PERFORMING ARTS

GEARY THEATRE
TARTUFFE
THIEVES' CARNIVAL
OUR TOWN
THE CRUCIBLE
THE MISANTHROPE
HAMLET
TWELFTH NIGHT

AMERICAN CONSERVATORY THEATRE
WILLIAM BALL, General Director

REPERTORY:
MAY 1968

MARINES' MEMORIAL THEATRE
CHARLEY'S AUNT
IN WHITE AMERICA
DON'T SHOOT MARLE
IT'S YOUR HUSBAND
AN EVENING'S Röst
A DELICATE BALANCE
CAUGHT IN THE ACT
UNDER MILKWOOD
LONG LIVE LIFE
If you can't beat'em, join'em.

A month ago the beauty above had no-color brown hair. She had the same eyes, nose, mouth, but they didn't come off the same. We mixed Clairol Creme Toner blonde colors, 5A Towhead and White Beige, for her pre-lightened hair to arrive at the color you see here, which is far more beautiful on her than no-color brown. (And now she wears Clairol lip color and make-up for blondes.)

Only Clairol Creme Toner has 32 pale delicate blonde shades. That's why, with a hairdresser or on their own, the Creme Toner Blondes have always been the great blondes. Still they're a very democratic group. Absolutely anyone can join them.

The 32 Clairol Creme Toner Blondes

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Golden Gateway Center. America's most delightful residential community, is close to everything that is San Francisco. A part of the financial district, it is close to fine restaurants and entertainment. Convenient to downtown shopping — with no hills to climb.

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PERFORMING ARTS
THE MUSIC & THEATRE MONTHLY
MAY 1964 / VOL. 2 NO. 3

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Beginning May 1, Geminesse will show you how to feature your best feature.

Suddenly, good eyes become great.
Great eyes become greater. Because the Geminesse Beauty Consultant will show you how to accent, enhance and dramatize your eyes. Make them seem larger, more luminous. Wider apart or closer together. More beautifully shaped. All with Geminesse Make-up for Eyes. Suddenly, you'll understand how the world's most beautiful eyes get to look that way.

Discover the mouth you never knew you had.
There's a secret to it. You need an ingenious little Lip Accent Stick, just invented by Geminesse. It's pale and frosty. And easy to handle. With it, you can draw your lips into a precious little pout. Or make a too-wide mouth seem narrower. Or a too-shiny mouth look fuller. The Geminesse Consultant will show you what to do. And how. And she'll help you select the prettiest shades of Geminesse Lipstick, too.

Wake up to new shades that do more than just shadow.
Like burgundy, Pale, pale pink, Sunlight, Mushroom, Smoky charcoal tones. Extraordinary. Because they're so subtle, they're almost translucent on your lids. And because no ordinary shades could give your eyes such unusual depth and dimension. Our Geminesse Consultant will show you which shades are best for you. And how to apply them in the most intriguing way. It's a little knack you ought to have. Because it makes such a great big difference to your eyes.

Find your best feature... and learn how to make the most of it.
It's a lesson in the art of self-expression given to you only by Geminesse Beauty Consultants at fine department stores everywhere.

New Geminesse Feature Make-ups
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Max Factor

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The most authoritatively styled, decisively individual motor car of this generation.

From the Lincoln-Mercury Division of Ford Motor Company.

Can men's taste for the theatrical delights of war and violence find a different outlet? Peace is a negative state — let's have some positive conflict for a change, the opposition of sharpened minds, and wits geared to stimulating and difficult objectives. Today, we need universals of the streets — which are laboratories, work places, educating nuclei, Fun Palaces — call them what you like.

We intend to raise 10,000,000 pounds to build the first such Fun Palace, in London; later we'll set up others elsewhere. The whole project is governed by a trust (foundation), and our trustees include Lord Harewood, Professor Buckminster Fuller — the American "dome" man, Yehudi Menuhin and Professor Ritchie Calder. The plan for our pilot Fun Palace promises room for many kinds of action:

- EXAMPLE: a science area full of the astonishing games and tests that experts in psychology and electronics now devise for the service of industry or war but we shall play for fun.
- EXAMPLE: a music area — by day, instruments available, instruction free, recordings for anyone; classical, folk, jazz and pop disc libraries; by night, jam sessions, jazz festivals, poetry and dance — every sort of popular dancing, formal or spontaneous.
- EXAMPLE: a learning area — by day, lecture-demonstrations with teaching films, closed-circuit television and working models; by night, an agora or Kaffee-Klatch where the Socrates, the Abaelard, the Mermaid poets, the wandering scholars of the future, the mystics, the seers and the sophists can dispute till dawn.
- EXAMPLE: an acting area — the therapy of theatre for everyone; men and women from local factories, shops and offices, bored with their daily routine, re-enact incidents from their own experience in burlesque and mime and gospel, so that they no longer accept passively whatever happens to them but wake to a critical awareness of reality, act out their subconscious fears and taboos and are stimulated to social research.
- EXAMPLE: a plastic area — for dabbling in paint, clay, stone, textiles, for the rediscovery of the childhood joy of touching, handling and making; for constructing anything useless or useful, to taste from a giant crate to a bird-cage.

The essence of the place is its informality: nothing is obligatory, anything goes. There are no permanent structures. Nothing is to last for more than ten years; some things not even ten days; no concrete stadia, stained and cracking; no legacy of noble contemporary architecture, quickly dating; no municipal geranium beds or live oak benches.

The main elements are to be:

1. An open timber framed cube or "box" capable of housing a stairstage, a roof, walls, floors or an inclined surface.
2. A range of seats, tables, screens, stairs and space dividers to be used in conjunction with the "boxes."
3. Inflatable structures consisting of inflatable nubs joined by plasticised nylon membrance, providing large enclosed and protected free area.
4. Portable combined illumination and audio units. These units can be used in the open air to project light and sound to any area.
5. Large scale screens capable of use in the open for direct or back projection.

Closed-circuit television will show coal miners, woodmen and dockers actually at work. Moorsley Hill or the insect house at the Zoo; the comings and goings outside the casualty ward of a hospital or a West End club.

Here and there in the Fun Palace will be panels flashing out the news — not war and crime and scandal, but news that is featured less prominently in the newspapers, news of adventure and discovery, news of individual and social achievement. There will be zones of quiet for those who don't feel like listening to music or taking part actively in all that is going on. Here they can enjoy solitude without feeling lonely; here lovers can be absorbed, without distraction.

We mean to start soon.

"You're a nut, Malachi," some people say.

Watch it, have you looked in the mirror lately? ☮️

Joan Littlewood

Miss Littlewood is a passionate and brilliant iconoclast who remains the enfant terrible of the British stage — at fifty, founder of London's acclaimed Theatre Workshop in 1946, she has staged many films and plays, including the premier production of A Taste of Honey.

BY JOAN LITTLEWOOD

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"You're a nut, Madam," some people say.

Watch it, have you looked in the mirror lately? [ ]

By Joan Littlewood

Miss Littlewood is a passionate and brilliant nonconformist who remains the enfant terrible of the British stage. At fifty, founder of London's acclaimed Theatre Workshop in 1947, she has staged many films and plays, including the premier production of A Taste of Honey.
As the former leading lady of New York's P.S. 169, I remember that turning my round, short-haired self into Lewis Carroll's Alice was a snap. The real problem was learning the lines. After much shutting of eyes and mouthing of words, I had to endure my mother's coaching: "Speak with expression, Carolyn! Use your arms! Think of your Aunt Hannah, the elocution teacher!"

Was this how a pro like Diana Sands went about learning the role of St. Joan, or was there a better way? To find out how stars memorize their parts for Broadway productions I consulted not only Miss Sands, but also such actors as Anthony Quayle, Eileen Herlie, Howard da Silva, Alan Alda, Lee Remick, Carol Lawrence, Sandy Dennis, Martin Balsam, Geraldine Page and Lou Jacobi.

From their remarks I gathered that the whole process came in three phases—learning the part, forgetting the part and mislaying the part.

Learning the Part
An actor begins by reading the script—once, twice, many times. The very reading and rereading may force the words into his memory. "I go over the part until the brain is accustomed to it, until one sentence leads to the next," said Anthony Quayle. "Once you have said it enough there's a certain rhythm and music to a part." Actress Diana Sands told me "I try to learn lines in terms of ideas I have to express, in terms of situation, in an integrated way. I read it until I absorb it completely... I learn the lines in the process of learning the part." "Enough is enough," said Geraldine Page. "I read it once and then let it cook in my head subliminally."

Often an actor (Miss Sands, for one), likes to have someone feeding cues. The cue feeder can be husband, wife, lover or even mother. One person it won't be is a child. When I telephoned Lee Remick, she was working on her part in the film, The Detective. (continued)
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She interrupted her remarks to say, "Yes, dear, they look fine." She explained, "My daughter just got tickets today." Later she wandered from the conversation to ask her six-year-old son, "Darling, do you think you could bounce your ball in some other room?"

Several actors distrust reading. Martin Balsam said, "If I do work at home, it's almost injurious. I expect the other actor to feed me lines the same way." Howard da Silva finds using a tape recorder helpful. He played his Norelco over and over again to study his lines for The Unknown Soldier and His Wife. "I put it in my car and listened on the drive to my home."

Lou Jacobs trusts in ruled yellow legal pads. "I write out the lines. It helps me visualize. Besides, it's lighter to carry than the script. I take it to the park. I read it, I talk to myself. People look at me. They say, 'He's crazy, but leave him alone. He's harmless.' They leave me alone."

At some point the actor comes to rehearsal. This can last from three weeks to five months for Broadway productions. A couple of days alter rehearsals begin, the director asks the cast to "get off the book" a scene or more at a time. Getting off the book is like weaning or toilet training— it takes different actors different lengths of time. Some actors, "quick studies" equipped with flypaper memories, are off the book before rehearsal. (Lou Jacobs says this makes him less inhibited at rehearsal and gives him more leeway.) Others, like Alan Alda, feel that the lines come best with action. "I know what to say by body English where I am in relation to other people. Reminds me of where I am in relation to the play," Mr. da Silva told me. "In Two on an Island I had a fourteen-minute spiel. I didn't put down the book until two days before dress rehearsal."

After the whole cast is off the script, the actors run through a brush-up, followed by a fine rehearsal, followed by a dress rehearsal. At this point, presumably everything suits everybody.

Not yet. The show goes on tryouts, an indefinite place that may be Boston, Philadelphia or even Westbury, Long Island, but a definite state of mind—chaos. Producers, director, writers and composer junk old material and create new.

