PERFORMING ARTS

AMERICAN CONSERVATORY THEATRE
WILLIAM BACH, General Director

GEARY THEATRE
"Cheryl Habelnicht"
"Three Sisters"
"A Flea in Her Ear"
"Rosencrantz & Guildenstern Are Dead"
"The Haunting"

MARINES MEMORIAL THEATRE
"Room Service"
"Little Murders"
"The Archibald and the Emperor of Assyria"
Goodbye, Old Paint

Anti-Establish Mint
Hulla Blue
Original Cinnamon
Freudian Gilt
Thanks Vermillion

FORD MAVERICK $1995*

When you make a maverick car, you paint it maverick colors. Bright, bold colors with names to match. And Maverick gives you much more. You get an economy car that rivals the imports in price—and tops them in power, performance, and room.

Maverick's 105 horses lets you get up to 70-mph turnpike speeds in a hurry. Yet Maverick's gas mileage is what you might expect in an import.

Maverick's wheelbase is 8 inches shorter than a '69 Falcon, and its turning circle is even smaller than W.W.

Inside, cheerful interiors and 9-in. more shoulder room in the front seat than a W.W. In back, a real trunk (10-4 cu. ft.).

Maverick is designed to be easy to service. Parts and service are handled by over 6,000 Ford Dealers. So say farewell to old paint. Say hello to Maverick, the first car of the '70s...at 1969 prices.

*Manufacturer's suggested retail price for the car. Price does not include: optional white sidewall tires, $32.00; delivery, preparation charge, if any; transportation charges, state and local taxes.

"Kahlúa, anyone?"

Kahlúa, everyone! There's remarkable unanimity in the way people everywhere cherish the exotic flavor of Kahlúa.

It's the most popular, largest selling coffee liqueur in the whole wide world. Because it tastes so great straight. And in marvelous mixed drinks. And because it lends a gourmet flair to dozens of dinner delicacies and desserts.

All of this is the subject of a wise, witty and wonderful Recipe Book which we suggest you send for. Thousands already have. In fact, if it weren't free it would be a best seller. Just like Kahlúa.
Goodbye, Old Paint

Anti-Establish Mint
Hulla Blue
Original Cinnamon
Freudian Gilt
Thanks Vermillion

FORD MAVERICK $1995*

When you make a maverick car, you paint it maverick colors. Bright, bold colors with names to match. And Maverick gives you much more. You get an economy car that rivals the imports in price—and tops them in power, performance, and room.

Maverick’s 105 horses lets you get up to 70-mpg turnpike speeds in a hurry. Yet Maverick’s gas mileage is what you might expect in an import.

Maverick’s wheelbase is 8 inches shorter than a ’69 Falcon, and its turning circle is even smaller than VW.

Inside, cheerful interiors and 9-in. more shoulder room in the front seat than a VW. In back, a real trunk (10.4 cu. ft.).

Maverick is designed to be easy to service. Parts and service are handled by over 6,000 Ford Dealers. So say farewell to old paint. Say hello to Maverick, the first car of the ’70s... at 1969 prices.

*Manufacturer's suggested retail price for the car. Price does not include: optional white sidewall tires, $32.00; dealer preparation charge, if any; transportation charges, state and local taxes.

During intermission try a subversive BLACK RUSSIAN cocktail...guaranteed to undermine the darkest mood.

"Kahlúa, anyone?"

Kahlúa, everyone! There's remarkable unanimity in the way people everywhere cherish the exotic flavor of Kahlúa.

It's the most popular, largest selling coffee liqueur in the whole wide world. Because it tastes so great straight. And in marvelous mixed drinks. And because it lends a gourmet flair to dozens of dinner delicacies and desserts.

All of this is the subject of a wise, witty and wonderful Recipe Book which we suggest you send for. Thousands already have. In fact, if it weren't free it would be a best seller. Just like Kahlúa.

Kahlúa 83 Proof
Coffee Liqueur from Sunny Mexico

JULES BERMAN & ASSOC., 116 NO. ROBERTSON BLVD., LOS ANGELES, CALIF.
Behind every smile, a brain.

The path of the traveling businessman is strewn with pretty faces.
They’re behind airline counters, hotel counters, rent a car counters and so on.
Hertz has added a novel twist to the pretty face: a mind capable of helping you travel.
Which, much to your chagrin no doubt, is what you really need.
To accomplish this we put each and every one of our girls through one of the most exhaustive training programs in the business.
By the time we feel secure enough to turn one of our girls loose at one of our counters, she not only knows how to rent you a Ford or another good car, she also knows enough to diagram a map to direct you to where you’re going, suggest a restaurant or hotel, or just be generally helpful.
And if your problem is one that she can’t solve herself, she can probably recommend you to someone who can.
At Hertz, we feel that looking the part is no substitute for knowing the part.
The biggest should do more.
It’s only right.
Behind every smile, a brain.

The path of the traveling businessman is strewn with pretty faces.

They’re behind airline counters, hotel counters, rent a car counters and so on. Hertz has added a novel twist to the pretty face: a mind capable of helping you travel. Which, much to your chagrin no doubt, is what you really need.

To accomplish this we put each and every one of our girls through one of the most exhaustive training programs in the business.

By the time we feel secure enough to turn one of our girls loose at one of our counters, she not only knows how to rent you a Ford or another good car, she also knows enough to diagram a map to direct you to where you’re going, suggest a restaurant or hotel, or just be generally helpful.

And if your problem is one that she can’t solve herself, she can probably recommend you to someone who can.

At Hertz, we feel that looking at the part is no substitute for knowing the part.

The biggest should do more. It’s only right.
THERE WAS A TIME, before that
dreadful word “Camp” became a
synonym for Amateur, Inane or Inapt,
when the Silver Screen, having newly
acquired a voice, sang songs of such
memorable quality that the musicals
for which they were created are re-
called with heavy nostalgic surges.

Now these musicals were spun out of the
merest gossamer (you could hardly call them plots) and all but
completely divorced from reality. But
there were songs and dances — and
remember: people danced with one
another then, cheek to cheek, at it
were. As for those people, they were
delightful — bright, witty, unburdened
by the need to work (or so it seemed),
very, very beautifully young and a
little bit mad.

Passing over the prismatic phase
of the film musical with but a mention
of Al Jolson’s The Jazz Singer, the first
musical worthy of the name was the
appropriately entitled Broadway Mel-
ody, released in 1929, two years after
the epochal Jolson maudliniana and
three years after someone had recog-
nized the possibilities of the sound
film.

Significantly, ’29 also was the year
of other musicals with such titles as
Broadway, Broadway Babies and
Broadway Scandals in tribute to the
immediate progenitors of the movie
musical, Broadway musical comedy
and vaudeville. The first filmed musi-
cals hardly indicated the potential of
the wedding of camera and recording
equipment.

Broadway Melody was one of the
first of the back-stage musicals and
 told the tale of a two sister vaudeville
team (Bessie Love and Anita Page)
trying to break into The Big Time. Both
sisters were in love with a handsome
leading man (portrayed by one of
Broadway’s popular stars, Charles
King). The setting afforded fairly rea-
sonable excuses for the musical num-
bers, most of them by a Los Angeles
real estate man, Nacio Herb Brown,
and a Tin Pan Alley lyricist turned
manager of the Orange Grove Theatre,
Arthur Freed. After Broadway Melody
opened — and won the Academy
Award as the year’s best film — it was
obvious that Freed and Brown were
destined for the arts and not the mun-
dane world of business. Also, it
seemed obvious that it was possible
to make a “box office” musical.

There is nothing that quite smothers
success like success. The moneymak-
ing capacity of the first musicals en-
couraged a torrent. The nation-wide
sweep of The Jazz Singer started the
wheels grinding, and by 1929 the
cookies came rolling off the assembly
line. Freed and Brown contributed a
song to a typical musical of the time,
the All Star Extravaganza, MGM’s
Hollywood Revue. Into this hardly
more than a filmed vaudeville Metro
poured the lot — from Norma Shearer
to the Albertina Rasch Ballet. Nacio
Herb Brown appeared in one scene,
rather tentatively eyeing three starlets
wearing see-through raincoats (they
were ahead of their time) aside his
Steinway. Brown, too, was dressed
for inclement weather right down to
a snow/summer hat. All of this to present
the song “Singin’ in the Rain.”

Another genre musical of 1929 was
Gold Diggers of Broadway, again with
a back-stage setting and dedicated to
the American folklore that all Broad-
way chorines were lovely, fast, loose
and grasping. Real show girls of Zieg-
feld or George White schooling —
including Ulryan Talshen, Ann Pen-
nington and Winnie Lightner — were
lured to the West to portray these en-
icious creatures. The songs were by
Al Dubin and Joe Burke, and one of
them is still very much with us to this
day. Its title: "Tip Toe Through the
Tulips.”

The screen "treatment" of a success-
ful Broadway musical also appeared
in 1929, notably Rio Rita and two
Jerome Kern scored works, Sally
(which starred its Broadway lead,
Marilyn Miller) and Show Boat, with
Laura LaPlante, Alma Rubens and
Joseph Schliedraut. Kern really got the
"treatment" on this one for his

A realistic, occasionally
nostalgic examination
of a 1930s phenomenon.
The American Musical Film

TOP TUNES, WHITE LIES,
NO TALES

by EDWARD JABLONSKI
There was a time, before that dreadful word "Camp" became a synonym for Amateur, Inane or Inexpert, when the Silver Screen, having newly acquired a voice, sang songs of such memorable quality that the musicals for which they were created are recalled with heavy nostalgic surges. Now these musicals were spun out of the most gossamer (you could hardly call them plots) and all but completely divorced from reality. But these songs and dances — and remember: people danced with one another then, cheek to cheek, as it were. As for those people, they were delightfully bright, witty, unburdened by the need to work (or so it seemed), very, very beautifully young and a little bit mad.

Passing over the primitival phase of the film musical with but a mention of Al Jolson's The Jazz Singer, the first musical worthy of the name was the appropriately entitled Broadway Melody, released in 1929, two years after the epochal Jolson maudliniana and three years after someone had recognized the possibilities of the sound film.

Significantly, '29 also was the year of other musicals with such titles as Broadway, Broadway Babes and Broadway Scandals in tribute to the immediate progenitors of the movie musical, Broadway musical comedy and vaudeville. The first filmed musicals hardly indicated the potential of the wedding of camera and recording equipment.

Broadway Melody was one of the first of the back-stage musicals and told the tale of a two sister vaudeville team (Bessie Love and Anita Page) trying to break into The Big Time. Both sisters were in love with a handsome leading man (portrayed by one of Broadway's popular stars, Charles King). The setting afforded fairly reasonable excuses for the musical numbers, most of them by a Los Angeles real-estate man, Nacio Herb Brown, and a Tin Pan Alley lyricist turned manager of the Orange Grove Theatre, Arthur Freed. After Broadway Melody opened — and won the Academy Award as the year's best film — it was obvious that Freed and Brown were destined for the arts and not the mundane world of business. Also, it seemed obvious that it was possible to make a "box office" musical.

There is nothing that quite smoothes success like success. The money-making capacity of the first musicals encouraged a torrent. The nation-wide sweep of The Jazz Singer started the wheels grinding. This and by 1929 the pictures came rolling off the assembly line. Freed and Brown contributed a song to a typical musical of the time, the All Star Extravaganza, MGM's Hollywood Revue. Into this hardly more than a filmed vaudeville Metro poured the lot — from Norma Shearer to the Albermarle Ritz Ballet, Nacio Herb Brown appeared in one scene, rather tentatively, eying these starlets wearing see-through raincoats they were ahead of their time! And beside his Steinway, Brown, too, was dressed for inclement weather right down to his wicker hat. All of this to present the song "Singing" in the Rain." Another genre musical of 1929 was Gold Diggers of Broadway, again with a back-stage setting and dedicated to the American folklore that all Broadway chorines were lovely, fast, loose and grasping. Real show girls of Ziegfeld or George White schooling — including Lily Tallman, Ann Pennington and Winnie Lightner — were lured to the West to portray these enticing creatures. The songs were by Al Dubin and Joe Burke, and one of them is still very much with us to this day. Its title: "Tip Toe Through the Tulips." The screen "treatment" of a successful Broadway musical also appeared in 1929, notably Rio Rita and two Jerome Kern scored works, Sally (which starred its Broadway lead, Marilyn Miller and Show Boat, with Laura LaPlante, Alma Rubens and Joseph Schildkraut. Kern really got the "treatment" on this one for of his
classic score only "Of Man River" remained and additional songs by other composers were added. In all historical integrity it should be admitted that Show Boat was originally intended as a silent but was caught in the switch to sound. The use of songs was an afterthought. But they were used ulti- mately for, them only by Kern. This was an intimation — and a point — of things to come: the compos- er was to be regarded as a second class citizen in Hollywood.

The once musical of the year The Great Catch which hinted at real origi- nality was The Love Parade, which starred Maurice Chevalier, an import from Paris, and Jeanette MacDonald, an import from Broadway. But it was an import from Germany. Director Ernst Lubitsch, whose "touch" revealed what could be done with a fluid camera the early musicals were marred by static camerawork, with air and a refreshment. The movie parodied the venerable operetta and was a hit.

Kern's score for Show Boat was much less a musical. But Forty-Second Street, on the other hand, was a musical, and its score was a triumph. Director Lloyd Bacon handled the backstage scenes with an eye for authenticity which endowed the film with a hard-driving, alluring producer Warner Baxter was su- pected, even if he did not sing a note. A pert young thing, Ginger Rogers, appeared as the archetypal gold-digger on the lookout for a "sugar daddy" (Craig Kleins) to show a monochrome and affected a spurious British accent. Her morals were questionable and she was often atavistic. She was a cynical peer, her name was "Anytime Annie." (She only said No. Once, and then she didn't hear the question.)

Miss Rogers appeared in three films that year, one entitled Flying Down to Rio in which she was teamed with an ex-Broadway (London) dancer, named Fred Astaire. The two were sec- ond leads to Dolores Del Rio and Gene Raymond, an ex-Broadway wise-cracking dance team they stole the show. Their personalities set the form for a remark- able series of screen musicals which followed. The comedy was lighthearted, cracking, even devastating. Miss Rogers was black and sharp, attrac- tive — but not Hollywood glamorous; Astaire was slender, nimble, dapper and boyish but means Hollywood handsome. The world in which they moved to gracefully—splendid hotels, spacious nightclubs and startling ball- rooms — reflected the real world in reverse. It was glittering, luxurious, unsouled except by silly little things, such as, say, mistaken identity, and gay (this was a time when gay meant something else). Failing sociological note: the Astaire-Rogers screen musicals created with the nadir of the Depression, with some thirteen million Americans out of work.

Whatever their sociocultural moti- vations—if any — these musicals were original and most of them were graced with scores especially commissioned for the stars — neither of whom, it might be noted, could be called a great vocalist. Yet their songs were written by some of the finest composers and lyricists ever assembled. Vincent You- man had supplied the songs for Flying Down to Rio, which was followed by The Gay Divorcee (the original Broad- way title, sans the final "e," was too strong for the film moguls and the Hays Office) and Roberta, both "treatments" of Broadway successes. The former had had a fine Cole Porter score; (only "Night and Day" remained of that; the big song was "The Conti- nental," and the new Herb Magidson and Con Connard) and the latter a haunting score by Jerome Kern, Roberta, which nominally starred Irene Dunne and Randolph Scott was obviously made before RKO wired-up to the Astaire- Rogers goldmine. Divorcee was all theirs, however. Besides good songs there was the Astaire-Rogers stock company, a set of characters which was an asset to the proceedings over the songs and dances. Its members were Edward Everett Horton, Eric Blore, the versatile Eric Rhodes, and in this movie, Alice Brady. It is unlikely that a more fizzy-minded quartet had ever been assembled to make a spectacle of a plot. Others joined them later, notably Helen Breidenick, whose timing and timing and fast- summary delivery of the pre-existing lines was impeccable and Victor Moore, who contributed to the may- hehem. But the three faithfuls were generally Horton, Blore and Rhodes. There was no Top Hat (1935) that the series hit in stride and the form and style truly established itself. To begin with it was endowed with a superla- tive score, director Robert Siodmak was the first of the full scores for the team. Al- though, as had become the pattern, the big highlight was a grandiose, dance number, "The Piccolino," the less ambitious songs and dances

JADE FOR THE BRIDE

Jade House

155 GATE AVENUE

PHILIP WEIN

ESTABLISHED 1885

Made for
Each Other
Blazer & Slacks

Sport coats come and sport coats go but the Blazer is here to stay. Particularly our handsome Blazer. The cloth is Brown 55% and Wool 45% in fine hornback weave. The Model is natural shoulder with patch and flip pockets. It resists wrinkles and stays from looking. Colors Natural, Olive, Lime, Navy, Pink and Black. Regulates and Longs.

