something like the wider frequency range of disc recordings. But a few recording manufacturers have recognized the slight but significant improvements in noise level on premium tape brands (such as TDK) by widening response a bit. But basically, cassettes have been pegged a "convenience medium," and left at a level of comfortable mediocrity — roughly like that of AM radio. And the mechanical performance of cassette has been left for the most part at a level that wouldn't be tolerated for a moment for records or conventional open-reel tapes. Why try for good performance — low "wow" and "flutter" in a medium not designed for serious listening in the first place?

What finally is breaking into this vicious circle is a series of records (one on the market, three to follow shortly) that use the Dolby Noise Reduction System to get rid of the noise that normally would plague a wide-range cassette recording. With the noise out of the way, there is no need — or excuse — to restrict performance.

The Dolby System is a wonderfully esoteric device that has been used, in its formidable professional version, by virtually every major recording company in the world for the past three years or so. They have used it to reduce, or effectively eliminate, tape noise in the "master" recordings from which all other commercial recordings, disc and tape, are derived. Never mind full explanation of a thing like this, but what it does, basically, is:

A) Just before musical material gets to the recording head of a tape machine, the Dolby System takes all the quiet passages and boosts their

...
strength out of proper proportion.
R. The tape machine records this "distorted" material, and adds its usual noise during the recording process.
C. The tape gets played back through a mirror-image of the Dolby circuit that boosted the quiet material before recording, and the circuit now cuts the material back to proper size. As it does so, it pushes tape noise down right along with the quiet material. The result is one tenth the usual background hiss.
The first company to apply this two-step ("coding" and "uncoding") process to cassette recording is Advent Corporation, which has announced and demonstrated a cassette machine using the Dolby System under license. Although there appear to be some wrinkles to be ironed out by other companies, it looks as if Harmon-Kardon, Fisher, and Scott will be following suit this year.
Having heard the Advent machine, I can say that what this first of the "super-cassette" machines does is, very simply, sound as good as the great majority of records — and satisfies the same basic requirements as most good open-reel tape recorders. I feel sure that it and the other machines to follow will meet all the requirements of most people who would buy or have bought open-reel recorders. It will not satisfy all the requirements of those who have miniature broadcast stations in their living rooms, and use tape for such "semiprofessional" purposes as dubbing master recordings borrowed from their engineer friends. But it will, I'm sure, satisfy the serious listening requirements of most people who make tape recordings.
But more important, the new generation of super-cassette machines will compete on all levels, for the first time, with records to become the prime medium for home listening. The phonograph record is a technological miracle of efficiency and performance, but it does have problems when real people put it on a real turntable with real hands and real children lurking nearby. Things just happen to it.
These things, of course, don't happen to tape. (Other things, yes, but not those.) And the tremendous sales of cassettes even before they were worth hearing says much about the way people feel.

What makes this the most authentically styled, decisively individual motorcar of its generation? Everything about the Continental Mark III is distinctive. The styling, the luxury, the ride. Power front disc brakes are standard. So, is Sure Track, the first computer-controlled anti-skid braking system. Standard, too, are the Michelin steel belted tires, designed to give substantially increased tire mileage. The engine, 460 cubic inch V-8 in a great deep-breathing design, is unrivaled for its responsive power. The timepiece is not a clock at all, but a true chronometer from the famous jeweler, Cartier.
Your Lincoln Mercury dealer invites you to drive the Continental Mark III at your convenience.
strength out of proper proportion.

7) The tape machine records this "distorted" material, and adds its usual noise during the recording process.

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Those things, of course, don't happen to tape. Other things, yes, but not those. And the tremendous sales of cassettes even before they were worth hearing says much about the way people feel.

After all, you just snap it in, press a button, and ...
If you could put Tareyton’s charcoal filter on your cigarette, you’d have a better cigarette. But not as good as a Tareyton.