The company may rehearse a new Scene 2 in the afternoon, but play the old Scene 2 that while the playwright polish the dialogue. The next day the cast rehearse a new Scene 3 in the afternoon and plays a new Scene 2 followed by an old Scene 3.

This rapid change, besides taxing the memory and honing the ability to adjust, frays tempers, washes ulcers and whets confusion. Mr. Balsam recalled, "Once I sang a song we had thrown out weeks before." Mr. Alda's favorite trauma concerned the play with eight different rock 'n roll songs. He wrote the lyrics all over his hand. "When I got stuck, I didn't panic. I looked down at my hand. The trouble was I couldn't find my place."

Forgetting the Part

Once all the actors have memorized the entire second and third versions of the play, it comes to New York. "Should it survive the previews and the critics, the cast can settle down in their roles. But alas, several months of settling down can often lead to "going up," a theatrical location which means that the actor has improved but that he has forgotten some part of his lines.

Going up is a hazard of the long run. "There's no way to avoid fatigue," said Miss Herlie. "After a while the words don't sound like English or any language of any description."

Mr. Balsam another the problem to free association. The actor tends to let his mind wander. A personal problem may also throw the actor off. Miss Pope recalls the time one of her brains had corals. "Donald [Madden, her co-star in Black Comedy] looked at me strangely and I thought, 'It must be my line. Which one is it?'"

The line, "My children are all grown up."

Ransted an actor working with Martin Balsam. The actor played a father and had trouble with his real-life off-stage son, imprisoned a stage and stayed off the stage in search of his line. The actress on stage sat there stupid. Mr. Balsam threw in, "I've never seen your father so upset." The actress, still stunned, yelled down the stage. Improvisation itself may bring problems. "In the middle of a song lyric I got a terrific idea for what to do next," said Mr. Alda. "Then I went up on the song and made up new (continued on p. 15)"
She interrupted her remarks to say, "Yes, dear, they look fine." She explained, "My daughter just got tighty/ today." Later she wandered from the conversation to ask her six-year-old son, "Darling, do you think you could bounce your ball in some other room?"

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Aerodynamic duo

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You ought to turn to charcoal.
You ought to turn to Lark.

lines. By that time I was into the second verse and so worried about how I got into the predicament that I had to make up new lines for that.”

Carol Lawrence related how a musical co-star went up on his lines. They were alone on stage and there was no way for her to hear the music. Panic drove him to pacing back and forth. Miss Lawrence jumped to the song cue, whereupon her leading man, still pacing, shook his head and said, loudly enough for the audience to hear, “No, that’s not it.”

Mislaying the Part

When a part becomes second nature, many things can happen. It can stay second nature, for one. It may drive deeper into the actor’s brain to be pulled out almost at will.

Mr. Quayle recalled that he played Captain Jack Absolute in Sheridan’s The Rivals before going off to the war in 1939. Upon his return to the London theatre six years later, he played the same role with practically no rehearsal. His co-star, Eileen Herlie, in the recent Broadway production of Halfway Up the Tree, smiled sweetly and then told of the ten-year gap between playing a 22-minute speech in The Eagle Has Two Heads. A 20-minute brush-up was all she needed.

When responding to cue takes on the proportions of a conditioned reflex, the actor may salivate when the wrong bell rings. Mr. Balsam said that during rehearsal of Room Service one actor responded to a line in the first act with a line from the third. “Five actors went up at the same time. It took a while for us to scramble back to the first act. In the third act the cast had to be more impressive. The audience really saw thinking actors that night.”

Eileen Herlie relates that during one performance of the wormwood scene in Hamlet, Richard Burton slipped into a speech from Tamburlaine. When he realized what he was doing, he continued the speech and without breaking rhythm concluded with the poet’s credits, “Marlowe, Marlowe.”

Some actors deny that lines ever be mislaid or fluffed. “What do you do until the prompter comes?” repeated Howard da Silva. “You think why you’re here, what you’re doing. When you concentrate on a part, you don’t go up on lines.”

WE BURN MANY hard maple ricks at Jack Daniel’s. That’s because it takes a lot of charcoal the way we smooth out our whiskey.

The old-time way we gentle our whiskey calls for steeping every drop down through 10 feet of charcoal in a Charcoal Mellowing vat. Just to fill one vat takes the charcoal from almost three ricks of hard maple burned in the open air. So, you can see why our rickyard can get pretty full. And, you can be sure it’ll never be empty. After a sip of Jack Daniel’s, we think, you’ll be glad of that.
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"The Business of Show Business—and of A.C.T."
by WILLIAM H. BUSHNELL, JR.

Governing the finances of a deficit operation such as the American Conservatory Theatre is an ulcer-provoking experience. There aren't many businesses that begin their fiscal year by budgeting to spend considerably more than they expect to take in from the consumer of their product.

Many businesses, as a matter of fact, would say that because A.C.T. cannot pay its own way in the free enterprise system, it is not a viable or worthwhile enterprise.

What businesses, as well as the general public, must learn is that an organization like A.C.T. is similar to the public libraries, to the museums, to the universities in that it is an essential cultural service.

Such cultural services are not luxuries. They are necessities in a civilized society, and none of them will pay their own way in an economy which has seen its cost of living increase as ours has during the last three decades. Despite the price rise in almost every other area, the price of theatre tickets has remained almost constant. In order to close the income gap now, we would need to raise our ticket prices 100 per cent so that our orchestra seats would cost between $12 and $15 each. We refuse to do that, which would limit our audience to members of the upper class who can afford such prices.

This income gap will continue to grow in the years to come because we must keep our ticket prices as reasonable as possible. At present, we have a 33 1/3 per cent gap between our earned income and our expenditures; within the next ten years I estimate the gap will increase to 50 per cent. As A.C.T. increases its programs and services to the community, as the wages of the members of the Conservatory increase the income gap (although much more slowly than in almost any other field of endeavor) we will face the ever more complex problem of closing the income gap. And there's no magic formula for solving this problem.

In our case, a sizable portion of our income gap is closed through the generosity of those in the Bay Area who make tax deductible contributions to A.C.T. The other major portion of the gap is closed currently by the Ford Foundation and its matching grant of $300,000. But this grant must be equalized by the Bay Area, or we don't receive the $300,000 from the Foundation.

Grants from national private foundations are not the long-term answer to the income gap. However, in the past these foundations have been instrumental in the business of sustaining contributions to organizations. They give "seed" money, money to get things started, to get young organizations on their feet until the community in which they operate can take over the task of deficit financing. They also give project grants whose expenses equal their income and therefore do not assist in closing the income gap. This applies to a multitude of creative organizations as well as a conservatory such as A.C.T.: symphonies, operas, ballets, museums, and private and state universities.

I would guess that in the future, and I hesitate to predict just how far into the future, that the gap will be closed by a multitude of sources: federal, state and local government funds, private individuals, local foundations set up by individuals and companies, directly by corporations themselves through the distribution of excess profits for tax deductions, and, finally, from the one area that has not yet been consistently explored by the arts, labor unions. I believe that union leaders will soon discover that it is essential to the welfare of their workers that a fine performing arts community exist where their jobs exist and that they should play an active part in supporting it. Support for the arts must be mutual territory, where both labor and management will creatively cooperate.

Theatre should be supported because it is unique in many ways. It is a handcrafted industry in an age of automation. It is just not possible for an audience to receive the kind of experience anywhere else that is received while watching a legitimate play done by live actors. The immediate feeling and the emotional impact of the immediacy of the situation simply cannot be achieved through automated media such as radio, television and motion pictures. The audience must have the experience of live actors. And live actors cannot be replaced by machines.

Perhaps there are certain things that the theatre has not yet done to enable itself to function more efficiently, but it is going to be a long time until it does, because of the phenomenal expenses involved in changing to a computer ticket system, for example. There are several computerized ticket systems in operation on the East Coast, and there's exploration in that area in Los Angeles, and I would venture to say that that is the one area where, by joining together, theatres may be able to economize. But I have serious doubts about the savings that accompanies general automation, because I believe that automation ultimately results in more jobs than it eliminates.

Another rewarding and refreshing factor in a theatre such as A.C.T. is that we strive to create a climate in which we are a colony of artists working together with no little distinction between "management" and "labor" as possible. In essence, we are laborers in the same field. Because we are a non-profit foundation, none of us stands to make extra dividends during one of our better years. If there is a profit, it must be sunk back into the organization, rather than distributed among the members of the Conservatory. Nor do we have stock sharing plans or bonuses for achievement.

The entire organization is salaried, from William Ball to the mail boy. In other commercial enterprises, investments are made in order to make a profit. Nobody invests money in A.C.T. for that purpose. And every member of A.C.T. has, in a sense, only two things to offer the organization, his time and his talent. The theatre is in a difficult position when it seeks operating capital. Our founding fathers saw theatre as a place for entertainment, an evil place, you will. And their great-great-grandchildren are concerned, if only subconsciously, with donating to "worthwhile institutions such as colleges and symphonies rather than to a theatre which is still sometimes frowned upon as a place of entertainment. In addition to that problem, a majority of the population still believes that theatre is a commercial venture which should be profit-making and
"The Business of Show Business—
and of A.C.T."

by WILLIAM H. BUSHNELL, JR.

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which is designed primarily to give entertainment. During the last decade, however, many reasonable men have discovered that in a society which is rapidly approaching a 32-hour work week, entertainment is becoming, or has already become, a necessity rather than a luxury. And it's a necessity for all members of that society.

From its very beginnings, theatre was participated in by the entire community. Even its shape, which encompasses a broad range of art forms, gives a mass appeal. A symphony is a predictable, clearly definable type of music. Opera is a clearly definable art form. But theatre is a synthesis of all the art forms. It's involved with music, with dance, with painting, with design, with architecture, with literature, with sculpture. Moreover, the seriousness with which theatre should be taken can vary from burlesque, which is pure entertainment, the lowest common denominator, to the works of Shakespeare or the Greeks which are serious entertainment at its highest level. I don't believe that theatre is any more "frivolous" than a symphony or an opera or a public library. After all, you will find both frivolous books and the great works of all time in a library.