$80.00

Our new Crushable No Collar Blazer in the same style as the Blazer. Trim plain or handy sport slacks. Colors are Green, Dark Olive, Burgundy, Brown, Gray and Blue. Regulates and Longs.

$40.00

Bullock & Jones

San Francisco's World's Famous Quality Store for Men

240 Post Street on Union Square, San Francisco

Area 415, 399-4245
had enough of the extravaganzas, the formula back-stage-musical and the generally "All Talking All Singing All Dancing" melodrama.

A new cycle began in 1933 without advance hollywood. Following a two year trizzle, the musicals began to unerect again. In that brief span Holly-wood had actually learned how to produce its own musicals, with its own style, its own rhythms, its own techni- ques. This didn't mean that all that glittered was pure gold, but in truth, the Hollywood musical entered a golden age in 1933. The New Era did not necessarily mean, either, that all old formulas were to be avoided. Two of the best musicals of the year were back-stagers, Gold Diggers of 1933 and Forty-Second Street (songs by Al Dubin and Harry Warren for both). Both were noted for a number of innovations, among them cracking dialogue and especially the work of choreographer Busby Berkeley, characterized by over- head camera shots of chorus girls in geometric patterns, moving cameras which brought the audience right on- to the stage or somewhere maybe a hundred feet above. Sheet visual im- pact was one of the features of the new wave of movie musicals.

While some of these scenes were stunning, others were monstrous-vol- ume. And, of course, they required stages that would have been possible only in a theatre the size, roughly, of Central Park. No matter, no one, no one, no one, no one, no one applied logic to such magic; it was all very tunefully eye-catching. Remember, for example, "By a Waterfall (I'm Calling You-ooh-ooh-ooh)" from Footlight Parade, which employed a man-made Falls about half the di- mensions of Niagara. Among its waters there were beveis of beauty, to coin a phrase, strategically placed and lightly clad.

Although it is unlikely that Forty-Second Street represented a favorite theme of those days, it made un- shamed use of it. This was the old one - it was old-fashioned when it was new - the Little Girl Out of the Chorus (and generally an innocent out of the middleclass world) needed to break into ("The Show Business") who stepped into the Leading Lady's role on open- ing night and Knocked Them Dead. The Leading Lady (in this case, Bebe Daniels) conveniently suffered a bro- ken egg, an excuse for such non-fatal af- for dition so that the startled - Ruby Keeler - could save the Show. Miss Keeler's tapdancing atop a taiscah, how- ever warmly recalled by buffs, was really not one of the memorable mo- ments of the musical. But Forty- Second Street, on the whole, was a view of backstage life was remarkably authentic, an honest, spontaneous, even sweeit. Director Lloyd Bacon handled the backstage scenes with an eye for authenticity which endowed the film with substance and hard-driving, all- ing producer Warner Baxter was su- peo, even if he did not sing a note. A pert young thing, Ginger Rogers, ap- peared as the archetypal gold-digger on the lookout for a "sugar daddy" (Guy Kibbee). She wore a monolic and affected a spurious British accent. Her morals were questionable and she was described by one cynical peer as "Anytime Annie." (She only said No once, and then she didn't hear the question.

Miss Rogers appeared in three films that year, one entitled Flying Down to Rio in which she was teamed with an ex-Broadway (armadillo) dancer named Fred Astaire. The two were sec- ond leads to Dolores Del Rio and Gene Raymond. When the wise-cracking dance team they stole the show. Their personalities set the form for a remark- able series of screen musicals which followed. The comedy was light- hearted, cracking, even endearing. Miss Rogers was lovely and sharp, at- tractor - but not Hollywood glamorous; Astaire was slender, nimble, dapper and boyish but not Hollywood handsome. The world in which they

moved to gracefully - splendid hotels, spacious nightclubs and startling ball- rooms - reflected the real world in reverse. It was glittering, luxurious, untroubled except by silly little things, such as, say, mistaken identity, and gay (this was a time when gay meant something else). Passing sociological note: the Astaire-Rogers screen musi- cals flowered at the nadir of the Dep- ression, with some thirteen million Americans out of work.

Whatever their sociocultural mo- tivation - if any - those musicals were original and most of them were graced with scores especially commissioned for the stars - neither of whom, it might be noted, could be called a great vocalist. Yet their songs were written by some of the finest composers and lyricists ever assembled. Vincent You- mans had supplied the songs for Flying Down to Rio which was followed by The Gay Divorcee (the original Broad- way title, sans the final "e," was too strong for the film moguls and the Hays Office) and Roberta, both "treatments" of Broadway successes. The former originally had a flat Cole Porter score (only "Night and Day" remained of that; the big song was "The Conti- nental," a song Herb Magidson and Con Conard) and the latter a haunting score by Jerome Kern, Roberta, which nominally starred Irene Dunne and Randolph Scott. was obviously made before RKO wired-up to the Astaire- Rogers goldenmine. Divorcee was all theirs, however. Besides good songs there was the Astaire-Rogers stock company, a set of characters which was air-genuine to the proceedings as the songs and dances. Its members were Edward Everett Horton, Eric Blore, the versatile Eric Rhodes and, in this movie, Alice Brady. It is unlikely that a more fuzzy-minded quartet had ever been brought together to make a stabistle of a plot. Others joined them later, notably Helen Broderick, whose timing and flat but sharp delivery of the best lines was impeccable and Victor Moore, who contributed to the may- hem. But the three faithfuls were gener- ally Horton, Blore and Rhodes. It was with Top Hat (1935) that the series really hit stride and the form and style truly established itself. To begin with it was endowed with a superla- tive score by Irving Berlin, the first of the full scores for the team. As- sion, though, as had become the pattern, the big highlight was a big number, dance number, "The Piccolino," the less ambitious songs and dances
made the film memorable—and vi-
able to this day. Astaire did not admire the Berkeley touch, and his songs and dances generally were close-up, less mechanical, more human. The presentation of "For A
Lovely Day," in a hand-stand in a park where the couple has sought shelter from a sudden rain, is simply Astaire.

This sort of intimacy was also typi-
cal of the Astaire-Rogers musicals. No
one for a moment believed that a full orchestra was playing, and no lyric got too-quick, while Astaire informed Miss Rogers that "it was a lovely day to get caught in the rain." Everyone was willing to accept the illusion.

And this fine Berlin song, too, was
typical: it was not the old Tin
Pan Alley "I Love You" ballad. Such
bright young sophisticates as Asta-
ire and Rogers did not fall upon such
singers' new ways of saying The
Same Old Thing.

Take their next, follow the "Je-
etude", also with songs by Irving
Berlin. One of the love songs states: "I'm
Putting All My Eggs in One Basket"
another "Let Yourself Go." One of the
great songs of American popular mu-
ic, "Let's Face the Music and Dance," came from this score, and it revealed
Astaire and Rogers as skilled ballet
dancers, of course.

Jerome Kern, with Dorothy Field
supplying the lyrics, provided the
songs for Swing Time. Here, while
the film may have lacked some of
the verve of the earlier musicals, it still
had its moments, among them "A Fine
Romance," which was shot in the
snow; Astaire's "By The Lady of
Hatfield" number and "The Way You Look
Tonight" (which won the Academy
Award that year).

Having had such masters as You-
man, Berlin and Kern write songs for
them, Astaire and Rogers were then
given a score by George and Ira Ger-
shwin, Shall We Dance (1937). Here,
again the musical key lay in the un-
usual love songs, including "Let's Call
the Whole Thing Off," and "They Can't
Take That Away From Me." Almost
simultaneously the Gershwins also
fashioned songs for an Astaire-with-
out-Rogers musical (Astaire was tiring
a bit of the pattern) which turned
out to be A Damsel in Distress. Although she danced a little, Joan Fontaine was little musical help to
Astaire in this one. But it was one of
the best and one of the most poetically
photographed of all of Astaire's films. Curiously, some of the same camera techniques were used in his
Funny Face of 1957 to much singing in
the streets; most of the songs were
also by the Gershwinis and it was in
color. "A Foggy Day," which was so
badly done, was the film's dance
highlight as well as one of the Gersh-
winis' finer ballads.

With Careline (1938) and The Story
of Vernon and Irene Castle (1939) the
Astaire-Rogers renaissance came to an
end. Only the former had a full, spe-
cially composed, score—by Irving
Berlin. The Castle film-biography uti-
лизировал a period score (pre-World War I), and proved that, besides dancing,
Astaire and Rogers could also act. But
they had become tired of the long
g Lori, and other outlets for their
talents. (They were reunited in
The Barkleys of Broadway a decade
later, when Miss Rogers replaced Judy
Garland in the leading feminine role.)

During this same period other mus-
cials and other stars were beloved. The
Gold Diggers series continued to come
from Warner Brothers, generally with
such popular personalities as Dick
Powell and Ruby Keeler or Joan
Blondell; MGM intermittently released a
Brookly, Melody, one of which intro-
duced dancing star Eleanor Powell
and a very young Judy Garland. Bing
Crosby began to appear in a number of
good humorous musicals in which he
introduced half the songs that were
heard on radio's Hit Parade: "Love In
Bloom," "Love Thy Neighbor," "Blue
Hawaii," "Miss Lavender" and dozens of
others.

In 1939, the year of the last Asta-
ire-Rogers film (except Barkleys), MGM
produced The Wizard of Oz, one of the
most enduring of musical films. It had-
still has—a fine score by Harold
Arlen and E.Y. Harburg, a brilliant cast—
Judy Garland, Bert Lahr, Ray Bolger and
Jack Haley—and of course, the
Academy Award winning "Over the
Rainbow," which the producers wished
thrown out because it was too slow." The man who saved the song was Arthur Freed, lyricist for that
melodrama, Broadway Melody, who was
assistant producer of Wizard.

But the real outpouring had stopped;
the formulas had been overworked;
the variations possible on the Astaire-
Rogers theme had become exhausted
and that great threat, the Public, had
simply tired of musicals. With the coming
of war, also, the more popular

SAN FRANCISCO'S
HEALTHY NEW HEAD OF "HAIR"

It was a modest little musical about
the flower children of New York's
East Village. It opened what was to be
a limited engagement as the first offer-
ing of the old Broadway-NY. Shakes-
pearean Public Theatre late in 1967. After its eight-week run ended there, the show refused to die, so
producers moved it to a disco-
theque called the Cheatham.

When the cast learned that the
building which housed the Cheatham
was about to be torn down, they felt
sure that the musical's short life had
come to an end. But an imaginative
Chicago producer named Michael But-
ler had other ideas. Joining forces with
a Cornish named Bertrand Castelli (he
became executive producer of the show) and a theatrical revolutionare
t named Tom O'Horgan (he directed the production), Butler brought the show to Broadway's Bilione Theatre.

The result was Hair, and it threat-
ens to change the fuddy duddy shape of
American musical theatre—maybe
permanently. Clive Barnes of The New
York Times, beside himself with plea-

Composer Galt MacDermot (left), co-
author of Hair's lyrics; John Jjeni and
James Rado: They threw out standard operetrical and found their own way.

Mr. Sabina, a co-writer of The Gershwin: Year and author of Harold Arlen: Happy With the Blues; Flying Formers (All Double-
day, all named "reformed critics" popu-
lar for decades, American Record Guide and film music films) is in New York. No longer a critic ("I now write pieces and records," he
said), Mt Sabina has just completed a book for Brent
Shoemaker, Masters of 20th Century Music:
Schoenberg to Bartok to Stravinsky to Mahalan.
made the film memorable—and vi-

table to this day. Astaire did not admire
the Berkeley touch too much, and this was his
song and dances generally were close-up,
less mechanical, more human. The pre-
sentation of "ForEvery Good and Lovely
Day," in a handstand in a park where
the couple has sought shelter from a
sudden rain, is simply a beauty.

This touch of intimacy was also typi-
cal of the Astaire-Rogers musicals. No
one for a moment believed that a full
orchestra was playing. In Astaire's dance
hearing got soaked, while Astaire informed
Miss Rogers that "it was a lovely day

get caught in the rain, so everyone
was willing to accept the illusion.

And this fine Berlin song, too, was
typical: it was not the old one in a Tin
Pan Alley "I Love You" ballad. Such
bright young sophisticates as Astaire
and Rogers did not fall back upon
time-worn devices; their love songs
sparkled like their personalities and
deceived (with the aid of great
songwriters) new ways of saying The
Same Old Thing.

Take their next, follow the 'First
1930', also with songs by Irving
Berlin. One of the love songs is "I'm
Putting All My Eggs in One Basket"
another "Let Yourself Go". One of
the great songs of American popular
music, "Let's Face the Music and Dance",
came from this score, and it revealed
Astaire and Rogers as skilled ballet
dancers (uncharacteristic, of course).

Jerome Kern, with Dorothy Fields
supplying the lyrics, provided the
songs for Swing Time (also '36), while
the film may have lacked some of
the verve of the earlier musicals, it still
had its moments, among them "A Fine
Romance," which was shot in the
snow; Astaire's "Bosun's Gal" number
and "The Way You Look Tonight" (which
won the Academy Award that year).

Having had such masters as You-
man, Berlin and Kern write songs for
them, Astaire and Rogers were then
given a score by George and Ira Gersh-
win, Shall We Dance? (1937). Here
again the musical key lay in the un-
usual love songs, including "Let's Call
the Whole Thing Off" and "They Can't
Take That Away From Me." Almost
simultaneously the Gershwins also
fashioned songs for an Astaire-without
Rogers musical (Astaire was tiring
of the pattern) which turned out to be a Damned in Distress. Although she danced a little, Joan
Fontaine was little musical help to
Astaire in this one. But it was one of
the best and one of the most poeti-
cally photographed of all of Astaire's
career; curiously, some of the same
camera techniques were used in his
Funny Face of 1957 to much singing in
the streets. Most of the songs were
also by the Gershwin and it was in
color. "A Foggy Day," which was so
tendernally done, was the film's dance
highlight as well as one of the Gers-
whins' finer ballads.

With Carefree (1938) and The Story
of Vernon and Irene Castle (1939) the
Astaire-Rogers renaissance came to an
end. Only the former had a full, spe-
cially composed, score — by Irving
Berlin. The Castle film biography uti-
ized a period score (pre-World War I),
and proved that, besides dancing,
Astaire and Rogers could also act.

But they had become tired of the long
and sought other outlets for their
talents. (They were reunited in
The Barkleys of Broadway a decade
later, when Miss Rogers replaced Judy
Garland in the leading feminine role.)

During this same period other musi-
cals and other stars flourished. The
Gold Diggers series continued to come
from Warner Brothers, generally with
such popular personalities as Dick
Powell and Ruby Keeler or Joan
Blondell; MGM intermittently released
a Broadway Melody, one of which in-
troduced dancing star Eleanor Powell
and a very young Judy Garland. Bing
Crosby began to appear in a number of
good humor musicals in which he
introduced half the songs that were
heard on radio's Hi-De-Ho Parade. "Love
In Bloom," "Love Thy Neighbor,"
"Blue Hawaii," "Small Fry" and dozens
of others.

In 1939, the year of the last Astaire-
Rogers film (except Barkleys), MGM
produced The Wizard of Oz, one of the
most enduring of musical films. It
had—still has—a fine score by Harold
Arlen and E. Y. Harburg, a brilliant cast
— Judy Garland, Bert Lahr, Ray Bolger
and Jack Haley — and of course, the
Academy Award winning "Over the
Rainbow," which the producers
wished thrown out because it was
"too slow." The man who saved the
song was Arthur Freed, lyricist for that
milestone, Broadway Melody, who was
assistant producer of Wizard.

But the real outpouring had stopped.
The formulas had been overworked;
the variations possible on the Astaire-
Rogers theme had become exhausted
and that great beast, the Public, had
simply tired of musicals. With the coming
of war, also, the more popular

cinematic themes (remembering Pearl
Harbor, winning the war, getting back
to Mom's apple pie) did not lend
themselves to original musical treat-
ment. Most wartime musicals were
revenues to the star-studded extrava-
ganzas of the early days, and proved
to be as memorable. After the war, that
is, after Europe had recovered, the im-
portance of the foreign market to Hol-
lywood put a cramp in the production
of musicals. Subtitles worked fine in
nonmusicals, but song lyrics did not
survive the sea voyage. Since the over-
seas sales of films spelled the difference
between profit and loss, Hollywood
became canny about its musical out-
put, generally banking on established
hits Broadway musicals as pre-sold prod-
ucts. But even this did not always work
as expected. The flow of musi-
cals, and especially of "originals," had
 petered out.

There have been and are still fine
movie musicals—great ones, too, such
as were touched on an ingratiating
personality. Gene Kelly — The Pirate,
An American in Paris, Singing in the Rain;
or Judy Garland — Meet Me in St.
Louis and A Star Is Born — the former
with a superb score by Hugh Martin
and Ralph Blane and the latter with
outstanding songs by Harold Arlen
and Ira Gershwin. There have been
good, bad and indifferent "treat-
mants" of Broadway "hits" ranging
from the good West Side Story through
the bad South Pacific, and indifferent,
but pretentiously done land badly
distorted Porgy and Bess — which,
perhaps should be heard, not seen. The
Beatles' films, particularly A Hard Day's
Night and Yellow Submarine were very
good, imaginative and well scored.

Even now there are fine movie mu-
sicals — some of them, alas, originals. Fanny's Rainbow, Oliver! and Funny
Girl. They are wonderfully entertain-
ing—but they are so big, Big, BIG.

One longs for a simpler day when a
blithe, dewy young man placed his
cheek next to that of a winsome young
lady, and with all the grace in the world
they danced across movie screens
throughout the land. To those among
us discovering life, it was the voice of
the turtle. □

Mr. Jablonoff, co-author of The Gershwin Years, and author of Harold Arlen: Happy
With the Blues, Flying Formers (all Doub-
day), calls himself a "reformed critic," popu-
lar for decades. American Record Guide
and film critic in New Review. No longer a
critic ("I eat many movies and records"),
Mr. Jablonoff hopes fellow film and record
lovers will find The Book for bronze
Charlies, Masters of the 20th Century Music
Schoenberg, Bartok, Stravinsky, Mahler.
For every bride there's a pattern...at GUMP'S

sure, put his finger on it when he wrote that Hair was not only "the frankest show in town," but also "the first Broadway musical in some time to have the authentic voice of today rather than the day before yesterday."

Now well into its second year on Broadway, this American tribal love-rock musical shows neither signs of age nor any indication that it will ever vacate the Biltmore. Hair has never played to a single empty seat during its Broadway run, and lines continue to form every morning at the box office.

Since its Broadway debut, Hair has also opened in Los Angeles, London, Paris, Munich, Dusseldorf, Copenhagen, Stockholm and Sydney. The San Francisco production will arrive at the Geary Theatre August 29, after a series of public preview performances beginning in mid-August. Hair comes to the Bay Area under the sponsorship of the American Conservatory Theatre and co-producers Michael Butler, Marshall Nafey and Tom Smothers. The musical is scheduled for an extended engagement.

The Bay Area version of the show will be cast, rehearsed, and costumed here. Rather than dragging a tired touring company to every city across the country, the producers plan to build each new edition of Hair from the ground up, believing that every locale will add its own special ingredient to the show. The production at the Geary - like those planned for Boston, Chicago and Toronto later this year - will, of course, include every sequence, musical number and character seen in the Broadway version.

As critics, often breathlessly, have pointed out, Hair is pro-love, pro-drugs, pro-sex and anti-establishment. Its cast of characters is a tribe of street people including a boy kicked out of high school, his friend who is about to be drafted, a protesting girl student who lives with both of them, a sexual- ly ambiguous kid permanently barred from the YMCA and a black militant with a fantastic sense of humor.

During the course of the show, they create a bein', horify tourists, demonstrate at induction centers, smoke pot, take off their clothes and make a lot of love - not necessarily in that order. While they're at it, they tear down the barriers between performers and audience that other shows have created over the years.

Co-authors and lyricists James Rado and Gerome Ragni who, with composer Galt MacDermot, wrote the show, call it "a non-book musical," at least partly because Hair throws out standard opera methods of telling a story and successfully finds its own way.

Much of the show happens in its twenty-six songs, of which an amazing total of sixteen have been recorded by pop singing stars and rock groups. Among the more commercially successful versions of songs borrowed from Hair are Aquarius and Let the Sunshine In, recorded by the Fifth Dimension. Hair by the Gospels, Good Morning Sunshine, by a vocalist called Oliver; and I Got Life, by Nina Simone. In the meantime, more or less "straight" performers like Peter Duchin, Lester Lain, Nelson Riddle and Barbara Streisand have recorded other songs from the show.

The original Broadway cast album of the Hair score won both a gold platter when it passed the million dollar mark in sales last spring and a Grammy Award as best show album of the year.

Why? What makes Hair the only show in recent history to draw a huge audience made up of all ages, races, backgrounds, education and political beliefs?

Tom Smothers, a co-producer of both the San Francisco and Los Angeles versions of the show, offers one answer: "The theatre is just as far behind as television in reflecting what's happening new in our society, particularly the viewpoint of young people - their dissatisfaction with the war, their feelings about love and justice, their rejection of Establishment attitudes and values. Hair is the only show that really speaks for them and to them. It's important that they see it, but I think it's even more important that their parents, the people without hair, see the show. Most kids are already familiar with a lot of what goes on in the production. It's their elders who need to understand."

Restless and curious, naive, angry and honest, the young people portrayed in Hair have indeed rejected the Establishment in all its forms. But the feeling isn't mutual. Last month Time Magazine bestowed the ultimate Establishment compliment on Hair. "This electronically amplified poem to peace, pot and permissiveness," declared Time, "has become the My Fair Lady of the New Generation."
sure, put his finger on it when he wrote that Hair was not only "the frankest show in town," but also "the first Broadway musical in some time to have the authentic voice of today rather than the day before yesterday."

Now well into its second year on Broadway, this American tribal love-rock musical shows neither signs of age nor any indication that it will ever vacate the Biltmore. Hair has never played to a single empty seat during its Broadway run, and lines continue to form every morning at the box office.

Since its Broadway debut, Hair has also opened in Los Angeles, London, Paris, Munich, Dusseldorf, Copenhagen, Stockholm and Sydney. The San Francisco production will arrive at the Geary Theatre August 29, after a series of public preview performances beginning in mid-August. Hair comes to the Bay Area under the sponsorship of the American Conservatory Theatre and co-producers Michael Butler, Marshall Naff and Tom Smothers. The musical is scheduled for an extended engagement.

The Bay Area version of the show will be cast, rehearsed, constructed and costumed here. Rather than dragging a tired touring company to every city across the country, the producers plan to build each new edition of Hair from the ground up, believing that every locale will add its own special ingredient to the show. The production at the Geary - like those planned for Boston, Chicago and Toronto later this year - will, of course, include every sequence, musical number and character seen in the Broadway version.

As critics, often breathlessly, have pointed out, Hair is pro-love, pro-drugs, pro-sex and anti-establishment. Its cast of characters is a tribe of street people including a boy kicked out of high school, his friend who is about to be drafted, a protesting girl student who lives with both of them, a sexual- ly ambiguous kid permanently barred from the YMCA and a black militant with a fantastic sense of humor.

During the course of the show, they create a bein', horny tourists, demonstrate at induction centers, smoke pot, take off their clothes and make a lot of love - not necessarily in that order. While they're at it, they tear down the barriers between performers and audience that other shows have created over the years.

Co-authors and lyricists James Rado and Gerome Ragni who, with composer Galt MacDermot, wrote the show, call it "a non-book musical," at least partly because Hair throws out standard operetta methods of telling a story and successfully finds its own way.

Much of the show happens in its twenty-six songs, of which an amazing total of sixteen have been recorded by pop singing stars and rock groups. Among the more commercially successful versions of songs borrowed from Hair are Aquarius and Let the Sunshine In, recorded by the Fifth Dimension; Hair; by the Cowsills; Good Morning Sunshine, by a vocalist called Oliver; and I Got Life, by Nina Simone. In the meantime, more or less "straight" performers like Peter Duchin, Lester Lanin, Nelson Riddle and Barbara Streisand have recorded other songs from the show.

The original Broadway cast album of the Hair score won both a gold platter when it passed the million dollar mark in sales last spring and a Grammy Award as best show album of the year.

Why? What makes Hair the only show in recent history to draw a huge audience made up of all ages, races, backgrounds, education and political beliefs?

Tom Smothers, a co-producer of both the San Francisco and Los Angeles versions of the show, offers one answer: "The theatre is just as far behind as television in reflecting what's happening now in our society, particularly the viewpoint of young people - their dissatisfaction with the war, their feelings about love and justice, their rejection of Establishment attitudes and values. Hair is the only show that really speaks for them and to them. It's important that they see it, but I think it's even more important that their parents, the people without hair, see the show. Most kids are already familiar with a lot of what goes on in the production. It's their elders who need to understand."

Restless and curious, naive, angry and honest, the young people portrayed in Hair have indeed rejected the Establishment in all its forms. But the feeling isn't mutual. Last month Time Magazine bestowed the ultimate Establishment compliment on Hair.

"This electronically amplified poem to peace, pot and permissiveness," declared Time, "has become the My Fair Lady of the Now Generation."
If you can taste the difference, spend the extra seven bucks.

**FINAL PERFORMANCES FOR EIGHT ACT SHOWS**

Peter Donat (left) and Michael O'Sullivan give their last performances on July 6 and 12 in the controversial play by Ayn Rand, "The Architect and the Emperor of Assyria."

An ACT repertoire favorite since last December, "A Fine Hour For" features Ann Widdecomb and Robert Gentlinger. Final performances are scheduled July 13 and 16.

David Duke and Kitty Winn star in a full production of the award-winning "Roommates" by David Mamet. The comedy can be seen only on July 6 and 12 before its leaves the repertory.

Jules Feiffer's comic satire on modern city life, "Little Morden," leaves the ACT repertory after performances on July 5 and 13. The cast includes G. Wood and Angela Paton.

ACT's happy revival of the all-time comedy hit, "Room Service," has ten main and seven performances in July before it leaves the repertory. Its final performance of the season is on July 13. Michael O'Sullivan (center) and Ray Bentall are featured.

(continued on p. 335)

35
If you can taste the difference, spend the extra seven bucks.

FINAL
PERFORMANCES
FOR EIGHT ACT SHOWS

Peter Donat (left) and Michael O'Sullivan give their last performances on July 6 and 13 in the controversial play by Anouilh, "The Architect and the Emperor of Assyria."

Holding its last performance of the ACT season on July 3 at 2 p.m. is "The Promise," a new comedy-drama from Romania featuring (left to right) Mark Brumfield, Dana Lanson and David Dukes.

David Dukes and Kitty Winn in ACT's hit production of the award-winning "Roostercocks and Goldsmiths Are Dead." The comedy can be seen only on July 6 and 12 before it leaves the repertory.

Jules Fiffet's comic satire on modern city life, "Little Morden," leaves the ACT repertory after performances on July 5 and 10. The cast includes G. Wood and Apple Paton.

"A Fine on Her Fur" features Ann Larkins and Robert Gortzner. Final performances are scheduled July 4 and 10.

Fascinating turn-of-the-century Russian characters are played by (left to right) Angela Paton, William Fenton, Michael Learned and Kitty Winn in ACT's critically acclaimed "Three Sisters." Ochesters's comedy-drama has only two remaining performances scheduled, July 3 and 13 at 2 p.m.

ACT's happy revival of the all-time comedy hit, "Room Service," has ten remaining evening performances in July before it leaves the repertory. Its final performance of the season is on July 13. Michael O'Sullivan (center) and Roy Renhardt are featured.

A trio of Southerners involved in the Civil War is played by (left to right) Ramon Bieri, Michael Learned and David Dukes in ACT's world premiere production, "Choirs! Hallelujah!" scheduled for ten performances during July. The large-scale drama is set for the last time this season on July 13.

(continued on p. 35.5)
the toilet water that reflects the beauty of its perfume.

ARPEGE by Lanvin
Eau de Lanvin

the toilet water that reflects the beauty of its perfume.

ARPEGE by Lanvin

WILLIAM BALL, General Director

JAMES B. MCKENZIE, Executive Producer
EDWARD HASTINGS, Executive Director
JOHN SEIG, Production Director

RESIDENT STAGE DIRECTORS
William Ball
Robert Goldby
Edward Hastings
Nagle Jackson

GUEST DIRECTORS
Guowei Champion
Allen Fletcher
Edwin Shen

ASSOCIATE STAGE DIRECTORS
Eugene Barcoons
Richard Neeshit

ASSOCIATE & JOURNEY- MEN ACTORS
Ramon Bizet
Mark Brannhall
Peter Donati
Jay Doyle
David Shok
George Eden
Patrice Falchabain
Harry Frazier
Robert Gentner
Carol Meyers Jenkins

production departments

Dorothy Fonkie, Associate Production Director
Stuart Warittel, Scene Designer
John Mc Call, Lighting Designer
Walter Watson, Costume Designer
Parker Young, Sound Designer
Robert Boscaretti, Artistic & Repertoire *

John Sergio Fischer, Stage Architect
Paul Stein, Associate Scene Designer
Patricia von Brandenstein, Associate Scenic & Costume Designer

Michael Chimer, Associate Lighting Designer
Carol Chany, Wig Mistress
Jeffrey Harris, Properties Co-Ord., Historic Head, Secretary to Women, Self, Hastings & Goldby

ADMINISTRATIVE STAFF
William Baer, Extemporaneous Director
Edith Markson, Development Director
Carl Kilfe procur, Associate Manager
Susan Brandi, Secretary to Mr. Ball
Carol Miller, Secretary to Mr. McKinsley
Natalie Chambless, Secretary to Mr. Baer
Kenneth Iwan, Assistant to Mr. Ball

STAGE MANAGEMENT STAFF
Mark Rodgers, Geary Theatre
Fred Koen, Marines' Memorial Theatre
Bette Ward, Assistant
Robert Losen, Assistant
Alan Donovan, Journeyman

GEARY THEATRE STAFF
Glen Chadwick, Master Carpenter
Robert Finley, Master Electrician
Robert Herring, Property Manager
Richard Lohr, Swing Man
Thomas Edwards, Assistant Carpenter
William Freeman, Sound
Richard Yates, Assistant Properties Manager
Michael O'Donnell, Assistant Electrician

MANNE'S MEMORIAL THEATRE STAFF
Alan Cole, Technical Co-Ordinator
Edgarl Fabbio
Alan Faloone
Mark Foust
William Fraser
Caroline Tuttle

SCENE SHOP
Robert Farley, Shop Foreman
Clark Garland
Theodore Moshofsky
William Snyder

management departments

PRESS REPRESENTATIVES
Donna Powers
Cheryl Elliott

PROMOTION STAFF
Margaret Oppa, Group Sales & Education Development
Eugene Blodgett, Promotion Assistant
Carol Burt, Promotion Assistant

John Ryan, Micrographer
Mary Young, Volunteer Coordinator *

BOX OFFICE STAFF
Barbara Kelly, Manager
Mark Antell
Meg Rohmann
Al Tucker
Kitty Woods

conservatory program

Robert W. Goldby, Conservatory Director
Gerald Cournoyer, Musical Co-Ord., Jane Hill, Speech

Iris MacGregor, Speech
Murano, Mime
Carly Macrae, Commedia dell'Arte
Ed Moss, Dance

summer congress guest trainers

Robert Adler, Lecturer
Gertrude Clark, Dance

Duncan Ross, Acting
Mark Zeller, Voice Prod.

William Douglas, Mime
James Krass, Lecturer

John Ryan, Micrographer
Mary Young, Volunteer Coordinator *

MATTHEW THOMAS, Dance
Richard Wagner, Voice Prod.

Duncan Ross, Acting
Mark Zeller, Voice Prod.

Susan Voinogradoff

BUSINESS STAFF
Leo Kingdon, Controller
Jung Han, Bookkeeper
Nedra Carter, Bookkeeper
Thomas Gooden, Clerk
FRONT OF THE HOUSE
Fred Glick, Geary
Santford Whaler, Marines' Memorial

17
THE AMERICAN CONSERVATORY THEATRE
presents

A FLEA IN HER EAR

by GEORGES FEYDEAU
Translated by Barnett Shaw

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

cast of characters
In Order of Appearance

Camille Chandel, The Secretary
Antoinette, The Maid
Eustene, The Butler
Finaue, The Doctor
Serrita, The Spaniard's Wife
Yvonne Chandel, The Jealous Wife
Victor-Emmanuel Chandel, The Innocent Husband
Romain Tourneil, The Lover
Don Carlos, The Spaniard

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

At The Hotel:
Ferrallion, The Owner
Eugenie, The Maid
Olivia, The Wife
Baptistin, The Doyce
Rotbig, The Englishman
Poche, The Porter

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

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

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

There will be two intermissions.

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

-- GEARY THEATRE --

Get the credit you deserve
THE AMERICAN CONSERVATORY THEATRE
presents

A FLEA IN HER EAR

by GEORGES FEYDEAU
Translated by Barnett Shaw

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

cast of characters
In Order of Appearance

Camille Chandel, The Secretary
Antoinette, The Maid
Eustace, The Butler
Finauca, The Doctor
Serra, The Spaniard's Wife
Yvonne Chandel, The Jealous Wife
Victor-Emmanuel Chandel, The Innocent Husband
Romain Tournel, The Lover
Don Carlos, The Spaniard

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

At The Hotel:

Ferrallon, The Owner
Eugenie, The Maid
Olive, The Wife
Baptist, The Decoy
Rugby, The Englishman
Pochu, The Porter

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

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

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

There will be two intermissions.