Not only is repertory theatre different in many ways from other cultural institutions (although its financial needs are equally pressing and its existence equally important), A.C.T. is different from other professional theatres in two ways, both of them fundamental. Most of the regional repertory theatres in the United States began in a particular community. A.C.T. on the other hand, was established as a national institution. It was created independent of any particular city. Its board of directors is composed of people from throughout the nation. Our relationship with our San Francisco sponsor, the California Theatre Foundation, is a cooperative business relationship. C.T.F.'s obligation is to raise the necessary local subsidy to match the Ford Foundation grant and A.C.T.'s obligation is to produce plays and operate a major theatre training institute. That's the basic commitment. In reality, it's a case of a total commitment from the members of C.T.F. that they want what they believe is the best theatre there is in San Francisco and a commitment on our part that we have chosen to do our creative theatre work in San Francisco and not if it cannot be done here, it will not be done. The Bay Area is now our home, not only for A.C.T. as a institution, but also for the members of A.C.T. as human beings.

The other unique aspect of the Conservatory is that we are the only major repertory theatre company which is also a conservatory. We are concerned with training as we are with performing. Our Advanced Training Congress this summer is only one manifestation of our dedication to the conservatory concept.

Because we are artistically independent, we are not concerned with the sorts of outside pressures which concern other repertory companies. The pressures are the pressures we create ourselves. We have an obligation to give the public what it wants artistically and an obligation to ourselves as artists to try to create one step ahead of the public, to show the public what is happening in the theatre of this and other countries. We have an obligation to break new ground, but also we have the obligation to explore the classics and show the audience where theatre has been, to show the audience the products of past theatre that are, as Shakespeare says, "not for an age but for all time.

We look forward to being in business in the Bay Area for some time to come. Recently, we signed a two-year lease on the Geary Theatre and are working on a similar arrangement for the Marin Theatre Company. Several members of the Conservatory are buying homes in the Bay Area. I expect and hope that as time goes on that we will be considered as integral a part of the Bay Area as the San Francisco Opera and the San Francisco Symphony. The people who are involved as employees of A.C.T. are members of the Bay Area community, and, like the members of the Symphony, they are a colony of artists gathered in a particular geographic locale in order to create their own particular chosen art form. In our case, it happens to be the theatre and all its aspects.
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Mr. Bushnell is managing director of the American Conservatory Theatre.

TO THE AUDIENCE...

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

please—while in the auditorium: Observe the "NO SMOKING" regulations; do not use cameras or tape-recorders; do not carry refreshments.

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

for your convenience: DOCTORS may leave the number 771-3880 with their call services and give name and seat number to house manager. * Those who wish TO MEET PERFORMERS after the performance may use the stage door entrance.

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

credits: HANK KRAZNER, for the Geary and Marines’ Memorial lobby photographic exhibit. William Ganzen and HANK KRAZNER for photography.

join the activities: To be on A.C.T.’s MAILING LIST, leave your name and address on pads provided in the lobby.

* For TICKET INFORMATION phone the Geary Box Office (415) 673-6440— from 10 AM to 9 PM daily and from 12 noon to 9 PM Sundays. Tickets for the Marines’ Memorial Theatre are sold at the Geary Box Office until 5:15 hours before curtain, then are available at the Marines Theatre. For GROUP RATES call (415) 771-3880.

* To become a Friend of A.C.T., phone Marilyn Young at 771-3880, or write: Friends of A.C.T. Office, A.C.T., 450 Geary St., San Francisco 94102.

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Tuvará

by Tuvache

"I'd rather have a little Old Taylor than a lot of anything else."

“dare to dare..."
**TUVARA'**

"I'd rather have a little Old Taylor than a lot of anything else."

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*Photo performance*
The American Conservatory Theatre
presents

**LONG LIVE LIFE**
by

**JEROME KILTY**

(adapted by the correspondence of Anton Chekhov as edited by M. Malyugin)

Directed by Mr. Kilty
Scenery designed by Paul Staheli
Costumes designed by Lewis Brown
Lighting designed by Michael Clivner
Music by Ellen Geer and Dale Ramey

Part I
"LEEKA"
1882 - 1898
INTERMISSION

Part II
"OLGA"
1898 - 1904
cast

Anton Chekhov
Maria ("Masha") Chekova
Alexei Chekhov
Maxim Gorky
Lidia Stakhievna Mizinova
"Leeka"
Olga Leonardovna Knipper
"Olga"

Ken Ruta
Ellen Geer
George Ede
Ramon Bieri
DeAnn Mears

Audience members are invited to remain seated following this performance to meet members of the cast.

I pledge to contribute $_______ to ACT by June 1st.

in addition

I pledge to raise $_______ for ACT from friends and associates.

Name __________________________________________

Address _________________________________________

City ______ Zip ______ Phone ________
William Ball
General Director
William H. Bushnell, Jr
Managing Director
John Jang
Production Director
Edward Hastings
Executive Director
Jerome Kilty
Director in Residence
Robert Goldby
Conservatory Director

Honorary Patrons
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State of California
Joseph Alioto, Mayor
City of San Francisco
Jacob K. Javits, U.S.S.
Robert F. Kennedy, U.S.S.
Sir Ralph Richardson
Dr. William Steinsberg

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Mortimer Heilbroner, Jr.
Mrs. Leonard Marston
Mehin Swig
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Dr. Robert Corrigan
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Trio of World Premieres Are Included
In A.C.T.'s Summer Bay Area Schedule

Six new plays, including three world premieres, will highlight the American Conservatory Theater's summer Bay Area season between April 23 and August 29. The Conservatory's summer schedule also calls for A.C.T.'s first sustained appearance in Los Angeles, a four-week guest engagement July 2 through July 28 at the Huntington Hartford Theatre with Tartuffe and Under Milkwood.

The world premieres, expected to focus national critical attention upon the Conservatory this summer, will be:

* The Cherry Orchard, the second new play by Jerome Kilty to be presented by A.C.T. this season. Unlike the typical Don't Shoot Mabie It's Your Husband, which premiered in February, Long Live is a dramatized biography of Anton Chekhov. the Russian playwright who transformed the modern theatre with such plays as The Cherry Orchard, Love and Let Die and The Seagull. The cast for the six-character play includes Ken Ruta as Chekhov, Ramon Bieri as Novelist-Playwright Maxim Gorky, Dena Ann Magno as the coquettish Laska Muziova and Chekhov's actress-wife Olga Knipper; Ellen Gear as Chekhov's sister, Varya, and George Kilti as Chekhov's fictional brother, Alex. Kilty, who also directed "Theatre and Theatre," will direct Long Live. The play will be performed 17 times, beginning April 26.

* Caught in the A.C.T.'s original revue, will be directed by Nagle Jackson who has written much of the material, including satirical versions of Tony Alice and A.C.T.'s balance as well as a visual description of the A.C.T. box office in action. The review also contains musical numbers, May 5 and sketches upon a variety of other subjects. Pastored by the highly successful revue Upstairs at the Downstairs produced in New York by Julius Monk, Caught in the A.C.T. joins the repertory at the Marines Memorial Theatre May 15 for 18 performances.

* Denmark, Denmark: Dampling, My Son God, directed by Patrick toss, whose production of Indiagenge was unanimously well-received last fall, won a national play-writing contest sponsored by Carleton College last fall. The play, written by A.C.T. Associate Producer Brian McKinny, was written especially for A.C.T. and is based upon several of the Conservatory's new actor-training methods. After viewing the Carleton Players' production last month, McKinny has made major changes in the comedy, being given its first professional production by A.C.T. beginning June 16 and continuing through June 29 for five performances.

Another of the additions to the repertory will be Your Own Thing, off-Broadway's newest hit, a moody rock musical comedy version of Shakespeare's Macbeth. Night about a rock group. The Apocalypse, mistaken identity and sex-seeing-together. It will beDirected by Don Driver, who wrote the book for and directed the New York version, the musical will be presented in its West Coast premiere by A.C.T. in association with the Stimulus Theater Company, Anthony Huthman and Dorothy Lovel. Your Own Thing's title based upon What You Will, Shakespeare's subtitle for Twelfth Night. Your Own Thing will be presented in a special continuous engagement at the Marines' Memorial Theatre beginning July 2.

Other additions to the repertory this summer include:

* Framers, to be directed by William Ball, joining the repertory April 23. The new production is the first of four authorized by the Shakespearean tragedy, the others to be Elizas. The Ram-Robin and Rosecrantz and Goldenstein Are Dead. A Straightforward Vienna, Tennessee Williams' Pulitzer-Prize-winning play about a faded Southern beauty, Blanche Dubois (Chekhov) (Molly), and her putative husband, Stanislavsky (Kyo Rishard), to be directed by Robert Goldby and scheduled to make its first appearance at the Geary Theatre June 9.

Ten other plays, held over from the current season, will also be presented this summer. They include The Minotaur, the Cochrane through June 14; The Thieves' Carnival (through May 12); Twelfth Night (through May 17); The Cherry Orchard (through August 4); In White America (through June 2); A Delicate Balance (through June 30); A City for All Seasons (through May 15); Under Milkwood (through May 22); Long Day's Journey into Night (through May 20); A Midsummer Night's Dream (through May 10); and Long Day's Journey into Night (through May 20). After completing his summer engagements with "Milkwood," returning May 22 at the Geary and "Journey" returning the repertoire at the Geary July 5.

As a special convenience to summer theatregoers, we will begin all Tuesday methods. After viewing the Carleton Players' production last month, McKinny has made major changes in the comedy, being given its first professional production by A.C.T. beginning June 16 and continuing through June 29 for five performances.

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On A Streetcar Named Success by TENNESSEE WILLIAMS

This essay appeared in The New York Times Drama Section, November 30, 1947 — four days before the New York opening of A Streetcar Named Desire.

Don't get lost in the Holsey Jungle. Don't get lost in the Holsey Jungle. If it doesn't say Supp-hose Stockings on the box, it may be a trap.

SOMETIMES THIS NOVEMBER I will observe the third anniversary of the Chicago opening of "The Glass Menagerie," an event which luminated one part of my life and began another at different in all external circumstances as could be well imagined. I was startled out of virtual oblivion and thrust into sudden prominence, and from the precarious tenancy of furnished rooms about the country I was removed to a suite in a first-class Manhattan hotel. My experience was not unique. Success has often come that abruptly into the lives of American women. No, my experience was not exceptional, but neither was it quite ordinary, and if you are willing to accept the somewhat eclectoc proposition that I had not been writing with such an experience in mind and many people are not willing to believe that a playwright is interested in anything but popular success — there may be some point in comparing the two estates. The sort of life which I had had previously to this popular success was one that required endurance, a life of casualness and strain against a sheer surface and holding on tightly with raw fingers to each inch of rock; higher than the one I sought the hold of before, but it was a good life because it was the kind of life for which the human organism was created.