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

— GEARY THEATRE —

Get the credit you deserve
Go where "The Smiles" is catching. Break out for as little as $9 a day.

The Bahamas Smiles. This contagious variety is due to all the beautiful beaches, deep-sea fishing, the snorkeling, and that fabulous casino on Paradise Island. Why dream? This year you can enjoy Eastern's exclusive "Nassau Holiday" for as little as $90* for 7 days and 6 nights. That's just $15 for each day and overnight stay.

The Miami Smiles. Most commonly caught on the beaches, around the swimming pools, in the night clubs or while water skiing. What to take for it. Eastern's exclusive "Miami Beach and Something Else" vacation. It includes your choice of Miami Beach hotel plus an overnight cruise to the Bahamas. All for just $128* a day.

The Florida Smiles. Particularly catching in Miami, Ft. Lauderdale, Palm Beach, Tampa and Daytona Beach. See what they're like on Eastern's exclusive "Ft. Lauderdale Caper" for just $11.50* a day.

The Virgin Islands Smiles. You'll see them practically everywhere in St. Croix and St. Thomas. On the beaches. In the duty-free shops. While sailing. Snorkeling. Or swimming. Catch these infectious smiles on Eastern's exclusive "Fun in the Sun Holiday in St. Croix" for as little as $188* a day.

The Bermuda Smiles. Caused by powder pink beaches, lilies fragrant with hibiscus and oleander, dancing under the stars, and golf courses where there's no wait to tee off. All these very special smiles can be yours on Eastern's exclusive "Bermuda Playtime" holiday for as little as $22.07* a day.


Why settle for the same smiles you saw last summer? Summer rates from May through November are tremendous values. And you can charge your entire vacation on Eastern's Charge-A-Trip plan. See a Travel Agent. Or call Eastern.

Eastern
Smiling faces going places.

*Prices per person, double occupancy, based on minimum required stay for each tour. Air fare additional. Charge-A-Trip is a service mark of Eastern Air Lines, Inc.
Go where "The Smiles" is catching. Break out for as little as $9 a day.

The Bahamas Smiles. This contagious variety is due to all the beautiful beaches, the deep-sea fishing, the snorkeling, and that fabulous casino on Paradise Island. Why dream? This year you can enjoy Eastern's exclusive "Nassau Holiday" for as little as $99* for 7 days and 6 nights. That's just $15 for each day and overnight stay.

The Miami Smiles. Most commonly caught on the beaches, around the swimming pools, in the nightclubs or while water skiing. What to take for it: Eastern's exclusive "Miami Beach and Something Else" vacation. It includes your choice of Miami Beach hotel plus an overnight cruise to the Bahamas. All for just $128.93* a day.

The Florida Smiles. Particularly catching in Miami, Ft. Lauderdale, Palm Beach, Tampa and Daytona Beach. See what they're like on Eastern's exclusive "Florida Caper" for just $115.50* a day.

The Virgin Islands Smiles. You'll see them practically everywhere in St. Croix and St. Thomas. On the beaches. In the duty-free shops. While sailing. Snorkeling. Or swimming. Catch these infectious smiles on Eastern's exclusive "Fun in the Sun Holiday in St. Croix" for as little as $189* a day.

The Bermuda Smiles. Caused by powder pink beaches, lilies fragrant with hibiscus and oleander, dancing under the stars, and golf courses where there's no wait to tee off. All these very special smiles can be yours on Eastern's exclusive "Bermuda Playtime" holiday for as little as $228.00* a day.

The Mexico Smiles. Brought on by the famous Floating Gardens, bullfights, mariachi bands, native markets and the way you speak Spanish. Catch The Smiles in Mexico City, Taxco and Acapulco on Eastern's exclusive "Happening Deluxe" vacation for just $268.00* a day.

The Puerto Rico Smiles. Easily caught, with proper exposure to old Spanish fortresses, elegant casinos, flamenco dancers, fado singers and guitarists. See all these smiles for yourself for as little as $99* a day on Eastern's exclusive "Puerto Rico Eastern Style" holiday.

"Three per person, double occupancy, based on minimum required stay for each tour. Air fare additional. Charge-A-Trip is a service mark of Eastern Air Lines, Inc.

Smiling faces going places.
THE AMERICAN CONSERVATORY THEATRE
presents
THREE SISTERS
by ANTON CHEKHOV
Translated for contemporary stage production by WILLIAM BALL
Directed by WILLIAM BALL
Associate Directors: KENNETH JULIAN, EUGENE BARCONE, NAGLE JACKSON
Costumes designed by ANN ROTH
Scenery designed by PAUL STAHELN
Lighting designed by JOHN McLAIN
Dances choreographed by ED MOCK

cast
Olga Sergeyevna Prozorov
Marya Sergeyevna Prozorov (Masha)
Irina Sergeyevna Prozorov
Andrey Sergeyevich Prozorov, Their Brother
Pyotr Ilyich Kulygin, Masha's Husband, a School Teacher
Natasha Ivanovna (Natasha), Fiance and later Andrey's wife
Anfisa, The Nurse
Baron Nikolai Lvovich Tusenbach, An Army Lieutenant
Ivan Romanovitch Chebutykin, An Army Doctor
Vasily Valeryevich Solyony, An Army Captain
Lieutenant-Colonel Alexander Ignatyevich Vershinin, Battalion Commander
Alexey Petrovitch Fedorot, An Army Second Lieutenant
Vladimir Karlovitch Rodin, An Army Second Lieutenant
Fenont, A Porter from the Country Council
Servants and Soldiers
ANGELA PATON
MICHAEL LEARNT
KITTY WINN
JAY DOYLE
HARRY FRAZIER
CAROL MAYO JENKINS
PATRICIA FALKENHAIN
PAUL SHENAR
WILLIAM PATERSON
ROBERT LANCHESTER
KEN RUTA
JERRY FRANKEN
JAMES MILTON
G. WOOD
JAMES BRADY, SUSAN COLLINS, TED GERBER, MARY MARKSON, ED MOCK, FRANK OTTIEWELL, ROBERT SIMPSON

The Prozorov Estate — Provincial Russia

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

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

There will be one intermission

— GEARY THEATRE —
THE AMERICAN CONSERVATORY THEATRE
presents

THREE SISTERS
by ANTON CHEKHOV

Translated for contemporary stage production by WILLIAM BALL
Directed by WILLIAM BALL
Associate Directors: KENNETH JULIAN, EUGENE BARCOME, NAGLE JACKSON
Costumes designed by ANN ROTH
Scenery designed by PAUL STAHELI
Lighting designed by JOHN McLAIN
Dances choreographed by ED MOCK

cast

The Three Sisters: Olga Sergeevna Prozorov
Marya Sergeevna Prozorov (Masha)
Irina Sergeevna Prozorov
Andrey Sergeevich Prozorov, Their Brother
Fyodor Fyodorovich Kelygin, Masha's Husband, a School Teacher
Natalya Ivanovna (Natasha), Fiancé and later Andrey's wife
Anfisa, The Nurse
Baron Nikolai Livovich Tuanbach, An Army Lieutenant
Ivan Romanovich Chechubyn, An Army Doctor
Vassily Vasilyevich Solyeny, An Army Captain

Lieutenant-Colonel Alexander Ignatjewitch
Vershwin, Battalion Commander
Alexey Petrovich Fedosik, An Army Second Lieutenant
Vladimir Karlovich Rodé, An Army Second Lieutenant

Fenestrelle, A Porter from the County Council

Servants and Soldiers

JAMES BRADY, SUZANNE COLLINS, TED GERBER, MARY MARKSON, ED MOCK, FRANK O'CONNELL, ROBERT SIMPSON

ANGELA PATON
MICHAEL LEARNED
KITTIE WINN
JAY DOYLE
HARRY FRAZIER
CAROL MAYO JENKINS
PATRICIA FALKENHAIN
PAUL SHENAR
WILLIAM PATERNSON
ROBERT LANCHESTER
KEN RUTA
JERRY FRANKEN
JAMES MILTON
G. WOOD

The Prozorov Estate — Provincial Russia

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

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

There will be one intermission

— GEARY THEATRE —
Prime Reading Rooms.

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

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

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

Performing Arts

THE MUSIC & THEATRE MAGAZINE / LOS ANGELES & SAN FRANCISCO
THE AMERICAN CONSERVATORY THEATRE presents

THE HOSTAGE

by BRENDAN BEHAN

Directed by ALLEN FLETCHER

Scenery designed by STUART WURTZEL
Costumes designed by PATRIZIA VON BRANDESTEIN
Lighting designed by JOHN McLAIN

cast

Pat (Caretaker of a lodging-house) ROBERT GERRINGER
Meg Dillon PATRICIA FALKENHAIN
Monower (Owner of the house) KEN RUTA
Coelette JENNIFER MacNISH
Bobo PHYLLIS RICE
Princess Grace JOHN HANCOCK
Rio Rita CHRISTOPHER PAYNE
Mr. Mulready JAY DOYLE
Miss Gilchrist (A social worker) CAROL TEITEL
Leslie (A British Soldier) PHILIP KERR
Teresa (A country girl) IZETTA SMITH
I.R.A. Officer MARK BRAMHALL
Volunteer JAMES MILTON
Pianist MARYA MARLOWE
Old Rupine JANE PERCIVAL
Policemen KENNETH GRAY
JERRY FRANKEN

The action takes place in a lodging house in Dublin.

There will be two intermissions.

--GEARY THEATRE--
THE AMERICAN CONSERVATORY THEATRE

presents

THE HOSTAGE

by BRENDAH BEHAN

Directed by ALLEN FLETCHER

Sceney designed by STUART WURTZEL

Costumes designed by PATRIZIA VON BRANDEISEN

Lighting designed by JOHN MCLAIN

CAST

Pat (Caretaker of a lodging-house) ROBERT GERRINGER
Meg Dillon PATRICIA FALKENHAIN
Monowen (Owner of the house) KEN RUTA
Colette JENNIFER McNEISH
Bobo PHYLLIS RICE
Princess Grace JOHN HancoCk
Rio Rita CHRISTOPHER PAYNE
Mr. Mulready JAY DOYLE
Miss Gilchrist (A social worker) CAROL TEITEL
Leslie (A British Soldier) PHILIP KERR
Teresa (A country girl) IZETTA SMITH
I.R.A. Officer MARK BRAMHALL
Volunteer JAMES MILTON
Pianist MARYA MARLOWE
Old Ropine JANE PERCIVAL
Policemen KENNETH GRAY
JERRY FRANKEN

The action takes place in a lodging house in Dublin.

There will be two intermissions.

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

CAST
Rosencrantz JAMES MILTON
Guildenstern PHILIP KERR
The Player KEN RUTA
Alfred KENNETH JULIAN
Hamlet DAVID DUKES
Paul SHENAR
Ophelia KITTY WINN
IZETTA SMITH
Claudius G. WOOD
Ray REINHARDT
Gertrude CAROL MAYO JENKINS
Angela PATON
Polonius GEORGE EDE
Harry FRAZIER
Player King CHRISTOPHER PAYNE
JAY DOYLE

Court and Attendants, Players, Spies, Soldiers,
Captains and Sailors
JAMES DREW, ROBERT SIMPSON, TED GERBER,
REM ROBERTI, ROBERT BACIALUPI, MIMI SMITH,
CARLA LIBRIZZI, JANE EDWARDS, BRAD MICHAELSON,
CRAIG CANAZZO, JOE EDWARDS, KENNETH MCKEE,
MERY MARRSON, SUZANNE COLLINS

There will be one intermission.

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

-GEARY THEATRE-
THE AMERICAN CONSERVATORY THEATRE
presents
ROSENCRANTZ AND
GUIDENSTERN ARE DEAD

by TOM STOPPARD

Directed by WILLIAM BALL

Associate Director: EUGENE BARCONE

Costumes designed by ROBERT FLETCHER

Music by LEE HOBY

Sets designed by STUART WURTZEL

cast

Rosencrantz JAMES MILTON

Guidenstern PHILIP KERR

The Player KEN RUTA

Alfred KENNETH JULIAN

Hamlet DAVID DUKES

Paul Shenar

Ophelia KITTY WINN

IZETTA SMITH

Claudius G. WOOD

Ray Reinfardt

Gertrude CAROL MAYO JENKINS

ANGELA PATON

Polonius GEORGE EDE

HARRY FRAZIER

Player King CHRISTOPHER PAYNE

JAY DOYLE

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

JAMES DREW, ROBERT SIMPSON, TED GERBER,
REM ROBERTI, ROBERT BACIGALUPI, MIMI SMITH,
CARLA LIBRIZZI, JANE EDWARDS, BRAD MICHAELSON,
CRIG CANAZZO, JOE EDWARDS, KENNETH MCKEE,
MARY MARKSON, SUZANNE COLLINS

There will be one intermission.

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

-GEARY THEATRE-
THE AMERICAN CONSERVATORY THEATRE
presents

ROOM SERVICE
by JOHN MURRAY and ALLEN BORETZ

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

cast
In Order of Appearance

Sasha Smirnoff  PAUL SHENAR
Gordon Miller  RAY REINHARDT
Joseph Gribble  ROBERT GERRINGER
Harry Bithron  BARRY MacGREGOR
Faker England  MARTIN BERMAN
Christine Markoe  DEBORAH SUSSEL
Leo Davis  JAMES MILTON
Hilda Marney  IZETTA SMITH
Gregory Wagner  WILLIAM PATERSON
Simon Jenkins  ROBERT GOLDSBY
Timothy Hogarth  CHRISTOPHER PAYNE
Dr. Glass  MICHAEL O'SULLIVAN
Bank Messenger  JAMES WATSON
Senator Blake  PETER DONAT
G. WOOD

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

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

There will be two intermissions

-MARINES' MEMORIAL THEATRE-

United. The Hawaiian High Way.

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

ROOM SERVICE

by JOHN MURRAY and ALLEN BORETZ

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

cast

In Order of Appearance

Sasha Smirnoff  PAUL SHENAR
Gordon Miller  RAY REINHARDT
Joseph Grubble  ROBERT GERRINGER
Harry Bilton  BARRY MacGREGOR
Faker England  MARTIN BERNAN
Christine Marlowe  DEBORAH SUSSEL
Leo Davis  JAMES MILTON
Hilda Marney  IZETTA SMITH
Gregory Wagner  WILLIAM PATERSON
Simon Jenkins  ROBERT GOLDSBY
Timothy Hoppiah  CHRISTOPHER PAYNE
Dr. Glass  MICHAEL O'SULLIVAN
Bank Messenger  JAMES WATSON
Senator Blake  PETER DONAT
G. WOOD

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

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

There will be two intermissions

--MARINES' MEMORIAL THEATRE--

United. The Hawaiian High Way.

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

Let United put you in this happy state.
First-hand report: The next great look for nails.

The Goldspun Nailfrosts

by Revlon

A whole new kind of nailfrost. Gold-dusted palefrost! 3 little ‘softling pastels’—spun through and through with a powdering of palest gold. Doesn’t it pan out beautifully? It’s a soft (unflashy) look you’ll adore—even if you’ve been anti-frosted before. Dig the colors: a precious-little peach…a hand-carved ivory… and a pale, pinky-fingered pink.

GOLDSPUN PINK! GOLDSPUN PEACH! GOLDSPUN IVORY!

From the complete collection of Crystalline Nail Enamels by Revlon. There are 35, in all.
First-hand report: The next great look for nails.

The
Goldspun Nailfrost

by Revlon

A whole new kind of nailfrost. Gold-dusted palefrost! 3 little 'softing pastels'-spun through and through with a powdering of palest gold. Doesn't it pan out beautifully? It's a soft (unflashy) look you'll adore—even if you've been anti-frosted before. Dig the colors: a precious-little peach...a hand-carved ivory...and a pale, pinky-fingered pink.

GOLDSpun PINK! GOLDSpun PEACH! GOLDSpun IVORY!

From the complete collection of Crystalline Nail Enamels by Revlon. There are 35, in all.
How (the late) Clarence X. Pfandlock IV was able to turn $2 million into less than $1 million overnight.

It was very simple.

All Mr. Clarence X. Pfandlock IV had to do was die. Estate taxes, inheritance taxes, federal and state income taxes, probate fees— and so on did the rest. But if he had to do it all over again, we've got the feeling Mr. Clarence X. Pfandlock IV would stop in to see us.

And because we're the kind of trust bankers who appreciate all the hard work a man puts into making an honest dollar these days, we'd have given him our full attention and concern.

Working with his attorney, we'd have recommended that Mr. Clarence X. Pfandlock IV change the title of his income-tenancy property, that he make tax-free gifts, and that he set up a testamentary trust to avoid taxation of the same property more than once.

Clearly, Mr. Clarence X. Pfandlock IV is beyond our help now.

We've told his story because there are a lot of hard-working men like him—though by no means all millionaires—whose estates we can protect from shrinkage.