I was not aware of how much vital energy had gone into this struggle until the struggle was remitted. I was out on a level plateau with my arms still thrashing and my legs still grasping at air that no longer resisted. It was security at last. I sat down and looked about me and was suddenly very depressed. I thought to myself, this is just a period of adjustment. Tomorrow morning I will wake up in this first-class hotel suite above the discreet farm of an East Side boulevard and I will appreciate its elegance and spaciousness in its comforts and know that I have arrived at my American plan of Olympus. Tomorrow morning when I look at the green satin sofa I will fall in love with it. It is only temporarily that the green satin looks like slime on stagnant water.

But in the morning the inscrutable little sofa looked more revolting than the night before and I was already getting too fat for the $125 suit which a fashionable acquaintance had selected for me. In the suite things began to break accidentally.

As arms came off the sofa, cigarette burns appeared on the polished surfaces of the furniture. Windows were left open and a rainstorm flooded the suite. But the maid always put it straight and the patience of the management was inexcusable. Late parties could not afford them seriously. Nothing short of a demolishing bomb seemed to bother the ugly placard.

I moved on to a room-service. But in this in, there was a show of suffering. Sometimes between the moment when I ordered dinner over the phone and when it was rolled into my living room like a corpse on a rubber-wheeled table, I lost all interest in it. Once I ordered a sirloin steak and a chocolate sundae but everything was so carelessly arranged on the table that I mopped the chocolate sauce for gravy and poured it over the sirloin steak.

Of course all this was the more trivial aspect of a spiritual dislocation that began to manifest itself in far more disturbing ways. I soon found myself becoming indistinguishable to people. A wall of emotional muck was in me. Conversations all sounded like they had been recorded years ago and were being played back on a turntable. Sincerity and kindness seemed to have gone out of my friends' voices. I suspected them of hypocrisy. I stopped calling them, stopped seeing them. I was important what I looked to be more flattery.

I got sick of hearing people say, "I love your play." I could not say thank you any more. I choked on the words and turned round away from the usually sincere person. I no longer felt any pride in the play itself but began to disdain it, probably because I felt too listless inside ever to create another. I was walking around dead in my shoes, and I knew it but there was no one I knew or trusted sufficiently, that time, to take me aside and tell him what was the matter.

This curious condition persisted about these months, all late spring, when I decided to have another eye operation, mainly because of the expense it gave me to withdraw from the world behind a gauze mask. It was my fourth eye operation, and perhaps I should explain that I had been afflicted with about five years with a cataract on my left eye which required a series of needless operations and finally an operation on the muscle of the eye. The eye is still in my head. So much for that.

Well, the gauze mask served a purpose. While I was resting in the hospital the friends whom I had had the pleasure of seeing (continued on p.20)

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No, my experience was not exceptional, but neither was it quite ordinary, and if you are willing to accept the somewhat eclectic proposition that I had not been writing with such an experience in mind — and many people are not willing to believe that a playwright is interested in anything but popular success — there may be some point in comparing the two events. The sort of life which I had had previous to this popular success was one that required endurance, a life of cleaning and stretching along a sheer surface and holding on tight with raw fingers to every inch of rock; higher than the one caught hold of before, but it was a good life because it was the sort of life for which the human organism is created.

I was not aware of how much vital energy had gone into this struggle until the struggle was removed. I was out on a level plateau with my arms still thrashing and my legs still grabbing at air that no longer resisted. This was security at last. I sat down and looked about me and was suddenly very depressed. I thought to myself, this is just a period of adjustment. Tomorrow morning I will wake up in this first-class hotel suite above this decrepit farm at an East Side boulevard and I will appreciate its elegance and lazarine in its comforts and know that I have arrived at my American plan of Olympus. Tomorrow, when I look at the green sad field I will fall in love with it. It is only temporarily that the green sad field looks like slime on stagnant water.

But in the morning the ineffectual little field looked more revolting than the night before and I was already getting too fat for the $125 suit which a fashionable acquaintance had selected for me. In the suite things began to break accidentally.


[Continued on next page]
Even before a single resort was built, there was an America worth seeing.

Before there were dude ranches and skyscrapers and Olympic-size swimming pools, there were mountains and valleys and rivers and lakes and forests and prairies.

Before there was a New York, there was the Hudson.

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Before there was a Denver, there were the Rockies.

Before there was a San Francisco, there was Big Sur.

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Or get a sneek preview of Paradise Island, that is. But there are 7,000 islands in this sunny slice of the British Empire, and you'll find something ideal on any one of them. Take Florida. It's famous for flobulous beaches. But that's only the beginning of what Florida has to offer. East Coast, West Coast or anywhere in between, an endless variety of entertainment awaits you. Along with luxurious service at prices you can hardly believe.

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When the Curtain Falls...
Beach and Travel Atomizer

feather-light—to tuck into your purse or bag—wherever you go
"White Shoulders" or "Most Precious"

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WILLIAM BALL. General Director, The founding and General Director of the American Conservatory Theatre, William Ball, has directed the highly acclaimed Tartuffe at New York's Lincoln Center. Before that, he staged Oresteia by Shakespeare, starring Sir John Gielgud, Dame Edith Evans, and Margaret Leighton at Philharmonic Hall. His off-Broadway productions include Six Characters in Search of an Author, which won him the Outer Circle Critics Award, and Olof Production Awards; Under Milkwood, which also won the Outer Circle Critics Award; and the new production of "Six Characters" at London's Mayfair Theatre, with a cast headed by Sir Ralph Richardson.

Among the many operas which he has directed at the New York City Center are Don Giovanni, Britten's Midsummer Night's Dream, Puritans, the Inspector General, Cosi Fan Tutte, and Six Characters in Search of an Author. Three seasons ago he served as librettist as well as director of Lee Holby's Natalia Petrova, a new opera commissioned by the Ford Foundation, produced at the New York City Center.

Mr. Ball has directed at all of the major theatre festivals in North America, including The American Shakespeare Festival in Stratford, Connecticut; The Stratford Shakespeare Festival in Ontario; The San Diego Shakespeare Festival; The Arena Stage in Washington, D.C.; The Alley Theatre in Houston; and the Antioch and Toledo Shakespeare Festivals.

He made his San Francisco debut as guest director for the Actors' Workshop 1961 production of The Devil's Disciple.

Mr. Ball's productions for A.C.T. include Tartuffe, Tiny Alice, Six Characters in Search of an Author, King Lear and Under Milkwood. Mr. Ball is directing three productions being added to the repertory this season: Twelfth Night, Hamlet and The American Dream.

A graduate of Carnegie Institute of Technology, from which he received a B.A., M.A. and M.T.A., Mr. Ball has been the recipient of a Fulbright scholarship, a Ford Foundation Director's Grant and the NBC-RCA Directors Fellowship.

WILLIAM BUSHNELL, Managing Director, a recipient of a Ford Foundation grant in theatre management, joined the American Conservatory Theatre in 1966 after three years as executive director of Baltimore, Maryland's resident professional theatre, Center Stage. He is a graduate of Dennison University and holds an M.A. in theatre history, and management from Ohio State University. Mr. Bushnell is public relations director of The Cleveland Play House, the nation's oldest resident professional theatre, and has worked as an administrator at the American Shakespeare Festival. In addition to being Managing Director for A.C.T., he serves as secretary-treasurer of the League of Resident Theatres and as a management consultant to other regional theatres.

EDWARD HASTINGS, Executive Director, was Production Stage Manager for David Merrick before joining A.C.T. as a founding member. Off-Broadway, he co-produced The Satisness of Margaret Kempe and Epitaph for George Dillon, and directed A Man for All Seasons at Penn State University and the national touring companies of Oliver! Mr. Hastings' production of Charles's Aunt which premiered at the World Drama Festival two summers ago, as well as his O! Our Town, added to the repertory last season, will be seen again this season. His new production of Edward Albee's A Delicate Balance joined the repertory in March.

JOHN SEIG, Production Director, has been a teacher, director, actor, stage manager and administrator. He has taught at the University of Connecticut and was technical director at Columbia University Department of Drama, New York City. As a producer, he has operated his own company — The Marth's Vineyard Shaw Festival. He has toured with the theatre to all but five states doing ballet, opera and industrial shows. As production stage manager for the New York City Opera, he did more than 100 different operas over eight years. Mr. Seig joined A.C.T. after five years as production stage manager of the American Shakespeare Festival in Stratford, Connecticut.
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“I White Shoulders” or “Most Precious”

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**SUNDAY** is **BAGEL BAG DAY**, but for you, since you are theatre people, the savings begin on Saturday at midnight.

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**JEROME KILLY**, Director in Residence, Mr. Killy has been one of the architects of the contemporary theatre movement in America since founding the Brattle Theatre Company, Cambridge, in 1948 while still an undergraduate at Harvard. He has been artistic director of the Group 30 Players, as well as director with the N.Y. City Center Drama Co., the Boston Arts Festival Company, and The American Shakespeare Company at Stratford. The years 1962-1966 saw Mr. Killy in Europe, where he served as director for Sir John Gielgud, Elizabeth Bergner, Maire Ball, Pierre Barreau, Marta Caine, and Lucchino Visconti's company in Rome. Mr. Killy returns to A.C.T. for his second season after directing Antigone at Stratford, Conn., this summer. Mr. Killy directed and appeared in his own play, Black Lion, earlier the season and directed Threepenny Carnival. His new plays, Don't Shoot Maude It's Your Husband and Long Live Life, which he also directed, are being given their world premieres by A.C.T.

**ROBERT W. GODSBY**, Conservatory Director, has directed at Columbia University (Dampier's Death; Great Cool Brown; Angelogue), the Equity Library Theatre in New York (Asylum Garden), the San Francisco Actor's Workshop (Bedtime, The Boy Man), and, at Berkeley, worked with Jean Remor as co-director and translator of Remor's Canal. For A.C.T., Mr. Godsbly directed USA and one of A.C.T.'s productions of Long Day's Journey into Night.

**BYRON RINGLAND**, Guest Director. A graduate of Carnegie Tech, Mr. Ringland has staged his company's production of Two For The Seesaw, Long Day's Journey into Night and Six Characters in Search Of An Author. His directorial credits include productions of Long Day's Journey and Oh Dad, Poor Dad, Mama's Hung You In The Closet And I'm Feeling So Sad at the Fred Miller Theatre, and Groove's Feast at New York City Center. He has directed the premier performance of the Western Opera Company produced by the San Francisco Opera Company, with productions of Gian Carlo Menotti's The Maid Of Honor and The Thief and The Maid. He also directed the San Francisco Spring Opera production of Tales Of Hoffmann.

**MARCELLA CINSKY**, Guest Director. An associate producer and artistic director of the University of Michigan Professional Theatre Program, she comes to A.C.T. from Ann Arbor, where she originally conceived, commissioned from poet and author Donald Hall and staged An Evening's Feast. Miss Cinsky directed Christopher Plummer, Hunt Hatfield and James Mitchel in Stavinsky's The Martyr of Sardeg, Beverly Sills in Mignon, and Philip Curin and Nemanja Trepke in Sonnambula for the New York City Opera Company. She staged the world tours of The Skin Of Our Teeth and The Glass Menagerie for the Theatre Guild Stage Department. At Ann Arbor, she has staged the New Play Projects for the past four years, including Chid Baxter with Michael O'Sullivan, Wobbling Band with Ruby Dee, Ivory Tower with Hunt Hatfield and Amazing Grace with Cathleen Nesbitt and Victor Buono.

**ALLEN FLETCHER**, Director, is the artistic director of the Seattle Repertory Company. He has directed for the Oregon Shakespeare Festival, the Antioch Area Shakespeare Festival, the San Diego Shakespeare Festival, the APA, the McCarter Theatre at Princeton, New Jersey, and the Boston Arts Festival. For two seasons he was artistic director of the American Shakespeare Festival, Stratford, Conn. Mr. Fletcher has directed three A.C.T. productions, Uncle Vanya, Death Of A Salesman and Antigone and Old Lace, as well as The Crucible, which was added to the repertory last summer.

**DAVID WILLIAM**, Guest Director, who is directing the American Conservatory Theatre production of The Monthing, has directed in London, Glasgow, Stratford (Ontario) and the Arena Stage in Washington. His productions include Pirandello's Naked (with Diane Cleistoni), Judith Guttman's Queen Bee (with Mel Thordsen), Iowa's Labor's Lost, A Midsummer Night's Dream, and Much Ado About Nothing with the New Shakespeare Company for which he was artistic director. In 1966-67, Mr. William was director of the Citizen's Theatre in Glasgow. His productions at Stratford (Ontario) include Twelfth Night, The Merry Wives of Windsor and Albert Herring, an opera by Benjamin Britten. At the Arena Stage, he directed Pirandello's The Magistrate. As an actor, Mr. William played Richard II in the BBC-TV production of Age of Kings, which has been seen world-wide. He has also played at Stratford (England) and with the Old Vic in London.

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associate and journeymen actors

RAMON BIERI has appeared in numerous productions on and off-Broadway, the most recent being Arthur Miller’s View from the Bridge. Mr. Bieri’s television credits include M A S K, Naked City, Hawk, and The Hallmark Hall of Fame. On Broadway, he was in Paddy Chayefsky’s The Passion of Joseph D. and Shaw’s Too True To Be Good. His roles in this season’s repertory include John Proctor in The Crucible and Maxim Gorki in Long Live Life.

BARBARA COBY has appeared in several New York productions including, on Broadway, The Devils with Jason Robards, Jr. and Anne Bancroft. She has performed at the American Shakespeare Festival in Stratford, Connecticut and the Circle-in-the-Square in New York. Miss Coby is in the recent film starring Eli Wallach and Ann LeFevre, The Tiger Makes Out. Miss Coby appears in Don’t Shoot Mable It’s Your Husband and A Delicate Balance.

PETER DONAT has appeared in several Broadway plays, including The Chinese Prime Minister, The Entertainer, The Country Wife, The First Gentleman (for which he won the Theatre World Award as best featured actor) and a special performance, High Holiday, at the Empire Theatre. Off-Broadway, he was featured in The Three Sisters. He has been with the Stratford Festival (Canada) for six seasons. He is in An Evening’s Frost.

JAY DOYLE was seen off-Broadway in The Old Glory and in many productions at the Pittsburgh Playhouse, the Milwaukee Repertory Theatre and the Arena Stage in Washington. He appeared on tour of The Andersonville Trail. During A.C.T.’s first Bay Area season, Mr. Doyle was one of the Conservatory’s busiest performers, working in eight plays. This season, he is in The American Dream, The Crucible, Our Town, and Tartuffe.

GEORGE EDE played the title role in King Lear at the Marin Shakespeare Festival last summer and has worked with the Playhouse, the International Repertory Theatre, the Whirl Theatre, and the Drama Ring in San Francisco as well as with Sylvia Sidney in The Importance of Being Earnest. His film credits include A Naturally Funny Man and The Disappearing Persuasion, and he has been seen in television drama on KQED and KGO TV. He appears in Charley’s Aunt and The Crucible.

PATRICIA FALKENHAIN was with the APA-Phoenix Theatre in New York for five years where she won Obie Awards for her performances in Peer Gynt and Henry IV, Part II. She appeared in the Geary Theatre in the national company of A Tale of the Fall and toured with the national company of Walser of the Torradores with Melvyn Douglas. Last season, she performed in Titus Andronicus, Penny for a Song and A Beadle at the Center Stage in Baltimore. She is in Charley’s Aunt and A Delicate Balance.

HARRY FRAZIER 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. His past A.C.T. performances include roles in Tiny Alice and Death of a Salesman. Currently, he is seen in The Crucible, Thieves Carnival and Hamlet.

ELLEN GEER joined A.C.T. last season after four seasons with the Minnesota Theatre Company. Her previous experience includes leading and feature roles with the APA and Milwaukee’s Fred Miller Theatre. Last spring, her roles with A.C.T. included Emily in Our Town and Nana in The Seagull. This season she appears in Under Milkwood, Twelfth Night, Our Town, and A Delicate Balance.

WILL GEER appears with the American Conservatory Theatre through the six-performance of the APA Repertory Company. Mr. Geer’s distinguished stage, screen and television career includes roles in the original Broadway production of Of Mice and Men as well as this year’s television version, and the films in God Blood, The President’s Analyst, Winchester 73, Broken Arrow, Advise and Consent, Second and Salt of the Earth. For A.C.T., Mr. Geer creates his original role in An Evening’s Frost which he has played in the last production of the play—at the University of Michigan, off-Broadway, and on a national tour. Mr. Geer also plays The Grocer in Hamlet.

ROBERT GERRIGER has played 29 Shakespearean roles, including those of Hamlet, Iago, Petruchio, Benedick, Rangoon and Coriolanus. He was the father in the Mosaic Theatre production of Philadelphia, Here I Come and played the First Voice in William Bell’s original off-Broadway production of Under Milkwood. He has made live feature films and had running parts in The Defenders, Hawk, Love of Life, and Dark Shadows on television. Mr. Gerriger appears in Tartuffe, Our Town, The Crucible, and A Delicate Balance.

SCOTT HYLANDS, a Canadian, began his theatre training at the University of British Columbia, where he received a B.A. in directing. In New York, he appeared in the title role of Billy Liar, in Jerome Robbins’ production of L’histoire du Soldat, and on Broadway in Things That Go Bump in the Night. A charter member of the Conservatory, Mr. Hylands directed last season’s production of Knapp’s Last Tape. He is in Tiny Alice and Hamlet.

PHILLIP KERR’S experience includes two seasons with both the Oregon Guthrie Theatre and the Cleveland Play House. Mr. Kerr studied at the London Academy of Music and Dramatic Art and toured Holland in A Midsummer Night’s Dream. In his first season with the Conservatory, he appears in Tartuffe and Our Town.
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associate and journeymen actors

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BARRABA COLBY has appeared in several New York productions including, on Broadway, The Devils with Jason Robards, Jr. and Anne Bancroft. She has performed at the American Shakespeare Festival in Stratford, Connecticut, and the Circle-in-the-Square in New York. Miss Colby is in the recent film starring Eli Wallach and Ann Prentiss, The Tiger Makes Out. Miss Colby appears in Don’t Shoot Mable It’s Your Husband and A Delicate Balance.

PETER DONAT has appeared in several Broadway plays, including The Chinese Prime Minister, The Entertainer, The Country Wife, The First Gentlemen of War which he won the Theatre World Award as best featured actor and a special performance. Highlighted the Empire Theatre. Off-Broadway, he was featured in The Three Sisters. He has been with the Stratford Festival (Canada) for six seasons. He is in An Evening’s Frost.

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ELLEN GEER joined A.C.T. last season in Jesus Christ Superstar, playing Mary Magdalene, and returned this season in several roles with the A.C.T. and Milwaukee’s Fred Miller Theatre. Last spring, her roles with A.C.T. included Emily in Our Town and Nina in The Seagull. This season, she appears in Under Milkwood, Twelfth Night, Our Town, and A Delicate Balance.

WILL GEER appears with the American Conservatory Theatre through the six-season run of the APA Repertory Company. Mr. Geer’s distinguished stage, screen and television career includes roles in the original Broadway productions of Of Mice and Men as well as this year’s television version, and the films In Cold Blood, The President’s Analyst, Winchester 73, Broken Arrow, Advise and Consent, Seconds, and Salt of the Earth. For A.C.T., Mr. Geer recreates his original role in An Evening’s Frost which he has played since the first production of the play—at the University of Michigan, off-Broadway, and on a national tour. Mr. Geer also plays The Grocer in Hamlet.

ROBERT GERINGER has played 29 Shakespearean roles, including those of Hamlet, Iago, Petruchio, Benedick, Banquo and Coriolanus. He was the father in the Minoa Theatre production of Philadelphius. Here I Come and played the First Voice in William Ball’s original off-Broadway production of Under Milkwood. He has made live feature films and had running parts in The Defenders, Hawk, Love of Life, and Dark Shadows on television. Mr. Geringer appears in Tartuffe, Our Town, The Crucible, and A Delicate Balance.

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PHILIP KERR’s experience includes two seasons with both the Tyrone Guthrie Theatre and the Cleveland Play House. Mr. Kerr studied at the London Academy of Music and Dramatic Art and toured Holland in A Midsummer Night’s Dream. In his first season with the Conservatory, he appears in Tartuffe and Our Town.
RUTH KOBERT is well known for leading roles on the Broadway stage and with the New York City Opera Company. She appeared in the film 'How to Succeed in Business Without Really Trying', re-creating her part of Miss Jones from the original Broadway production. Other Broadway credits include Dominia in A Funny Thing Happened on the Way to the Forum, for which she received a Tony nomination. Miss Kobert will be seen this season in several roles, including Lady Hardcastle in Threepenny Penny, and Ann Petun in The Crucible.