After all, if a bank isn't good for taking care of your estate, what's it good for?

Crocker-Citizens is good for estate planning.

Crocker-Citizens is good for everything.

John Hancock and Ellen's Restaurant are featured in ACT's highly publicized production for children, "The Wonders of Spies," now playing on Saturdays at the Maritime's Memorial Theatre. The original musical play was written by Gale Peterson and directed by Richard Nester.

TO THE AUDIENCE...

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

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

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

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

credits: WILLIAM GANSLEN and HANK KRANZLE for photography.

JIM JOY and McCANN-ERICKSON, INC. for television promotion assistance.

FOX LIQUORS and FANCY FOODS for assistance in filming for Little Murders • Irving Rabin Co. for furniture for workshop productions. • H.S. Crocker for office furniture. • W. ROBERT WILSON for advertising consultation.

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

TRADER VIC'S.

20 COSMO PLACE • 776-2223
How (the late) Clarence X. Pflandlock IV was able to turn $2 million into less than $1 million overnight.

It was very simple. All Mr. Clarence X. Pflandlock IV had to do was die. Estate taxes, inheritance taxes, federal and state income taxes, probate fees and so on did the rest. But if he had to do it all over again, we've got the feeling Mr. Clarence X. Pflandlock IV would stop in to see us.

And because we're the kind of trust bankers who appreciate all the hard work a man puts into making an honest dollar these days, we've given him our full attention and concern.

Working with his attorney, we'd have recommended that Mr. Clarence X. Pflandlock IV change the title of his junior-tenancy property, that he make tax-free gifts, and that he set up a testamentary trust to avoid taxation of the same property more than once.

Clearly, Mr. Clarence X. Pflandlock IV is beyond our help now. We've told his story because there are a lot of hard-working men like him—though by no means all millionaires—whose estates we can protect from shrinkage.

After all, if a bank isn't good for taking care of your estate, what's it good for?

TO THE AUDIENCE...

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

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

for your convenience: DOCTORS may leave the number 771-2880 with their call services and give name and seat number to house manager. Those who wish TO MEET PERFORMERS after the performance may use the stage door entrance: GEARY THEATRE (around corner on Mason Street); MARINES' MEMORIAL THEATRE (through auditorium right front exit).

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

credits: • WILLIAM GANSLEN and HANK KRANZLER for photography.
• JIM JOY and McCANN-ERICKSON, INC. for television promotion assistance.
• FOX LIQUORS and FANCY FOODS for assistance in filming for Little Murders; • Irving Robin Co. for furniture for workshop productions. • H.S. Crocker for office furniture. • W. ROBERT WILSON for advertising consultation.

• For TICKET INFORMATION phone the Geary Box Office (415) 771-3890. • 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.

John Hancock and Ellen Hanley are featured in A.C.T.'s highly praised production for children, "The Wonders of Sleep," now playing on Saturdays at the Marines' Memorial Theatre. The original musical play was written by Gale Peterson and directed by Richard Nestle.
WILLIAM BALL, General Director. The founder and General Director of the American Conservatory Theatre, William Ball, has directed the highly acclaimed Tartuffe at New York's Lincoln Center. Before that, he staged Homage to Shakespeare, starring Sir John Gielgud, Dame Edith Evans, and Margaret Leighton at Philharmonic Hall. His off-Broadway productions include Six Characters in Search of an Author, which won for him the O'Neill award, the Outer Circle Critics and Obie Production Awards; Under Milkwood, which also won the O'Neill and the Outer Circle Critics Award; Ionesco, which received the Obie and Vernon Rice Drama Desk Award. In 1964, he re-created his production of "Six Characters" at London's Mayfair Theatre, with a cast headed by Sir Ralph Richardson. Among the many operas which he has directed at the New York City Center are Don Giovanni, Britten's A Midsummer Night's Dream, Percy and Bass, The Inspector General, Cio-Cio-San, and Six Characters in Search of an Author. Three seasons ago, he served as librettist as well as director of Lee Hoiby's Natalia Petrowna, 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, The Shakespeare Festival in Ontario, The San Diego Shakespeare Festival, The Arena Stage in Washington, D.C.; The Alley Theatre in Houston; and the Antipode and Toga 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 production of for ACT includes Tartuffe, The Plough and the Stars, Six Characters in Search of an Author, King Lear, Under Milkwood, The American Dream, Twelfth Night and Hamlet. He directs Three Sisters, The Fatimah of Monument Robert and Rosencrantz and Guildenstern Are Dead this season. A graduate of Carnegie Institute of Technology, from which he received a B.A., M.A. and M.F.A., Mr. Ball has been the recipient of a Fulbright scholarship, a Ford Foundation Director's Grant and the NBCRC/A Directors' Fellowship.

JAMES B. McKENZIE, Executive Producer, is a graduate of the University of Iowa and holds a master's degree from Columbia University. Prior to joining ACT, he was one of the East Coast's most active (theatrical) producers, having been involved in more than 800 plays on Broadway, national and international tours, as well as in repertory theatres and stock productions. A member of the League of New York Theatres, the Association of Theatrical Press Agents and Managers, and the New York and Wisconsin State Councils of the Arts, Mr. McKenzie is also former President of the Council of Stock Theaters. A member of ACT's board of directors prior to his appointment as executive producer, Mr. McKenzie has also served as producer of the Westport Country Playhouse (Conn.), the Bucks County Playhouse (Penn.), the Peninsula Players (Wisc.), the Miners' Theatre (New York), as president of the Producing Managers Company and as associate producer of the Royal Poinciana Playhouse (Palm Beach).

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

JOHN SEIG, Production Director, has been a teacher, director, actor, stage manager and administrator. He has taught at the University of Connecticut and was technical director at Columbia University Department of Drama, New York City. As a producer, he has operated his own company—the Martha's Vineyard 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 ACT after five years as production stage manager of the American Shakespeare Festival in Stratford, Connecticut.

ROBERT W. GOLDSBY, Conservatory Director and Resident Stage Director, directed a number of plays at Columbia University (including Camino Real, Murder in the Cathedrals, Danton's Death, Great God Brown, Antigone), the Equity Library Theatre in New York (Autumn Garden), the San Francisco Actors' Workshop (Becket, The Busy Body). At the University of California at Berkeley, where he has directed over twenty productions, he also worked with Jean Renoir as co-director and translator of Renoir's Carole. As Professor of Dramatic Art at the University, Mr. Goldsby will direct the University Theatre production of Eugene O'Neill's Mourning Becomes Electra, which will open the new Zellerbach Theatre in Berkeley. This production was the first to be granted performance rights since the Theatre Guild opened it 20 years ago. Mr. Goldsby heads ACT's Training Program, and is the next step in the new productions of Staircase and The Architect and the Emperor of Assyria this season. He also appears in Room Service.

NADINE JACKSON, Resident Stage Director, directed last season's productions of In White America and Caugh in the ACT, for which he wrote many of the material, and who also staged the "ACT Now" telethon on KQED TV. His numerous directing credits include three seasons at the Oregon Shakespearean Festival and the world premiere of Simplicity at New York's Barnard Theatre. From 1963 to 1966, Mr. Jackson was a featured performer in two shining depths to make you look tan, or even tanner. All together—a great look!
WILLIAM BALL, General Director. The founder and General Director of the American Conservatory Theatre, William Ball, has directed the highly acclaimed Tartuffe at New York’s Lincoln Center. Before that, he staged Homage to Shakespeare, starring Sir John Gielgud, Dame Edith Evans, and Margaret Leighton at Philharmonic Hall. His off-Broadway productions include Six Characters in Search of an Author, which won for him the O’Ammenuzo, the Outer Circle Critics and Obie Production Awards; Under Milkwood, which also won the D’Ammenuzo and the Outer Circle Critics Awards; Ionesco, which received the Obie and Vernon Rice Drama Desk Awards. In 1964, he re-created his production of “Six Characters” at London’s Mayfair Theatre, with a cast headed by Sir Ralph Richardson. Among the many operas which he has directed at the New York City Center are Don Giovanni, Britten’s A Midsummer Night’s Dream, Porgy and Bess, The Inspectors General, Cavalleria Rusticana, and Six Characters in Search of an Author. Three seasons ago, he served as librettist as well as director of Lee Hoiby’s Nausicaa Petronia, 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, Conn.; The Ohio Shakespeare Festival; The New Orleans Shakespeare Festival; The Arena Stage in Washington, D.C.; The Alley Theatre in Houston; and the Antioch and Toronto 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 ACT include Tartuffe, Thalidomide, Six Characters in Search of an Author, King Lear, Under Milkwood, The American Dream, Twelfth Night and Hamlet. He directs Three Sisters, The Nutcracker, La Boheme, and Rosencrantz and Guildenstern Are Dead this season. A graduate of Carnegie Institute of Technology, from which he received a B.A., M.A. and M.F.A., Mr. Ball has been the recipient of a Fulbright scholarship, a Ford Foundation Director’s Grant and the NBC/RCRA Directors’ Fellowship.

JAMES B. MCKENZIE, Executive Producer, is a graduate of the University of Iowa and holds a master’s degree from Columbia University. Prior to joining ACT, he was one of the East Coast’s most active (theatrical) producers, having been involved in more than 800 plays on Broadway, national and international tours, as well as in repertory theatres and stock productions. A member of the League of New York Theatres, the Association of Theatrical Press Agents and Managers, and the New York and Wisconsin State Councils of the Arts, Mr. McKenzie is also former President of The Council of Stock Theatres. A member of ACT’s board of directors prior to his appointment as executive producer, Mr. McKenzie has also served as producer of the Westport Country Playhouse (Conn.), the Bucks County Playhouse (Penn.), the Peninsula Players (Wisc.), the Minesota Theatre (New York), as president of the Producing Managers Company and as associate producer of the Royal Poinciana Playhouse (Palm Beach).

EDWARD HASTINGS, Executive Director and Resident Stage Director, was Production Stage Manager for David Merrick before joining ACT as its founding member Off-Broadway. He co-produced The Snowman in the Malagasy, and Hugh and Espana for George Dillion, and directed A Man for All Seasons at Penn State University and the national touring company of Olivier’s. Mr. Hastings’ productions of Charles’ Aunt and Our Town were seen during ACT’s first two seasons. He recently received extraordinary critical acclaim for his direction of a major revival of Our Town in New York which featured an all-star cast including Henry Fonda, Jo Van Fleet, Eudelle Parsons and ACT’s Mark Bramhall and Kitty Winn. Mr. Hastings’ production of Delicate Balance joined the ACT repertory last season and is part of the repertory this season. He directed ACT’s productions of The Promise and The Devil’s Disciple, and the revival of Delicate Balance this season.

JOHN SEIG, Production Director, has been a teacher, director, actor, stage manager and administrator. He has taught at the University of Connecticut and was technical director at Columbia University Department of Drama, New York City. As a producer, he has operated his own company—the Martha’s Vineyard 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 ACT after five years as production stage manager of the American Shakespeare Festival in Stratford, Connecticut.

ROBERT W. GOLDSBY, Conservatory Director and Resident Stage Director, directed a number of plays at Columbia University (including Camino Real, Murder in the Cathedrals, Danton’s Death, Great God Brown, Antigone, the Equity Library Theatre in New York (Autumn Garden), the San Francisco Actors’ Workshop (Becket, The Busy Matron), the University of California at Berkeley, where he has directed over twenty productions, he also directed from the American Shakespeare Festival in Stratford, Connecticut.

Super Sheen Make-up
for an instant summer look

A twist of the wrist and you have a glowing, sun-blushed complexion... in shades of Pink, Peach or Apricot, and for sun-bright highlighting—translucent Pearl.

Super-Bronze Make-up
in two shining depths to make you look tan, or even tanner.

All together—a great look!
with the Julius Monk revues in New York, and he appeared in a number of roles in ACT's productions of Your Own Thing and Under Milkwood. Mr. Jackson directs ACT's new productions of Little Murders and Room Service and the revival production of In White America.

GOWER CHAMPION, Guest Director, is the first director-choreographer in the history of the American theatre to have had three hit musicals running simultaneously on Broadway. He has received seven Antoinette Perry (Tony) awards, two Critics' Circle citations and individual honors from Variety, the Donaldson Committee and the Outer Critics Circle. Having begun his show business career as a dancer in films, Mr. Champion's first directorial assignment was Lion as Ear, a Broadway revue which won him both the Tony and Donaldson awards. Beginning in 1960 with Bye-Bye, Birdie, Champion proceeded to direct and choreograph a series of Broadway musical comedy blockbusters, Camelot, Hello, Dolly!, I Do, I Do, and most recently, The Happy Time. He directed A Flea in Her Ear, which opened ACT's 1968-69 season.

EDWIN SHERIN, Guest Director, is a New Yorker who now makes his home in Washington, D.C., where he is Associate Producing Director of Arena Stage. After graduating from Brown University, Mr. Sherin acted for nine years in numerous on and off-Broadway productions and on television. He made his debut as a director in 1958 with a highly acclaimed production of Sycamore's Violets and the Sorrows and later staged The White Rose and the Red, now up at Shakespeare's Chronicle of Plays. Mr. Sherin received his early theatre training from Paul Mann at the Actors Workshop. He directed the Howard Sackler drama, The Great White Hope, which opened to highest critical acclaim on Broadway this fall, and directs ACT's world premiere production of Anna Maria Bartlow's Glory! Hallelujah!

ALLEN FLETCHER, Guest Director, is the Artistic Director of the Seattle Repertory Company. He has directed for the Oregon Shakespeare Festival, the Astiich Area Shakespeare Festival, the San Diego Shakespeare Festival, the APA, the McCarter Theatre at Princeton, New Jersey, and the Boston Fine Arts Festival. For two seasons, he was artistic director of the American Shakespeare Festival, Stratford, Conn. Mr. Fletcher has directed the ACT productions of Uncle Vanya, Death of a Salesman, and Astreetcar Named Desire, and also co-directed The Crucible, which entered the repertory at the Stanford Festival two summers ago and was presented during ACT's School Season this fall. Mr. Fletcher directs Brendan Behan's The Hostage for ACT this season.
with the Julius Monk revues in New York, and he appeared in a number of roles in ACT’s productions of Your Own Thing and Under Milkwood. Mr. Jackson directs ACT’s new productions of Little Murders and Room Service and the revival production of In White America.

GOWER CHAMPION, Guest Director, is the first director-choreographer in the history of the American theatre to have had three hit musicals running simultaneously on Broadway. He has received seven Antoinette Perry (Tony) awards, two Critics’ Circle citations, and individual honors from Variety, the Donaldson Committee and the Outer Critics Circle. Having begun his show business career as a dancer in films, Mr. Champion’s first directorial assignment was Lend an Ear, a Broadway revue which won him both the Tony and Donaldson awards. Beginning in 1960 with Bye Bye Birdie, Champion proceeded to direct and choreograph a series of Broadway musical comedy blockbusters, Cabaret, Hello, Dolly!, I Do, I Do, and most recently, The Happy Time. He directed A Flea in Her Ear, which opened ACT’s 1968-69 season.

EDWIN SHERIN, Guest Director, is a New Yorker who now makes his home in Washington, D.C., where he is Associate Producing Director of Arena Stage. After graduating from Brown University, Mr. Sherin acted for nine years in numerous on and off-Broadway productions and on television. He made his debut as a director in 1958 with a highly acclaimed production of Sydney’s Doctor in the Sorrow and later staged The White Rose and the Red, made up of Shakespeare’s chronicle plays. Mr. Sherin received his early theatre training from Paul Mann at the Actors Workshop. He directed the Howard Sackler drama, The Great White Hope, which opened to highest critical acclaim on Broadway this fall, and directs ACT’s world premiere production of Anna Mary Bartlow’s Glory! Hallelujah!

ALLEN FLETCHER, Guest 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 Fine Arts Festival. For two seasons, he was artistic director of the American Shakespeare Festival, Stratford, Conn. Mr. Fletcher has directed the ACT productions of Uncle Vanya, Death of a Salesman, and Antiseptic. Old Lace, and also co-directed The Crucible, which entered the repertory at the Stanford Festival two summers ago and was presented during ACT’s School Season this fall. Mr. Fletcher directs Brendan Behan’s The Hostage for ACT this season.
MUSICAL COMEDY
Fantasticks
6th SMASH YEAR
GHIRARDELLI SQUARE
Fri. 9:30, Sat. 6:00 & 10:30
Tickets and Information Call 434-3008
900 NORTH POINT STREET

WHOS WHO

WHOS WHO

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

Ramon Bieri... as Orson in "Tartuffe."

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

Ramon Bieri... as Orson in "Tartuffe."

PETER DONAT... as Horatio in "Diddle, Diddle Dummie; My Son God.*"

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

Peter Donat... as Horatio in "Diddle, Diddle Dummie; My Son God.*"

DAVID DUKES... as Fawcett Babbitt in "Charley's Aunt."