MICHAEL LEARNS has worked with the Stratford Festival (Canadian resident and touring companies, Miss Learns played Innis in The Three Sisters at the Fourth Street Theatre in New York and in the off-Broadway production of A God Shook Here. She has appeared in the Canadian Broadcasting Company's television productions of Great Expectations and in the films, Red Kite and World of Three. Miss Learns is seen in Tartuffe, Thieves' Carnival and The Misanthrope. She is married to Peter Donat.

BARRY MACGREGOR was born in England and has acted both in Canada and in his native country. In 1961 he joined the Royal Shakespeare Company on a three-year contract, during which time he also appeared in Beckett with Christopher Plummer in the West End. He later toured Eastern Europe and the U.S. with the R.S.C. He appeared with the Stratford Festival Company in 1964 in Yeomen of the Guard directed by William Girdler. He returned to the Stratford company in the 1966 and 1967 seasons. He appears in Charley's Aunt, Don't Shoot Mable It's Your Husband, The Misanthrope and Caught in the ACT.

DUANN MEARS appeared on Broadway in Shaw's Too True To Be Good, and was seen off-Broadway as Overloved Fairy in Earnest In Love, and in A Sound of Silence and The Decameron Miss Mears began working in the national company of William Inge's The Dark at the Top of the Stairs, Some of the A.C.T. productions in which she appears are Tartuffe, Tiny Alice, Man and Superman and Under Milkwood. Among her new roles this season are Voiko in Twelfth Night, Olga in Long Live Life, the Woman in An Evening's Frost and Blanche in A Streetcar Named Desire.

JOSEPHINE NICHOLS joined A.C.T. after three years in daytime television serials, two Broadway productions, and six off-Broadway plays, including a season's run at Canandra in the prize-winning production of The Prodigal. Miss Nichols directed Hamlet at the Playhouse on the Mall and for seven years was an assistant professor of speech and drama at Adelphi University. She has appeared as the Founder in Oedipus, Jocasta in The Crucible, Miss Fitch in Our Town, and Agnes in A Delicate Balance.

WILLIAM PATRICK acted with Eastern stock companies and on television in New York until 1947 when he became a leading actor with the Cleveland Play House. For the past seven years, he served as Assistant Director of the Play House. Mr. Patrick is known throughout the nation for his one-man shows, A Profile of Benjamin Franklin and A Profile of Holmes. He played Malvolio in Twelfth Night, Claudius in Hamlet, George in Who's Afraid of Virginia Woolf and the title role in Macbeth. For A.C.T. he appears in Charley's Aunt, Our Town, and An Evening's Frost.

ANGELA PATON, wife of A.C.T. Training Director Robert Goldby, performed off-Broadway in The Trojan Women and in Autumn Garden and in leading roles at the Arena Stage in Washington, D.C., the Macbeth in The Macbeth at Stratford, Illinois, and the Macbeth in The Misanthrope. Miss Paton has performed more than 50 leading roles as an Equity Actress. She plays Elizabeth Proctor in The Crucible, Mrs. Webb in Our Town and Gertrude in Hamlet.

RAY REINHARDT appeared in the original New York production of Tiny Alice. Mr. Reinhardt is well known for his performances at the Phoenix Theatre, including Hamlet, the Plough and the Stars, and Henry IV, as well as in I Othello and Mark the Knife in The Threepenny Opera at the Arena Stage in Washington, D.C. His roles for A.C.T. include Petersham in Thieves' Carnival, the lawyer in Tiny Alice, Claudius in Hamlet and Stanley in A Streetcar Named Desire.

KEN RUTA, a graduate of the Goodman Theatre and for four seasons a leading member of the Minnesota Theatre Company, has appeared in the Broadway productions of Inherit the Wind, Separate Tables, Duel of Angels and Ross. In addition to off-Broadway productions at the Circle-In-the-Square and Phoenix Theatre, he plays DuPont, Sr. in Thieves' Carnival and Rev. Hale in The Crucible.

JOHN SCHUCK, who has appeared in more than 100 plays in the last five years, was featured in the off-Broadway productions of The Shirley and The Streets of New York. He has also been seen on television, in Route 46, East Side, West Side, and in the NBC special program, The Cultural Arts Center of Washington. Mr. Schuck is seen in White America, The Crucible, Tartuffe, The Misanthrope and A Streetcar Named Desire.

PAUL SHENAR, a former member of the American Conservatory Theatre, made his New York debut at the Circle-in-the-Square. Mr. Shenar appeared with the Repertory Theatre of Lincoln Center. He is seen in Tartuffe, Twelfth Night and Under Milkwood as well as in his best-known role, that of Brother Julian in Tiny Alice. He plays the title role in Hamlet.

DEBORAH SUSSEL is a graduate of Carnegie Institute of Technology and the recipient of a Fulbright-Hays grant for study at the London Academy of Music and Dramatic Art. She comes to A.C.T. after a year with the Theatre of the Living Arts in Philadelphia and a critically acclaimed tour of Room Service. Miss SusSEL is seen in Tartuffe, Charley's Aunt and Caught in the ACT.

PATRICK TOVATT, who joined A.C.T. last January, came to the Conservatory from Baltimore's Center Stage where he directed Benito Cresec. He has been a member of the Antioch Amphitheater and the Playhouse in the Park in Ohio. Mr. Tovatt appeared in Caesar and Cleopatra, A Clock and The Birthday Party with the Center Stage. He is in the A.C.T. productions of Thieves' Carnival and Tartuffe. He also directed A.C.T.'s new production of Endgame.

ANN WELDON has rarely acted, but as a singer she has dazzled audiences in San Francisco, Las Vegas, Los Angeles, Reno, New York, and in Canada, Australia, and the Far East — Japan, Okinawa, Hong Kong and Manila. She has also appeared on television with Tennessee Ernie Ford and Soupy Sales. She is in Tartuffe. In White America, The Crucible and Caught in the ACT.

SUNDAY NEW YORK TIMES
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RUTH KOBART is well known for leading roles on the Broadway stage and with the New York City Opera Company. She appeared in the film of How to Succeed in Business Without Really Trying, re-creating her part of Miss Jones from the original Broadway production. Other Broadway credits include Donna in A Funny Thing Happened on the Way to the Forum, for which she received a Tony nomination. Miss Kobart will be seen this season in several roles, including Lady Haut in Thieves’ Carnival, and Ann Putnam in The Crucible.

MICHAEL LEAHED has worked with the Stratford Festival (Canadian resident and touring companies), Miss Leahed played Inna in The Three Sisters at the Fourth Street Theatre in New York and in the off-Broadway production of A God Shot Here. She has appeared in the Canadian Broadcasting Company’s television productions of Great Expectations and in the films, Red Kitt and World of Three. Miss Leahed is in Tartuffe, Thieves’ Carnival and The Midsummer. She is married to Peter Donat.

BARRY MacGREGOR was born in England and has acted both in Canada and in his native country. In 1961 he joined the Royal Shakespeare Company on a three-year contract, during which time he also appeared in Becket with Christopher Plummer in the West End. He later toured Eastern Europe and the U.S. with the RSC. He appeared with the Stratford Festival Company in 1964 in Yeoman of the Guard directed by William Gassett. He returned to the Stratford company in the 1966 and 1967 seasons. He appears as Feste in Twelfth Night, Claudius in Hamlet, George in Who’s Afraid of Virginia Woolf and the title role in Macbeth. For A.C.T. he appears as Charlie’s Aunt, Our Town, and Am Einsting’s Rest.

ANNA PATON, wife of A.C.T. Training Director Robert Goldby, performed off-Broadway in The Trojan Women and in Autumn Garden and in leading roles at the Arena Stage in Washington, D.C., the Music Theatre of惊人, Illinois, and the Hartford Greek Theatre. Miss Paton has performed more than 50 leading roles as an Equity Actress. She plays Elizabeth Proctor in The Crucible, Mrs. Webb in Our Town andGrantham in Hamlet.

RAY REINDHARDT appeared in the original New York production of Tiny Alice. Mr. Reinhardt is well known for his performances at the Phoenix Theatre, including Hamlet, The Plough and the Stars, and Henry IV, as well as lago in Othello and Mark the Knife in The Three Penny Opera at the Arena Stage in Washington, D.C. His roles for A.C.T. include Peterhof in Thieves’ Carnival, the lawyer in Tiny Alice, Claudius in Hamlet and Stanley in A Midsummer Night’s Dream.

JOSEPHINE NICHOLS joined A.C.T. after three years in daytime television serials, two Broadway productions, and six off-Broadway plays, including a season’s run as Cassandra in the prize-winning production of The Prodigal. Miss Nichols directed Hamlet at the Playhouse on the Mall and for seven years was an assistant professor of speech and drama at Adelphi University, where she founded the Rotterman Theatre. Her roles with A.C.T. include Rebecca Nurse in The Crucible, Mrs. Gibbs in Our Town, and Agnes in A Delicate Balance.

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You don’t have to read it all. (But it’s nice to know it all there.)

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acting fellows

MARK BRANHAM studied acting at a Fulbright scholar at the London Academy of Music and Dramatic Art. He appeared in Our Town, A Streetcar Named Desire, Tartuffe, Man and Superman and Beyond the Fringe during A.C.T.'s first season in the Bay Area. He is currently in Thieves' Carnival. Don't Shoot Mable It's Your Husband, The Mandrake and Caught in the A.C.T.

DAVID DUKES is in his second season with A.C.T. During the Conservatory's first sea- son in the Bay Area, Mr. Dukes appeared in Under Milkwood, Our Town and the "Out Repertoire" production of Adam and Eve. He is currently in Thieves' Carnival, Charley's Aunt, Our Town and Tartuffe.

KATE HAWLEY, who appears in Tartuffe, The Crucible and Our Town, was a participant in the Conservatory's recent sum- mer training program. Miss Hawley has studied in Switzerland and at the University of California at Berkeley.

LANTZ HOWLAND, who appears in Thieves' Carnival and Don't Shoot Mable It's Your Husband, joined the Conserva- tory in October. He has played Tommy in Brigadoon and Dr. Engel in The Student Prince.

CAROL MAYO JENKINS joined A.C.T. in the fall of 1966 from the national tour of Philadelphia, Here I Come. Miss Jenkins studied at the Drama Center, London, and toured the United States with an English company, Theatre Group 20. During her first season with A.C.T., Miss Jenkins was...

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acting fellows

MARK BEAMISH studied acting at a Fulbright scholar at the London Academy of Music and Dramatic Art. He appeared in Our Town, Aeneas and Old Lace, Tartuffe, Man and Superman and Beyond the Fringe during A.C.T.'s first season in the Bay Area. He is currently in Thieves' Carnival, Don't Shoot Mable It's Your Husband, The Misanthrope and Caught in the ACT.

David Dukes is in his second season with A.C.T. During the Conservatory's first sea- son in the Bay Area, Mr. Dukes appeared in Under Milkwood, Our Town and the "Out Repertory" production of Adam and Eve. He is currently in Thieves' Carnival, Charley's Aunt, Our Town and Tartuffe.

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NED KENT, a graduate of San Francisco State College, was with the Oregon Shake- spearean Festival for two seasons, appear- ing as Helena in A Midsummer Night's Dream and as Hermione in The Winter's Tale. Now in her second season with A.C.T., Miss Kent is in Charley's Aunt, Thieves' Carnival and The Misanthrope.

RAY LANE is Associate Director of the Conservatory training program. He was formerly with the American Shakespeare Festival at Stratford, Connecticut.

DANA LARSON, a graduate of the Uni- versity of California at Berkeley has appeared in productions there and at the Colorado Shakespeare Festival, as well as with A.C.T. In her second season with the Conservatory, she is in Charley's Aunt in White America.

MICHAEL LERNER recently returned to the United States after studying at the London Academy of Music and Dramatic Art with Playwright Christopher Fry, under a Ful- bright Scholarship. He holds a master of arts degree in dramatic art from the Uni- versity of California at Berkeley. Mr. Lerner is currently in Our Town and The Crucible.

GLENNA MAZEN appeared last summer in the Oregon Shakespeare Festival at Ash- land, playing Antigom in Antony and Cleo- patra, Antigom in Pericles, and Hastings in Richard III. His previous experience includes two seasons at the Lincoln Center.
LAST YEAR SIMONE SIGNORET played Lady Macbeth opposite Alec Guinness in a controversial production at London's Royal Court Theatre. She received a blast from the critics. Miss Signoret discussed the experience as she sat in a hotel room, eating a large plate of raw steak tartare, washed down with whisky. She wore purple trousers and purple jersey. She was big, fierce, and vulnerable. Her accent was Franco-American. Her eyes were very blue. "Whatever the result," said Miss Signoret, speaking of her Lady Macbeth, "as a human being and an actress I went through discoveries I had no reason to seek by myself. I thank Alec Guinness and Bill Gaskill [the director] for having taken me along in their experience. Because of all the people associated with this Macbeth, I'm the one that went through interesting experiences. I saw wonderful colors and meanings." (continued)

Simone Speaks
(to John Gale)

IZETTA SMITH, now in her second season with A.C.T., spent two summers at the National Shakespeare Festival at the Old Globe Theatre in San Diego, 1963 and 1966. She appears this season in several productions, including Charley's Aunt and plays Ophelia in Hamlet.

GIL TURNER appeared in the National Shakespeare Festival in San Diego in 1966 and was with the national tour of Spoon River and the Southern tour of A white America. A well-known folk singer, Mr. Turner has appeared in more than 150 concerts since 1960, including seven performances in Carnegie Hall. Mr. Turner appears in In White America and Our Town.

DON WATSON in his second season with A.C.T. A graduate of the San Francisco State College Mr. Watson appeared in several productions there, including West Side Story (Tony, Romeo And Juliet (Romeo), Losk Beck in Anger (CML) and The Three Sisters (André). He is seen this season in Charley's Aunt and The Misanthrope, as well as in "Out Repertory" production, Adam And Eve.

Kitty Winn, a drama graduate from Boston University, has worked with the Loeb Theatre, the Centenary Little Theatre and the Tilton Arena Theatre and has appeared in Measure For Measure directed by Margaret Webster and as Polly Peacock in The Beggar's Opera. Now in her second season with A.C.T., she appears in Thieves Carnival, The Crucible and as Celienne in The Misanthrope.
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MARK SCHELL has played a variety of roles, including Cassio in Othello, Estragon in Waiting For Godot, Hotspur in Richard II and Eugene Gant in Look Homeward, Angel. His first season with A.C.T. includes roles in Tartuffe, Charley's Aunt and The Misanthrope.
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WHITE SATIN
by Sir Robert Burnett.

For me, selfishly, it was an experience that I shall never forget or try to forget.
If ever she appeared on the English stage again, she would try and find herself an adaptation of a Japanese noh. "That's mine! Then I won't be accused of murdering the wonderful Shakespearean language."
How did she feel about the criticism?
"I'm not better or said. I was a little shaken. But I think the whole thing was a little overdone. Me and Alec, I think we were the only people that didn't write letters. I was amazed, let's face it, that such an event took such a space in the paper. The week that we opened was the week that a whole mountain of coal killed those poor children. My God! I was so amazed that they weren't talking about it round me. But they were talking about Macbeth.

"In the same week there was the Tokyo conference on cancer. And a few tons of bombs were dropped somewhere, too, as usual. And all those exchanges of letters for a really minor thing was rather shocking."

Had she at all enjoyed playing Lady Macbeth?
"I suffered a lot. But I guess I enjoyed suffering. I might be a little bit of a masochist, but I think we all are. When you're well-established in one specialty, which in my case is taking very few risks, in fact. You don't take so much risks in doing movies if you pick up the right part. It's an easy tile. So suddenly, when you say yes to such an offer, it's out of pride. Maybe cussed. Maybe humility, too."

"When I entered that stage I knew that... I knew that they'd read the reviews and said I would be terrible. They would say, 'Here she comes. Oh, God! She's put on weight, she's older, is that a very? I know it disturbed the audience. Too, a little bit like they say she's going to do something that's not her trade. You sit. You're in another state of mind than when you come and know what you're going to see. When they see Olivier they know they're going to see a great Shakespearean actor. They came to see this woman who was in Macbeth. And I knew it was not a pure meeting with the character I tried to be.

"Now I know what it is to come on and perform, which is what Yves (her husband, Yves Montand) does. Because it gives you butterflies, not in the stomach, but from the crown to the toe. I've been a good one-man show's wife. With all his moods. But now I will be better, because I know what it is to be on your own, alone, with no props or set or anything, and do it. Because that's what Yves does. For two hours, I had to do it five minutes and never more. I was terrified. I shouldn't have shaken it. It was horrible. But you know in advance, when you take such an offer, that whatever the result is going to be, the weeks won't be lost weeks."

"For what concerns my way of not scenting Shakespeare in the Shakespearean way, well, I... I couldn't do it. Because if I was doing it absolutely like a Shakespearean actres I would be doing something that's absolutely unnatural to me. But perhaps for an English ear I was unbearable, and I can quite understand that. And I can understand that they got crossed. But if I had forced myself to catch up with the Shakespearean song I think I would have been even worse."

Miss Signoret said that for any Continental who had lived through the German occupation in the last war Macbeth was an unbelievable true play.
"For us, the play makes lots of sense. The growing of Macbeth's ruthlessness; the murder of Lady Macbeth and her child, which is one of the most modern scenes I've ever seen in my life; it's really the arrival of two Gestapo men in a house. Ross, who is the last one to take a stand, he is the man who would have flown to England in '44 instead of '40 or '41. A phrase like, 'time is free', it's to me a very modern verse. All these quotes for people who have been

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Mr. James T. Leisy, President, Wadsworth Publishing Company, Inc.
brought up in the nursery rhyme of Shakespeare make sense for me in a very fortunate way. Maybe because I am very fresh to it. It’s the same thing for us with Racine and Corneille. Any kid can say it, and as kids we never thought what it meant. The modern implication in Macbeth for people of our century is terribly present for me. I don’t think Lady Macbeth is a central character. It was just there to show some of his sides. She was never meant. I think, to be someone else. Perhaps, it didn’t convey that strongly enough or clearly enough.

“You couldn’t be less Shakespearean than my husband, though he could be a Shakespearean character in his own right. He left work at eleven. Though he made any long studies, he’s a pretty clever and sensitive man. He said something about Macbeth. Shakespeare wrote it and put it aside, and said that I must work on it. Because there are a few unexplainable things.

“Lady Macbeth is narrow-minded, not very intelligent. She wants to be proof of poisoning a big man. But she’s very quick lost in that blood. He’s too complicated for her. The double-crossing, theations and poetic attitudes. That’s why she becomes nuts. But their relationship as a couple is extremely modern. I think. Of course I understand why they became impatient with me. Because they didn’t know what I was saying.”

Miss Sigmund said she was quite happy to go back to films. “A good camera, eighty people round who do the work for you, and good lighting and good lines which you can dub if you’re not clear enough. And a good director and good make-up. And it’s so easy. And if the film is good it follows you for years and years. And it’s some comfort.”

“But I never regretted playing in Macbeth. And, mind you, one night they were shouting ‘bravo’ like mad. I said behind the curtain to the boys. They’re all French! They were actually a few Japanese and Chinese and funny people that came and thought my English was perfect—the French think it’s superb. There has to be a reason why they chased. Out of chauvinism, or something. Maybe they were all deaf. I don’t know.”

Mr. Gals is on the literary staff of London’s Observer.


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Bank of America
Lola Goes West

by MILCENA BURNS DENNY

IN MAY, 1853, theatre-lovers in San Francisco were all agog. The beauti-
ful, notorious Lola Montez was coming to California to dance La Tarantella! Why, all the excitement! When seats for the first night of her appearance in the American Theatre were auctioned off, why was anyone willing to pay $65 for the privilege of seeing the gorgeous, cigar-smoking Irish adventuress? Because Ludwig I, King of Bavaria, had bestowed on her a palace, an annuity, and the titles, Countess of Landsfeld, Baroness von Rosenthal, and Canonesse of the Order of St. Theresa. To be a Canoness is to be enrolled among the saints. When Archbishop Diepenbroch chided Ludwig for enrolling a courtesan among the saints, Ludwig, flushed angrily, "Stick to your stools and leave me my Lola!" For eighteen months Lola and Ludwig ruled Bavaria together, with the result that opposition to the Lola regime grew so violent that she was banished and Ludwig was forced to abdicate. This happened on March 21, 1840. In 1851 Lola sailed to New York, and now she had reached San Francisco! Seats in the American Theatre sold regularly from $20 down to $7. Not till the third night did Lola present her play, Lola Montez in Bavaria, which featured the spider dance. Here, confided in a San Francisco reporter's description of the dance: "Lola comes in—flies in. She stands an instant, full of fire, action and abandon. She is a country girl in a flowered gown. She commences to dance, surmounting the pit, agitating the gallery and sentimentalizing the dress circle. She gets into a nest of spiders—cobwebs encircle her ankles. She stamps. The music, a
fantastic but fascinating amalgamation of polka, waltz, march, Mazurka and jig, conforms admirably to the step. Spiders accumulate, two-legged and four-legged monster with two heads and no eyes, hairy monsters with fowl-clawed feet and nimble shanks. They crawl and prance about the stage, and evade Lola's petrified. After a series of examinations and shaking of skirts, the girls get the intruders away, stamps the daylights out of the last 10,000 and does it with such naiveté that we feel a satisfaction at the triumph. She glides from the stage, overwhelmed with applause, and behold spiders, and radiant with pastel-colored skirts, smiles, graces, cobwebs and glory."