David Dukes, prior to joining ACT
three seasons ago, appeared with the
Marin Shakespeare Festival and the
California Shakespeare Festival. He has
appeared in a number of ACT produc-
tions and was the Conservatory's
business actor last season playing 11
roles as well as teaching Summer
Training Congress classes and private
lessons in theatrical speech. Among
the ACT productions in which Mr.
Dukes has played major roles are Long
Day's Journey into Night, Tartuffe, Thieves'
Carnival, Under Milkwood, Charley's
Aunt, Duddle Dummie Dummie,

David Dukes... as Fawcett Babbitt in "Charley's Aunt."

Gin
Seagram's Extra Dry

Salt.
This week's perfect martini secret.
Put a pinch of salt on top of each finished
martini made with the perfect martini gin.
Seagram's. The perfect martini gin.
Seagram's Distillers Corporation, New York City.

The Coffe Cantata
2030 Union Street
San Francisco

JUST ADDED:
COMPLETE BAR SERVICE
LUNCHEON • DINNER
AFTER THEATER
FINE PASTRIES
CLASSICAL MUSIC • CANDLELIGHT
ART GALLERY
SEVEN DAYS A WEEK
PARKING IN REAR AFTER SIX
INTERNATIONAL COFFEE HOUSE
RESTAURANT

Each carefree day leaves in little imprint.
This may be the day to start caring.
Start with the moisturizer that lets
makeup slip on like silk, and smooths on at
bedtime to promote the melting glow
that goes with a younger skin.
Ambrosiion by Guerlain
Found only where you buy Shalimar perfume.

Mark Bramhall... as Acme in "The
Miranteuse."

Mark Bramhall, a Harvard gradu-
ate who student acting as a Fulbright
scholar at the London Academy of
Music and Dramatic Art, received
national critical acclaim this fall for his
performance as George Gibbs in the
off-Broadway revival of Our Town
which also featured Henry Fonda,
Robert Ryan, Estelle Parsons and Jo
Van Fleet. Mr. Bramhall, who has been
with the Conservatory since its first
San Francisco season, has played mu-

Jay Doyle... as the ghost of Hamlet's father in "Hamlet."

Jay Doyle, who was seen off-
Broadway in The Old Glory and was a
member of the national tour company
of Andersonville Trial, appeared with
the Milwaukee Repertory Theatre, the
Pittsburgh Playhouse, and the Arena
Stage in Washington, D.C., prior to
joining ACT in 1965. During ACT's
first Bay Area season, he was the
Conservatory's busiest actor, appearing
in eight different plays, often playing
two roles in two different plays the
same evening (one at each of ACT's
two theatres). A graduate of Carnegie
Mellon University, Mr. Doyle's roles
last season included those of Deputy
Gov. Danforth in The Crucible,
Grandma in The American Dream and
d the Ghost and Player King in Hamlet.
He repeated his role in Hamlet and
appears in Three Sisters, Rosencrantz
and Guildenstern Are Dead, Glory!

Jay Doyle... as the ghost of Hamlet's father in "Hamlet."

George Ede... as Sprout in "Charley's Aunt."

George Ede, played the title role in
King Lear at the Marin Shakespeare
Festival before joining ACT last sea-
son. He has appeared with the Play-
house, the International Repertory
Theatre and the Drama Ring in San
Francisco, as well as with Sylvia
Sidney in The Importance of Being
Earnest and with John Kerr in Heart-
break House. Mr. Ede's film credits
include John Korty's Funny Man, he
has done a number of radio dramas,
and he has been seen in television

George Ede... as Sprout in "Charley's Aunt."
Each carefree day leaves in little imprint. This may be the day to start caring.

Start with the moisturizer that lets makeup slip on like silk, and smooths on at bedtime to promote the melting glow that goes with a younger skin.

Ambrosia by Guerlain

Found only where you buy Shalimar perfume.

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

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

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

JAY DOYLE...as the ghost of Hamlet's father in "Hamlet." JAY DOYLE, who was seen off-Broadway in The Old Glory and was a member of the national tour company of Andersonville Trial, appeared with the Milwaukee Repertory Theatre, the Pittsburgh Playhouse, and the Arena Stage in Washington, D.C., prior to joining ACT in 1965. During ACT's first Bay Area season, he was the Conservatory's busiest actor, appearing in eight different plays, often playing two roles in two different plays the same evening (one at each of ACT's two theatres). A graduate of Carnegie Mellon University, Mr. Doyle's roles last season included those of Deputy Gov. Danforth in The Crucible, Grandma in The American Dream and the Ghost and Player King in Hamlet. He repeated his role in Hamlet and appears in Three Sisters, Rosencrantz and Guildenstern Are Dead, Glory! Halahkan! and The Hostage this season.

GEORGE EDE...as Spertigue in "Charley's Aunt." GEORGE EDE, played the title role in King Lear at the Marin Shakespeare Festival before joining ACT last season. He has appeared with the Playhouse, the International Repertory Theatre and the Drama Ring in San Francisco, as well as with Sylvia's Sidney in The Importance of Being Earnest and with John Kerr in Heartbreak House. Mr. Ede's film credits include John Korty's Funny Man, he has done a number of radio dramas, and he has been seen in television.
a superb resort hotel in the heart of Los Angeles!

In Los Angeles, only The Ambassador Hotel is nestled in 27 acres of superb landscaping. Only here will you find a resort hotel in the very center of Wilshire Center, the city's fashion and business heart.

We've just spent $3-Million refurbishing this exquisite hotel. So you can be sure of modern convenience and service. When you choose a hotel in Los Angeles, make The Ambassador your first resort.

The Ambassador
Home of the World-Famous COCONUT GROVE
340 Wilshire Blvd., Los Angeles, Cali.
(213) 381-0011, 90000
CALL OR WRITE FOR RESERVATIONS OR SEE YOUR TRAVEL AGENT

Cluny Scotch...good show, bottled in Scotland

HARRY FRAZIER ... as Dudley in "The American Dream."

HARRY FRAZIER, a charter member of ACT who spends much of his free time flying his own airplane, has appeared with the Milwaukee Repertory Theatre, the American Shakespeare Festival at Stratford, Conn., and for three seasons with the San Diego Shakespeare Festival where he played Falstaff opposite William Ball as Hal in Henry IV. Part II. Mr. Frazier has also performed off-Broadway, on the Batman television series, and with the Santa Monica Civic Light Opera and Symphony Association. His past ACT performances include major roles in...
a superb resort hotel in the heart of Los Angeles!

In Los Angeles, only The Ambassador Hotel is nestled in 27 acres of superb landscaping. Only here will you find a resort hotel in the very center of Wilshire Center, the city's fashion and business heart.

We've just spent $5-Million refurbishing this exquisite hotel. So you can be sure of modern convenience and service. When you choose a hotel in Los Angeles, make The Ambassador your first resort.

The Ambassador
Home of the World-Famous COCORUTTY GROVE
330 Wilshire Blvd., Los Angeles, Calif.
(213) 387-0901  9500
CALL OR WRITE FOR RESERVATIONS OR SEE YOUR TRAVEL AGENT

Vogue Glass Belt Custom Built Tyre

The 40,000 Mile Safety Tyre

The seven rib tread in this handsome new Vogue is 28% wider than ordinary tires. Because Vogue puts more rubber on the road, and holds the tread firmly in place, you gain greater stability and easier cornering. Vogue's improved traction helps your car hold the road, even on wet and slick pavements.

WITH SIX SAFETY BELTS FOR GREATER PROTECTION

Four full plies of polyester cord and two fiber glass belts provide tremendous strength in the tread area and in the sidewalls, where most blowouts occur. For the ultimate in safety, long wear, and driving comfort, specify Vogue's Glass Belt Custom Built Tyres for your automobile.

SEE YOUR FAVORITE CADILLAC DEALER SERVING DISCRIMINATING MOTORISTS FOR FIFTY YEARS
Collector’s Item.

The person who enjoys music and theatre is very apt to be a collector—of PERFORMING ARTS. He'll take his copy home from the theatre—to review the program information that helped to make his theatregoing a pleasure. To read the feature articles and share them with his family.

For the collector, we offer hard-cover binders, custom designed to hold twelve full issues—for a personal record of performances to remember, a collection of authoritative articles on the performing arts. Yours for only six dollars, including sales tax, handling, and mailing. Also available in a deluxe version—gold stamped, with the sumptuous look of leather. The perfect gift for someone special—or a handsome addition to your own library, at ten dollars.

Please send me ___ standard binders, at six dollars each; ___ deluxe binders, at ten dollars each.

Enclosed is my check for $____, made payable to PERFORMING ARTS.

NAME

ADDRESS

CITY STATE ZIP

Please mail your order with your check to: PERFORMING ARTS, 1915 Beverly Blvd., Los Angeles, Calif. 90025.
Collector's Item.

The person who enjoys music and theatre is very apt to be a collector—of PERFORMING ARTS. He'll take his copy home from the theatre—to review the program information that helped to make his theatregoing a pleasure. To read the feature articles and share them with his family.

For the collector, we offer hard-cover binders, custom designed to hold twelve full issues—for a personal record of performances to remember, a collection of authoritative articles on the performing arts. Yours for only six dollars, including sales tax, handling, and mailing. Also available in a deluxe version—gold stamped, with the sump- tuous look of leather. The perfect gift for someone special—or a handsome addition to your own library, at ten dollars.

Please send me ______ standard binders, at six dollars each;
______ deluxe binders, at ten dollars each.

Enclosed is my check for $_______, made payable to PERFORMING ARTS.

NAME
ADDRESS
CITY STATE ZIP

Please mail your order with your check to: PERFORMING ARTS, 1912 Beverly Blvd., Los Angeles, Calif. 90025.
When the curtain went up on Caprice it went down on some of the higher priced cars.

Putting you first, keeps us first.

CHEVROLET


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

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

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

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

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

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

MICHAEL LEARNED . . . as Arthur in "The Millstream."

MICHAEL LEARNED, wife of ACT actor Peter Donat, has appeared as a leading actress with the Stratford Festival (Canada) resident and touring companies, and with the Shakespeare Festival, Stratford, Conn. She played Erina in The Three Sisters at the Fourth Street Theatre in New York and appeared in the off-Broadway production of A God That Stare More. Miss Learned's television credits include many leading roles for the Canadian Broadcasting Company, including Estella in Eric Till's production of Great Expectations, and she played leading roles in two films for National Film Board, Canada. At ACT, Miss Learned has played major roles in
When the curtain went up on Caprice, it went down on some of the higher priced cars.

Putting you first, keeps us first.

CHEVROLET

in *The Crucible*. She also appeared in ACT's touring out-of-town production of *A Midsummer Night's Dream*, and has worked in this country at The Cleveland Playhouse and the original Poets' Theatre. Mr. Kerr taught classes in ACT's Summer Training Congress and appeared in last season's productions of *Under Milkwood*, *Twelfth Night*, *Our Town* and *As You Like It*.

PHILIP KERR, a graduate of Harvard University and the London Academy of Music and Dramatic Art, came to ACT last year after two seasons with the Tyrone Guthrie Theatre. He has appeared on the BBC in London, toured Holland in a production of *A Midsummer Night's Dream*, and has appeared in this country at The Cleveland Playhouse and the original Poets' Theatre. Mr. Kerr taught classes in ACT's Summer Training Congress and appeared in last season's productions of *Under Milkwood*, *Twelfth Night*, *Our Town* and *As You Like It*. He repeated his role of Hamlet and appears in the current productions of *A Midsummer Night's Dream*, *Our Town* and *As You Like It*.

ROBERT LANCHESTER, an actor-director with the Minnesota Theatre Company for the past two years, directed their production of *Twelfth Night* at the Tyrone Guthrie Theatre this season. He has appeared with the San Francisco Mime Troupe, the Ac- tor's Workshop in Minneapolis, the Guthrie Theatre, Saint Paul and the University Theatre at Berkeley where he received his Master's Degree. Among the many roles Mr. Lanchester has played are Estragon in *Waiting for Godot*, Sir Thomas More in *A Man for All Seasons* and the title role in *The Price*. He appeared in ACT's productions of *Under Milkwood* and *Twelfth Night*. He repeated his role of Hamlet and appears in the current productions of *A Midsummer Night's Dream*, *Our Town* and *As You Like It*.

ROBERT LANCHESTER, an actor-director with the Minnesota Theatre Company for the past two years, directed their production of *Twelfth Night* at the Tyrone Guthrie Theatre this season. He has appeared with the San Francisco Mime Troupe, the Actor's Workshop in Minneapolis, the Tahure Theatre, Saint Paul and the University Theatre at Berkeley where he received his Master's Degree. Among the many roles Mr. Lanchester has played are Estragon in *Waiting for Godot*, Sir Thomas More in *A Man for All Seasons* and the title role in *The Price*. He appeared in ACT's productions of *Under Milkwood* and *Twelfth Night*. He repeated his role of Hamlet and appears in the current productions of *A Midsummer Night's Dream*, *Our Town* and *As You Like It*.

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

MICHAEL LEARNED, wife of ACT actor Peter Donat, has appeared as a leading actress with the Stratford Festival (Canada) resident and touring companies, and with the Shakespeare Festival, Stratford, Conn. She played Irina in *The Three Sisters* at the Fourth Street Theatre in New York and appeared in the off-Broadway production of *A God Grave More*. Miss Learned's television credits include many leading roles for the Canadian Broadcasting Company, including Estella in *Eric Till's Production of Great Expectations*, and she played leading roles in two films for National Film Board, Canada. At ACT, Miss Learned has played major roles in *A Delicate Balance*, and is currently in *The Crucible*.
Under Milkwood, Tartuffe, Doodle Doodle Dummie, My Son God, The Minstrel and A Delicate Balance, and she appears in the current productions of Little Murders, Three Sisters and Glory! Halalabash!

BARRY MacGREGOR... at Financier Ballroom in "Charley's Aunt."

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

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

THE ONE AND ONLY REASON Jack Daniel settled in the Hollow was this cool limestone spring.

Nearly a century ago folks said Jack Daniel wasn't much at business. For he put his distillery twelve miles from the nearest railroad. But you see, Mr. Jack was a whiskey man first, a business man second. So he settled down near this cool limestone spring, where to this day the iron-free water flows pure and perfect for making Jack Daniel's. After a sip, we believe, you'll see why we still regard our spring so highly.

And why Jack Daniel, everything considered, wasn't so bad at business after all.


PAUL SHENAR... as the Prince of Denmark in "Hamlet."

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

CHARCOAL MELLOWED DROP

BY DROP

TENNESSEE WHISKEY - 50 PROOF BY CHOICE © 1934, Jack Daniel Distillery, Loretto, Tenn. Distributed and Bottled by Jack Daniel Distillery, Lynchburg (Pop. 385), Tenn.
WILLIAM PATerson ... as Hamlet in "The Winter's Tale."

RAY REINHARDT ... as Claudius in "Hamlet."

IZETTA SMITH ... as Ophelia in "Hamlet."

MICHAEL O'SULLIVAN, returning to ACT after a successful career, is known for his work in New York, London and San Francisco, and in many resident theatres and films. A Tony nominee for his role in "It's a Bird, It's a Plane, It's a Superman on Broadway, Mr. O'Sullivan received several awards for his performances in William Ball's New York and London productions of Six Characters in Search of an Author. He played the title role in Ball's New York production of Tartuffe and has performed leading roles at the Oregon Shakespeare Festival and the San Diego Shakespeare Festival. Born in Phoenix, Arizona, he is a graduate of the University of Denver and Goodman Theatre of the Chicago Art Institute. Mr. O'Sullivan appears in A Flea in Her Ear, The Architect and the Emperor of Assyria and Room Service.

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

AGENoa PATon, wife of Conservatoire director Robert Goldby, performed off-Broadway in The Trojan Women and Autumn Garden, and in leading roles at the Arena Stage in Washington, D.C., the Showcase Theatre in Evanston, Illinois, and the Heath Greek Theatre. Miss Paton has performed more than 50 leading roles as an Equity actress, played summer stock for seven years, and performed on television in Pittsburgh, Cleveland and New York. She also appeared in the pre-Broadway tour of Salvation Delight with Eva Gabor. In her third season with ACT, Miss Paton has played major roles in The Seagull, Endgame, Long Live Life, Twelfth Night, Man and Superman and Under Milk Wood. She is currently appearing in Three Sisters, Rosencrantz and Guildenstern Are Dead and The Hostage.

RAY REINHARDT, a charter member of ACT, played the Lawyer in the original Broadway production of Tiny Alice prior to playing the role in ACT's production. Well known for his performances at the Phoenix Theatre in New York and the Arena Stage in Washington, D.C., Mr. Reinhardt has also appeared off-Broadway and with resident theatres in Boston and Memphis. His television credits include several award-winning NET dramas and a role in The Defenders, and he appears in the recent film Bulitt with Steve McQueen. Among the roles Mr. Reinhardt has played for ACT are Stanley in A Streetcar Named Desire and Claudius in Hamlet, the latter of which he repeats this season. He also appears in the current productions of A Flea in Her Ear, Rosencrantz and Guildenstern Are Dead and Room Service.

IZETTA SMITH, wife of ACT associate director Richard Nesbitt and a member of ACT for the past two seasons, studied at Old Lyme College and Dartmouth, where she appeared in several summer repertory theatre productions. Her mother and grandmother both being actresses, she is the third generation of a theatre family. Miss Smith also spent two summers at the National Shakespeare Festival at the Old Globe Theatre in San Diego. Prior to the 1968-69 season, she appeared in the ACT productions of Six Characters in Search of an Author, Long Day's Journey into Night, Under Milk Wood, The Crucible, Charley's Aunt and Hamlet. This season, she is seen in The Winter's Tale and The Seagull.

THE ONE AND ONLY REASON Jack Daniel settled in the Hollow was this cool limestone spring.

Nearly a century ago folks said Jack Daniel wasn't much at business. For he put his distillery twelve miles from the nearest railroad. But you see, Mr. Jack was a whiskey man first, a business man second. So he settled down near this cool limestone spring, where to this day the iron-free water flows pure and perfect for making Jack Daniel's. After a sip, we believe, you'll see why we still regard our spring so highly. And why Jack Daniel, everything considered, wasn't so bad at business after all.

CHARCOAL MELLOWED
DROP
BY DROP

TENNESSEE WHISKEY • 90 PROOF BY CHOICE • DISTILLED AND BOTTLED BY JACK DANIEL DISTILLERY • LYNCHBURG (POP. 385), TENN. 0184, Jack Daniel Distillery, Len McIvor, Prog., Inc.
DEBORAH SUSSEL ... as Marianne in "Tariffuhs."  

DEBORAH SUSSEL, a graduate of Carnegie Institute of Technology and recipient of a Fulbright-Hays grant for study at the London Academy of Music and Dramatic Art, came to ACT last season after a year with the Theatre of the Living Arts in Philadelphia where she appeared in a number of productions including the world premiere of Rochelle Owens’ Bleach. Miss Susiel was a member of the critically acclaimed tour company of Room Service, and has also performed with Philadelphia’s Playhouse-in-the-Park and the Playhouse on the Mall in New Jersey. Miss Susiel appeared in ACT’s productions of Caught in the ACT, Under Milkwood, Twelfth Night and Tariffuhs last season, and she appears in A Flea in Her Ear and Room Service this season.

ANN WELDON ... as Dornie in "Tariffuhs."  

ANN WELDON, a singer, has dazzled audiences in San Francisco, Las Vegas, Reno, Los Angeles, New York, and in Canada, Australia and the Far East, including Japan, Okinawa, Hong Kong and Manila. Her numerous television credits include appearances with Tennessee Ernie Ford and Soapy Sales. During ACT’s 1967–68 season, Miss Weldon made her first professional appearance as an actress, playing a number of roles including that of Dornie in Tariffuhs. She also appeared as Mrs. Barker in The American Dream and Tituba in The Crucible, as well as being a featured performer in In White America and Caught in the ACT. Miss Weldon makes her first appearance this season in A Flea in Her Ear.

CAROL TEITEL ... as Abby in "Arenin and Old Lace."  

CAROL TEITEL, a charter member of ACT returning after a year’s absence, played major roles in ACT’s Death of a Salesman, Under Milkwood, Arena and Old Lace, Misalliance and Uncle Vanya, and appeared in Ball’s Under Milkwood off-Broadway. Her Broadway credits include Marat/Sade, Hamlet with Richard Burton, The Entertainer with Sir Laurence Olivier and The Country Wife with Julie Harris. She played leading roles in the off-Broadway productions of The Way of the World and Colombo, and re-created her role opposite Franchot Tone in the film of A Country Cousin. A veteran of numerous television appearances, Miss Teitel has also appeared with Arena Stage (Washington, D.C.), the Chace Playhouse (Boston), the APA in New York and Princeton’s McCarter Theatre. This season she appears in A Flea in Her Ear and The Hostage.

KITTY WINN ... as a Coliniene in "The Minstrelsy."  

KITTY WINN, a drama graduate of Boston University, recently received national critical acclaim for her performance as Emily Webb in a major revival of Our Town in New York, which also starred Henry Fonda, Robert Ryan, Estelle Parsons and Jo Van Fleet. Prior to joining the Conservatory in 1967, Miss Winn appeared with several regional theatre companies, including the Loeb Theatre, the Tufts Arena Theatre and the Centenary Little Theatre, and also appeared in Measure for Measure under the direction of Margaret Webster. Among the ACT productions in which she has appeared are Under Milkwood, Thieves’ Carnival, Tariffuhs and Charles’ Aunt. Miss Winn also received critical acclaim for her performances as Coline in The MIME thrope and as Mary Warren in The Crucible. She appears in Three Sisters, Rosencrantz and Guildenstern Are Dead and Glory! Hallelujah!

MARTIN BERNMAN attended Brooklyn College where he appeared in several dramatic productions. He attended the Stella Adler Studio and George Morrison Studio in New York. A member of ACT’s Summer Training Congres, Mr. Berman appeared in the Children’s Theatre productions of Johnny Moonshine and The Silver Arrow and Alice in Wonderland and in White America. He is currently appearing in The Wonderment of Glee and Room Service.
Beach and Travel Atomizer

feather-light—to tuck into your purse or bag—wherever you go

"White Shoulders" or "Most Precious"

DEBORAH SUSSEL... as Mariancé in "Turrnifee"

DEBORAH SUSSEL, a graduate of Carnegie Institute of Technology and recipient of a Fulbright-Hayes grant for study at the London Academy of Music and Dramatic Art, came to ACT last season after a year with the Theatre of the Living Arts in Philadelphia where she appeared in a number of productions including the world premiere of Rochelle Owens' Betch. Miss Suessel was a member of the critically acclaimed tour company of Room Service, and has also performed with Philadelphia's Playhouse-on-the-Park and the Playhouse on the Mall in New Jersey. Miss Suessel appeared in ACT's productions of Caught in the ACT, Under Milkwood, Twelfth Night and Turrnifee last season, and she appears in A Flea in Her Ear and Room Service this season.

ANN WELDON... as Dorine in "Turrnifee"

ANN WELDON, a singer, has dazzled audiences in San Francisco, Las Vegas, Reno, Los Angeles, New York, and in Canada, Australia and the Far East, including Japan, Okinawa, Hong Kong and Manila. Her numerous television credits include appearances with Tennessee Ernie Ford and Soopy Sales. During ACT's 1967-68 season, Miss Weldon made her first professional appearance as an actress, playing a number of roles including that of Dorine in Turrnifee. She also appeared as Mrs. Barker in The American Dream and Tituba in The Crucible, as well as being a featured performer in In White America and Caught in the ACT. Miss Weldon makes her first appearance this season in A Flea in Her Ear.

KITTIE WIND... as Colombine in "The Misanthropes"

KITTIE WIND, a drama graduate of Boston University, recently received national critical acclaim for her performance as Emily Webb in a major revival of Our Town in New York, which also starred Henry Fonda, Robert Ryan, Estelle Parsons and Jo Van Fleet. Prior to joining the Conservatory in 1967, Miss Wind appeared with several regional theatre companies, including the Loeb Theatre, the Tufs Arena Theatre and the Centenary Little Theatre, and also appeared in Measure for Measure under the direction of Margaret Webster. Among the ACT productions in which she has appeared are Under Milkwood, Thésée's Carnaval, Tartuffe and Charles's Aunt. Miss Wind also received critical acclaim for her performance as Colombine in The Misanthrope and as Mary Warren in The Crucible. She appears in Three Sisters, Rosencrantz and Guildenstern Are Dead and Glory! Hallelujah!

MARTIN BERNMAN attended Brooklyn College where he appeared in several dramatic productions. He attended the Stella Adler Studio and George Morrison Studio in New York. A member of ACT's Young Actors Training Congress, Mr. Bernman appeared in the Children's Theatre productions of Johnny Mostchkam and The Silver Arrow and Alice in Wonderland and in In White America. He is currently appearing in The Wonderment of Gleep and Room Service.
attended the University of Nebraska where she appeared in numerous dra-
matic productions. She is a published poet, and she appeared in ACT's pro-
duction of A Midsummer Night's Dream at Stern Grove last season. Miss
MacNish played Lady Macbeth in the Marin Shakespeare Festival produc-
tion of Macbeth last summer, and appeared in this season's production of
Johnny Moonbeam and the Silver Arrow, In White America and Alice in Wonder-
land at ACT.

HERMAN POPPE, a graduate of DePaul University in Indiana who has
also attended Stanford University, has appeared with the Marin Shakespeare
Festival and The Playhouse in San Francisco, and played summer stock at the
Huron (Ohio), Gateway (Long Island) and Drury Lane (Chicago) Play-
houses. He spent two seasons with the Oregon Shakespeare Festival and
toured Germany with a two-man show of Shakespeare tragedies. Mr.
Poppe's ACT credits include Tautoe, MacBeth's Aunts, A Streetcar Named
Desire, The Misanthrope and The Crucible. He is in ACT's current pro-
ductions of A Flea in Her Ear, Rosencrantz and Guildenstern Are Dead and Glory! Hallo!

JOEL RUDNICK, who is a former member of ACT's Training Program,
attended Pasadena City College and San Francisco State College and also
studied with Jeff Corey in Hollywood. He has appeared in the ACT produc-
tions of Man and Superman, Arcadian and Old Lace, Thieves' Carnival and the
special production of West with White-
man--The War Years. Mr. Rudnick
appeared in Johnny in Johnny Moon-
beam and the Silver Arrow, in In White America, and is currently play-
ing the title role in Thieves' Carnival.

CHRISTOPHER PAYNE attended Tufts University in Boston where he
appeared in several dramatic productions. As a member of ACT's Training
Program, he appeared in several special productions as well as in the Stern
Grove presentation of A Midsummer Night's Dream. He was seen in Johnny
Moonbeam and the Silver Arrow, In White America and Alice in Wonderland
this season. He is currently in Rosencrantz and Guildenstern Are Dead and Room Service.

JANE PERCIVAL, a graduate of Hobart University in New York who has
also attended Berghof's in New York, has appeared at ACT in Our Town, Twelfth Night and Thieves'
Carnival. As a member of the Training Program, she appeared in several spe-
cial ACT productions, including A Midsummer Night's Dream at Stern
Grove, and she appeared in University and touring shows. She appeared in
ACT's Johnny Moonbeam and Alice in Wonderland this season, and is cur-
rently in The Wonderment of Glee.

Where Malibu was 40 years ago
In all of Northern California, Seadrift is the one seacoast
colony with everything that created places like Malibu and
Hyannis Port.
The long and level beach is there.
The soft and rolling surf is there.
The sweet sun and salty air are there.
The natural style of life is there — the kind that attracts
families who want a relaxed and happy second home.
And the opportunity is there. Only 23 miles from San
Francisco, in a private seacoast area between Stinson Beach
and Bolinas, new homes are ready now. Or you can buy a lot
on the lagoon for $12,500 or $13,500.
That was Malibu and Hyannis Port a long time ago.
But that is where Seadrift is today.
We invite you to see it all. This week. Pick up Route 1
off 101 just north of Sausalito, go through Stinson Beach
to the Seadrift Gate. (Phone 686-1791.)
attended the University of Nebraska where she appeared in numerous dramatic productions. She is a published poet, and she appeared in ACT’s production of A Midsummer Night’s Dream at Stern Grove last season. Miss MacNish played Lady Macbeth in the Marin Shakespeare Festival production of Macbeth last summer, and appeared in this season’s production of Johnny Moonbeam and the Silver Arrow, in White America and Alice in Wonderland at ACT.

HERMAN POPPE, a graduate of DePauw University in Indiana who has also attended Stanford University, has appeared with the Marin Shakespeare Festival and The Playhouse in San Francisco, and played summer stock at the Huron (Ohio) Gateway, (Long Island) and Drury Lane (Chicago) Playhouses. He spent two seasons with the Oregon Shakespeare Festival and toured Germany with a two-man show of Shakespearean tragedies. Mr. Poppe’s ACT credits include Tartuffe, Charity’s Aunt, A Streetcar Named Desire, The Misalliance and The Crucible. He is seen in ACT’s current productions of A Flea in Her Ear, Rosencrantz and Guildenstern Are Dead and Glory! Halalaba!

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

JENNIFER MacNISH, a former member of ACT’s Training Programs, appears in ACT’s productions of Hamlet, Johnny Moonbeam and the Silver Arrow, in White America and Alice in Wonderland. She is currently in The Wonderment of Gleep.

JOEL RUDNICK, who is a former member of ACT’s Training Programs, attended Pasadena City College and San Francisco State College and also studied with Jeff Corey in Hollywood. He has appeared in the ACT productions of Man and Superman, Arcadia and Old Lace, Thieves’ Carnival and the special production of Walt Whiteman’s The War Years. Mr. Rudnick appeared as Johnny in Johnny Moonbeam and the Silver Arrow, in White America, and is currently playing the title role in The Wonderment of Gleep.

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

Where Malibu was 40 years ago
In all of Northern California, Seadrift is the one seacoast colony with everything that created places like Malibu and Hayannis Port. The long and level beach is there. The soft and rolling surf is there. The sweet sun and salty air are there. The natural style of life is there — the kind that attracts families who want a relaxed and happy second home. And the opportunity is there. Only 23 miles from San Francisco, in a private seacoast area between Stinson Beach and Bolinas, new homes are ready now. Or you can buy a lot on the lagoon for $12,500 or $13,500. That was Malibu and Hayannis Port a long time ago. But that is where Seadrift is today.
We invite you to see it all. This week. Pick up Route 1 off 101 just north of Sausalito, go through Stinson Beach to the Seadrift Gate (Phone 687-1791.)
Only five years ago, at a time when all sorts of miniaturized electronics were already riding around in satellites and space capsules, most audio buffs still held that you couldn’t expect good stereo performance out of anything less than a full-fledged electronic system. The reason for that contention was the transistor, which had made an impact on everything from beach parties to space jams; hadn’t realized on the stereo scene. The vacuum tube was still king, and, with what the heat it generated and the bulky transformers required to match it to loudspeakers, it proved for formable rows of amplifiers, preamplifiers, and tuners. Big components. And big component costs which could be combined only through sacrifices in performance and/or longevity. But the transistor finally did come to stereo equipment, and while it didn’t just punctuate preamps and tuners into matchbox format, it succeeded in combining them in a single component roughly the size of Webster’s New International Dictionary. That component, the stereo receiver, made such sublime sense that judging those new Omni-area of choice to a simple component—one that it by now has all but driven the earlier individual components off the market. If you are assembling a stereo system from scratch, or converting from mono, it’s overwhelmingly likely that you will build the system around a stereo receiver. Just as it is wise to be sure you understand each other, the receiver combines all the electronic functions of a stereo component in single package—power amplifiers, tuners in FM and (in most cases) AM stations, and provides all the control functions needed to run things. And, at least in the upper price categories (by which I mean from $200 to $500), it does all those things fully as well as most of the separate amps, preamps, and tuners of a few years back. When it comes to FM reception, in fact, despite the $3000 price of end-users do far better than the best earlier tuners as separate components, which often cost more for just their tuning function than you pay for a complete receiver. Not surprisingly, receivers come in ascending orders of price and apparent performance. But you need not assume that you have to buy your way out of the problems of choice. Most people, including some pretty demanding types like the writer, can find happiness somewhere in the “around $300” receiver category. And even those with special needs—as such an extra-sensitive FM section to bring in stations in a “fringe area” can probably solve them without getting into the top price category. As we indicated earlier in this series when discussing amplifiers, increments of power are what tend to cost most as you go up the scale of performance. The most powerful receivers even of the $300 and over category to have survived are likely to be a major factor in the decisions about the finer aspects of your listening pleasure. Whether you are looking for a system to entertain friends, a selection on your part to shape the sound that will please your ears the most, in the end the largest listening room among any audible sign of strain. Probably, though your choice of a receiver will be somewhere in the narrower range between $200 and $400. Let’s have a look, then, at what you can expect at various prices in that range. From a bit under $200 to about $275 you can expect a receiver to combine reasonably good to very good FM reception along with low-cost power, and driving power. But if you are very close to one or two strong FM transmitters, it’s a good idea to check a receiver’s signs of “cross-modulation” — the tendency of a strong station to show up not only at its proper place on the dial but at several other spots as well, with unpleasant effects and often with “masking” of weaker stations on the dial. As for amplifier power, the amount of you are likely to get in this range (about an honest 10 or 15 watts per channel, although the advertisement will add the two channels, plus a fudge factor, plus a few loudspeaker impedances, and advertise some 50-60 watts of “power.”) is enough to run reasonably efficient speakers in living rooms of moderate size. What the reviewer in this range generally won’t do is drive one of the more ambitious low-efficiency speakers in a room of moderate to large size.