We read that sometimes Lola danced with only one spider, sometimes with many. Spiders, made of cork and whalebone, were sometimes suspended by elastic threads among her vivid skirts, and when she whipped her skirts flew up, revealing spiders swaying and jumping wildly. Traditionally, the tarantella was danced in Italy during the 17th century, when it was believed that a rem
edy for the bite of a poisonous spider was music, dancing and bright colors. After her success in San Francisco, Lola teamed up with the Viennese violinist, Mischa Hauser, to appear together in Sacramento. Quoting from Hauser's diary, "The curtain went up and Lola appeared in a light dress, advanced to the center of the stage, and after letting her challenging, dazzling eyes stay for a moment over the crowd, she commenced to dance. At once uncontrolled laughter succeeded the storm-brewing quiet. Lola made a gesture, and the music ceased. The blue-eyed, black-haired dancer made a fervent speech: "This stupid laughter comes from a very few silly puppies. Give me your men's trousers and take in their place my woman's skirt! You are not worthy to be called men!" Decayed apples and eggs were thrown at her amid tremendous laughter. The director of the theatre implored Mischa Hauser to play his violin and try to quiet the men, who were knocking over benches and breaking windowpanes. Hauser wrote in his diary, "The distress of the director and the $600 which he in his misery offered me touched my heart." Seizing his violin, Hauser played Carnival, Yankee Doodle. The bird on the tree, and kept on playing till the madhouse turned into a theatre again. Lola was allowed to complete her dance, but after she reached her room in the Hotel New Orleans "there was a souce of awful cat-cries, broken pots and old kettles, flutes and drums." Lola came out on her balcony, holding a lamp, and screamed, "You cowards, low blackguards and lazy fellows!" (for words to that effect.)

A man climbed up and blew out her lamp. At this moment armed men appeared, and dispersed the crowd. The next night Lola danced in the same theatre, and later she said to Hauser, "Last night was worth more than $1,000 to me. I was delightfully amused, and I have added another to my list of adventures." (continued)
In May, 1853, theatre-lovers in San Francisco were all agog. The beautiful, notorious Lola Montez was coming to California to dance in a tarantella! Why all the excitement? When seats for the first night of her appearance in the American Theatre were auctioned off, why was anyone willing to pay $65 for the privilege of seeing the gorgeous, cigar-smoking Irish adventuress? Because Ludwig II, King of Bavaria, had bestowed on her a palace, an annuity, and the titles: Countess of Landseer, Baroness von Rosenthal, and Canonne of the Order of St. Theresa. To be a Canonneess is to be enrolled among the saints. When Archbishop Diepenbroch chided Ludwig for enrolling a courtesan among the saints, Ludwig flashed angrily, “Stick to your Stola and leave me my Lola!” For eighteen months Lola and Ludwig ruled Bavaria together, with the result that opposition to the Lola regime grew so violent that she was banished and Ludwig was forced to abdicate. This happened on March 21, 1840. In 1851 Lola sailed to New York, and now she had reached San Francisco!

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The blue-eyed, black-haired dancer made a famous speech: “This stupid laughter comes from a very few silly pierrots. Give me your men’s trousers and take in their place my woman’s skirt. You are not worthy to be called men!” Decayed apples and eggs were thrown at her amid tremendous laughter. The director of the theatre implored Miska Hauser to play his violin and try to quiet the men, who were knocking over benches and breaking windows. Hauser wrote in his diary, “The distress of the director and the $600 which he in his misery offered me touched my heart.” Seizing his violin, Hauser played Carnival, Yankee Doodle. The Bird on the Tree, and kept on playing till the madhouse turned into a theatre again. Lola was allowed to complete her dance, but after she reached her room in the Hotel New Orleans “there was a smothered out-of-date cane, broken pots and old kettles, flutes and drums.” Lola came out on her balcony, holding a lamp, and screamed, “You cowards, low blackguards and lazy fellows!” for words to that effect. A man climbed up and blew out her lamp. At this moment armed men appeared, and dispersed the crowd. The next night Lola danced in the same theatre, and later she said to Hauser, “Last night was worth more than $1,000 to me. I was delightfully amused, and I have added another to my list of adventures.”
Lola may have felt that in this wild and woolly west she would be safer with a husband. She had been married twice. While in her teens she married Lieut. James, who took her to India, where she was called "James' dangerous little wife." One day he rode away with another officer's wife, and didn't come back. Without bothering to obtain a divorce Lola went to London, where, as Eliza James, or Betty James, she studied dancing. For further study she went to Spain, then returned to London to dance in Her Majesty's Theatre. An advance advertisement described her as the mysteriously bewitching, beautiful Donna Lola Monteale of Teatro Real, Seville. Lord Ranelagh, whom she had once babysat, recognized her, and exploded, "That's Betty James!" Missed off the stage, she fled to Brussels, and there, according to her not-too-reliable autobiography, was now a rare book, she sang on the streets to keep from starving. However, making a career of her beauty, she was soon dancing in Theatres in Europe, and it was as the Spanish dancer, Lola Monteale, that she bewitched Ludwig.

Lola married her second husband, Lieut. Heidelberg, after she was banished from Bavaria. Was her first husband, Lieut. James still alive? Lola was summered for bigamy, Lieut. Heidelberg vanished. It appeared he was drowned in Lisbon Harbor.

Now Lola was in California, pretending she was 27, not 33. Patrick Pundy Bull, a San Francisco newspaper man, the wittiest story-teller she had ever known, asked her to marry him, and she consented. As she walked down the aisle of the Mission Dolores Church in San Francisco, carrying two vases of artificial white roses to place on the altar, perhaps she wondered how to sign her name. She was born in Limerick, Ireland, in 1818, and started life as Marie Dolores Eliza Rosarina Gilbert. She was called Lola, a diminutive of Dolores. But she had added other names—James, the Countess of Landfield, Baroness von Rosenthal, Canoness of the Order of St. Theresa, and finally, Heald. She was never very good at spelling. How should she spell Rosarina? (continued)
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Suddenly she was being married to the dashing, witty Irishman Patrick Hull.

The marriage entry, Number 2138, is written in Spanish. It states that Capt. P. P. Hull, 32, and Marie Dolores Eliza Rosina Lattfield Heild, 27, were this day married by the Reverend Father Flavel Fontaine. The date, July 2, 1862.

The marriage did not last. According to one story, they quarreled bitterly in Marysville. She drove Pat downstairs, and pitched his luggage out a hotel window.

Was there anything lovely about this tempestuous woman? Yes. In Munich she smiled at a little girl named Luise von Kœbel. Lola's biographer, d'Airvigue, quotes a description of Lola later written by this girl—

"On the 9th of October, 1846, as I was going down Briennerstrasse, near the Bayreuth Palace, I saw coming my way a lady, gowned in black, with a veil thrown over her head and a fan in her hand. Suddenly something seemed to flash across my vision, and I stood stock still, gazing into the eyes that dazzled me. They shone upon me from a pale countenance, which assumed a laughing expression before my bewildered gaze. Then she went on, or rather swept on, past me. I forgot all my governness' injunctions, and stood staring after her till she disappeared from view. Like her, I thought, must have been the fairies in the nursery tales. I hurried home, breathless, and told my adventure. 'That,' said my father grimly, 'must have been the Spanish dancer, Lola Monteiz.'"

Another child who could never forget the lovely smile of Lola Monteiz was six-year-old Lotta Crabtree. That was her age when Lola bought a house in Grass Valley a short distance from Mrs. Crabtree's boarding house. Lola discovered the genius in little Lotta, and during the almost two years that Lola lived in Grass Valley, she taught Lotta to sing and dance, and generously set her on the path to becoming famous.

From Grass Valley Lola went to Australia, but Australians abhorred her spider dance. The last period of her life was spent in Astoria, New York. Even after death Lola puzzles us, for inscribed on the tablet that marks her grave are the words:

**Mrs. Eliza Gilbert**
Died, January 17, 1861
Age 42

Mrs. Denny is a writer with a particular interest in subjects related to her native California. Her two historical melodramas, *Black Bart and Lola Monteiz*, have both been produced by California's first theatre in Montoya.
Suddenly she was being married to the dashing, witty Irishman Patrick Hull.

The marriage entry, Number 2138, is written in Spanish. It states that Capt. P. P. Hull, 32, and Marie Dolores Eliza Rosina Lattief Heald, 27, were this day married by the Reverend Father Flavel Fontaine. The date, July 2, 1852.

The marriage did not last. According to one story, they quarreled bitterly in Marysville. She drove Pat downstairs, and pitched his luggage out a hotel window.

Was there anything lovely about this temperamental woman? Yes. In Munich she smiled at a little girl named Luise von Köbel. Lola's biographer, d'Anvernge, quotes a description of Lola later written by this girl—"On the 9th of October, 1846, as I was going down Briennerstrasse, near the Bayrsdorff Palace, I saw coming my way a lady, gowned in black, with a veil thrown over her head and a fan in her hand. Suddenly something seemed to flash across my vision, and I stood stock still, gazing into the eyes that dazzled me. They shone upon me from a pale countenance, which assumed a laughing expression before my bewildered gaze. Then she went on, or rather swept on, past me. I forgot all my governness's injunctions, and stood staring after her till she disappeared from view. Like her, I thought, must have been the fairies in the nursery tales. I hurried home, breathless, and told my adventure. 'That,' said my father grimly, 'must have been the Spanish dancer, Lola Montez.'"

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**New Old Crow Traveler**

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Now Old Crow can go here, there, everywhere. In its new Traveler fifth. Same smooth, mellow Old Crow. Going places? Pack the world's most popular Bourbon...Old Crow.
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Less "tar" and nicotine than other 100's.
Less than many Kings.
Yet better taste.