Only five years ago, at a time when all sorts of miniaturized electronics were already riding around in satellites and space capsules, most audio buffs still held that you couldn’t expect good stereo performance out of anything less than a wall-full of electronics. The reason for that contention was that the transistor, which had made an impact on everything from beach parties to space jams, hadn’t really arrived on the stereo scene. The vacuum tube was still king, and, with the heat it generated, and the bulky transformers required to match it to loudspeakers, it made for formidable rows of amplifiers, preamps, and tuners. Big components. And large components — which could be combined only through sacrifices in performance and/or longevity.

But the transistor finally did come to stereo equipment, and while it didn’t just put amplifiers and preamps and tuners into matchbox format, it succeeded in combining them in a single component roughly the size of Webber’s new Intercom. This component, the stereo receiver, made such sublime sense that judging those remote areas of choice to a simple component one that it is now has all but driven the earlier individual components off the market.

If you are assembling a stereo system from scratch, or converting from mono, it is overwhelmingly likely that you will build the system around a stereo receiver. Just as long as we understand each other, the receiver contains all the electronic functions of a stereo receiver. Two single-channel types, tuners in FM and (in most cases) AM stations, and provides all the control functions needed to run things. And, at least in the upper price categories (by which I mean $300 or so upward), it does all those things fully as well as most of the separate amps, preamps, and tuners of a few years back. When it comes to FM reception, in fact, several of the $1000 and-up receivers do far better than the best earlier tuners as separate components, which often cost more for just their tuning function than you pay for a complete receiver.

Not surprisingly, receivers come in ascending orders of price and apparent performance. But you need not assume that you have to buy your way out of the problem of choice. Most people, including some pretty demanding types like the writer, can find happiness somewhere in the “around $300” receiver category. Even those with special needs — such as an extra-sensitive FM section to bring in stations in a “fringe area” — can probably satisfy them without getting into the top price category.

As we indicated earlier in this series when discussing amplifiers, increments of power are what tend to cost most as you go up the scale of performance. The most powerful receivers these days (such as those from Heathkit, Marantz, and Sony) begin at roughly $500. If you are willing to spend that kind of money, you can come up with enough power to drive virtually any speaker, current or future, in even the largest living room without any audible sign of strain.

Probably, though, your choice of a receiver will be somewhere in the rather wide range between $200 and $400. Let’s have a look, then, at what you can expect at various prices in that range.

From a bit under $200 up to about $275 you can expect a receiver to combine reasonably good to very good FM reception with low enough clipping to allow fairly powerful driving. But if you are very close to one or two strong FM transmitters, it’s a good idea to check a receiver’s signs of “cross-modulation” — that is a tendency of a strong station to show up not only at its proper place on the dial but at several other spots, as well. To find out how well a given unit is equipped with such “masking” effects, you can ask the person who has the reference receiver which of its channels has the weakest stations. The amount of distortion you are likely to get in this range (about an honest 10 or 15 watts per channel — that is, the numbers in watts are small enough that you can comfortably live with those levels) is enough to run reasonably efficient speakers in living rooms of moderate size. What

The receiver in this range generally won’t do is drive one of the more ambitious low-efficiency speakers in a room of moderate to large size. Between $275 and $500, things range from essentially the same performance just described (but with more control fields, such as switches for extra speakers) to very, very good. If you choose in this range after a good listening session in a showroom, with your focus on performance as much as gimmickry, you can certainly come up with all of the performance you are likely to need — including far more than ample power, reception that could likely be improved only by a better antenna. But a better receiver, and enough flexibility to do just about anything.

In the upper middle range that goes from $500 to about $650, the premium is likely to be for power that doesn’t look any more impressive on paper but tends to be more conservatively arrived at and a trifle more “solid” in demanding use with speakers of low efficiency. FM performance isn’t likely to show any improvement over that of the previous category, but you can get better power and power ratings. (The one exception to this rule is KLH, whose Model 27 receiver at $300 — is the best the company offers.) The names will include Fisher, Harman-Kardon, JVC, Kenwood, Lafayette, Pioneer, Sansui, Scott, and Sherwood. Fisher and Scott traditionally have been the kings of a nationwide basis, but of late several Japanese brands, such as Kenwood, Pioneer, and Sansui have begun to make the same impact that Japanese cereals did a few years ago, and for apparently the same reasons of precision and performance per dollar. My own word of “bargains” is based on very subjective feelings about performance, and eschewing of brands would be like the Kenwood TK-88 ($299.95), KLH 27 ($315.95), Lafayette LR-1500 ($299.95), Pioneer SX-100 ($279.00), Sansui 1000A ($379.95). That is not to cast doubt on the likes of Fisher, Harman-Kardon, and Scott, who tend to believe in, and charge for, features in various categories.
"Concerning players, we have thought it fit to excommunicate them so long as they continue to act."
— First Council of Arles (314 A.D.)

"I do not, however, assert that the actor is dishonorable when he follows his profession, although it is undoubtedly dishonorable to be an actor."
— John of Salisbury (c. 1115-1180)

The Wicked, Wicked Stage

by ROSALIND LEVITT

There are any number of ways to stop the show from going on. You can fog the playwright, tear down the theatre, ban the script, condemn the audience to eternal damnation, or, in worse cases to worse, pass a law to keep actors out of town. Drastic measures? Maybe. But at one time or another they’ve all been tried. Down through the centuries there’s no business that’s been maligned like show business, no group of artists more excommunicated than show people. And who’s to blame? Actually no one source of persecution has been the only source. While “censorship” may have an official sound, the general intent to place restraints upon actors and playwrights can be, and has been, the intent of individuals, of groups, of custom itself. It’s no wonder that life upon the stage has had so colorful a history: peril always makes for excitement, especially when that old adversary, respectability, wears a different mask and costume each time.

Governments are among the worst offenders. Probably the most famous example of governmental suppression of the theatrical craft was England’s twenty years of Puritan rule, for as soon as the Civil War broke out in 1642, the Puritan-dominated Parliament, “to appease and avert the Wrath of God,” ruled that “publick stage-players shall cease and be forborne.” Theatres now were “demon’s chapels,” and the great ones of England — the Blackfriars, the Globe, the Cockpit, the Fortune, the Salisbury Court, the Red Bull — were all shut down, and a few (including the Globe, where Shakespeare had acted) demolished by Commonwealth soldiers in the ensuing years. The legal prohibitions were renewed for good measure in 1647 and 1648, with special injunctions pertaining to theatrical personnel: “All stage players and players of interludes, and common players, are hereby declared to be, and are, and shall be taken to be, rogues.

After the war, with the Cromwellians firmly and rectitudinously in power, actors from the disbanded companies began gathering with great caution and under private auspices to attempt the acting of a play or two at the Cockpit. One such venture lasted less than a week — the culprits were surprised literally in the act and arrested by Oliver’s soldiers. Not easily daunted, other actors took similar chances, sometimes bribing the officers assigned to break up their assemblies, but as often as not they were arrested and imprisoned anyway.

The trade became respectable again with the restoration of Charles II, the Merry Monarch, whose amour with actress Nell Gwynn (“pretty, witty Nell,” as Samuel Pepys dubbed her approvingly) helped narrow the gap between authority and roguesy. But the English theatre, while permitted to flourish aboveground again, was hounded for yet another assault upon its integrity: the instituting of official censorship in 1737, when a statute was enacted that made all plays subject to preliminary inspection by the Lord Chamberlain. Prime Minister Sir Robert Walpole was the one responsible for the new restriction; his motive reputedly being to prevent Henry Fielding from exposing Parliamentary corruption on stage.

The Lord Chamberlain’s functions as censor grew out of the functions of the Master of the Revels, who in Tudor times was empowered to quell unruly theatrical audiences and also to keep actors in line. More importantly, he could excise from plays any speech that smacked of sedition or blasphemy. The history of the English theatre ever since has been to a large extent a history of life and death struggles with the Lord Chamberlain. His licensing power, embodied in the 18th century law, imposed strict limitations on the number of theatres that might legitimately exist in England, so that the erection of a playhouse in any English town took a special Act of Parliament. The capital fared no better. In the London of Shakespeare and Good Queen Bess, there had been seventeen theatres; in Regency London, some two hundred years later and with the population increased to one million, there were no more than twelve, and of these just two had unconditional liberty, thanks to the letters patent granted by Charles II — Covent Garden and Nell Gwynn’s old haunt, Drury Lane.

In the 1830s, when small theatres were still attempting to break the monopoly of the patent houses, the Royal Strand, lacking a license from the Lord Chamberlain, was forced to collect ticket money from any place except its own box office, for when it was learned on one occasion that “money will be taken at the door,” His Lordship was obliged to close those doors straightaway, having been tipped off by an informer. The management then looked for loopholes in the law and found them: since money couldn’t be taken at the doors, it was taken through a window, and later the annexation of a candy store to the theatre premises made it possible for...
"Concerning players, we have thought it fit to excommunicate them so long as they continue to act."

— First Council of Arles (314 A.D.)

“I do not, however, assert that the actor is dishonorable when he follows his profession, although it is undoubtedly dishonorable to be an actor.”

— John of Salisbury (c. 1115-1180)

**The Wicked, Wicked Stage**

by ROSALIND LEVITT

**THERE ARE** any number of ways to stop the show from going on. You can fog the playwright, tear down the theatre, ban the script, condemn the audience to eternal damnation, or, if worse comes to worse, pass a law to keep actors out of town. Drastic measures? Maybe. But at one time or another they’ve all been tried. Down through the centuries there’s no busi-
ness that’s been maligned like show business, no group of artists more ex-
coriated than show people. And who’s to blame? Actually no one source of persecution has been the only source. While “censorship” may have an offi-
cial sound, the general intent to place restrains upon actors and playwrights can be, and has been, the intent of individuals, of groups, of custom it-
selves. It’s no wonder that life upon the stage has had so colorful a history; peril always makes for excitement, es-
pecially when that old adversary, Re-
spectability, wears a different mask and costume each time.

Governments are among the worst offenders. Probably the most famous exa-
ample of governmental suppression of the theatrical craft was England’s twenty years of Puritan rule, for as soon as the Civil War broke out in 1642, the Puritan-dominated Parliament, “to appease and avert the Wrath of God,” ruled that “publick stage-players shall cease and be forborne.” Theatres now were “dolls’ chapels,” and the great ones of England — the Black-
friars, the Globe, the Cockpit, the Fort-
tune, the Salisbury Court, the Red Bull — were all shut down, and a few (in-
cluding the Globe, where Shakespeare had acted) demolished by Common-
wealth soldiers in the ensuing years. The legal prohibitions were renewed for good measure in 1647 and 1648, with special injunctions pertaining to theatrical personnel: “All stage players and players of interludes, and com-
mon players, are hereby declared to be, and are, and shall be taken to be, rogues.

After the war, with the Cornwells-
ians firmly and reductioadvisely in power, actors from the disbanded companies began gathering with great caution and under private auspices to attempt the acting of a play or two at the Cockpit. One such venture lasted less than a week — the culprits were surprised literally in the act and ar-
rested by Oliver’s soldiers. Not easily daunted, other actors took similar chances, sometimes bribing the offi-
cers assigned to break up their assem-
blies, but as often as not they were arrested and imprisoned anyway.

The trade became respectable again with the restoration of Charles II, the Monarch, whose amour with actress Nell Gwynn (“pretty, witty Nell”), as Samuel Pepys dubbed her approvingly helped narrow the gap between authority and rogery. But the English theatre, while permitted to flourish above-ground again, was heaved for yet another assault upon its integrity: the instituting of official censorship in 1737, when a statute was enacted that made all plays subject to preliminary inspection by the Lord Chamberlain. Prime Minister Sir Rob-
ert Walpole was the one responsible for the new restriction, his motive re-
pudiated being to prevent Henry Field-
ing from exposing Parliamentary cor-
ruption on stage.

The Lord Chamberlain’s functions as censor grew out of the functions of

The Master of the Revels, who in Tudor times was empowered to quell unruly theatrical audiences and also to keep actors in line. More importantly, he could excuse from plays any speech that touched of sedition or blas-
phemy. The history of the English the-
atre ever since has been to a large extent a history of life and death strug-
gles with the Lord Chamberlain. His
licensing power, embodied in the 18th-
century law, imposed strict limitations on the number of theatres that might
legitimately exist in England, so that the erection of a playhouse in any
English town took a special Act of Parliament. The capital fared no bet-
ter. In the London of Shakespeare and
Good Queen Bess, there had been
seventeen theatres; in Regency Lon-
don, some 200 years later and with
the population increased to one mil-
lion, there were no more than twelve,
and of these just two had uncondi-
tional liberty thanks to the letters pat-
ent granted by Charles II — Covent Gar-
den and Nell Gwynn’s old haunt, Drury Lane.

In the 1830s, when small theatres were still attempting to break the mo-

Englisheplayers on the move alter an early 17th-century engraving

nopoly of the patent houses, the Royal
Strand, lacking a license from the Lord
Chamberlain, was forced to collect ticket money from any place except its own box office, for when it was
learned on one occasion that “money
will be taken at the door,” His Lord-
ship was obliged to close those doors straightaway, having been tipped off by an informer. The management then
looked for loopholes in the law and
found them: since money couldn’t be taken at the doors, it was taken through a window, and later the ar-
nexion of a candy store to the thea-
tre premises made it possible for
patrons to get an admission to the Strand with a four-shilling box of rose- lollings or two shillings' worth of peppermints. But nothing sweetened the disposition of the Lord Chamber- lain; the theatre was closed again and the company fired.

The Lord Chamberlain's powers were wasterly attacked in the last year of Queen Victoria's century by George Bernard Shaw in an essay called "The Censorship of the Stage in England." He was revolted by the fact that no play could be publicly performed until a certificate was procured from the Lord Chamberlain stating that it did not "in its general tendency contain anything immoral or otherwise im- proper for the stage." Shaw was also iritated in his role of social critic, for the Lord Chamberlain wasn't a democ- ratic official but a member of the sovereign's household reunion. The brunt of his wrath, however, fell upon the gentleman who did the actual reading for His Lordship — the Examin- er of Plays, ranked by Shaw with such superfluous petty functionaries and effete titleholders as the Keeper of the Swans and the Pict Laureate.

"How exactly did the Examiner go about his unsavoury business? To begin with, he specified lines in a play that he objected to and suggested alter- natives, either in the plot or the dialogue, to remedy the offense. "As drunk as a lord" was apt to be changed to "as drunk as a Heaven," due to a standing rule that "Heaven" should always be substituted for the name of any of the members of the Trinity. One play, authored in France, let it be known that the character of the mar- ried woman to be played by Janet Achurch had been guilty of an inti- cation in her youth. Shocked, the Examiner agreed to revoke his decision provided she insert the line: "I sinned but in inten- tion." "Accordingly," wrote Shaw, "every night, during the burst of wel- come which halted her first entrance in the piece, the actress remained confidentially to the conductor of the band, "I sinned but in intention," and thereby rescued her country from dem- moralization by French levery.

The unkindest cut of all was the refusal of Mr. Bedell, the Examiner, during part of Shaw's long career, to license a Shavian work that he found indecent. The playwright's solution: "I simply deprived the play of the pas- sages which explained its meaning." He got his license forthwith.

Other authors have suffered not because of official censorship but be- cause they aroused the ire of powerful individuals. The clever sallies of the Roman dramatist Naevius at the ex- pense of the aristocracy got him into hot water in the 3rd century B.C. in-asmuch as the Metellae, a consular fam- ily, didn't appreciate the wit of his line: "Fate makes the Metellae con- trols of Rome" — the implication being that merit didn't enter into the picture at all. The Law of the Twelve Tables prescribed capital punishment for slander, and on the Roman stage as wicked as it was in other respects, any reference to politics, casual or forlorn, could result in a defendant for the hapless author — which legend says was the "fato" of poor Naevius. He is also reputed to be the poet who (so claims a character in Plautus) was chained to a post for twenty-four hours. There is additional evidence that he was thrown into prison for his incessant attacks on nobles and was able to refuse release from the trib- unes only by writing two plays during his incarceration which beggared for- giveness for his former literary mis- deeds. The last word on Naevius, though, is that he was driven out of Rome by Metellus and several other patricians, eventually to die in exile. Subsequent Latin playwrights wisely omitted references to politics in their works and took particular care not to make mention of contemporary fig- ures. Locales and plots became for- eign, frivolous, and sale.

Tempers of celebrities remained his- torically touchy, of course. In 1669 Samuel Pepys visited his colleague, Sir William Coventry, who was tempo- rarily confined in the Tower of Lon- don, and, according to Milton, unleashed his choler upon a play that was due to be staged "intended for his abuse" in which he and his business methods were satirized "foolishly and silly." Pepys reported that Coventry was rightly affronted at being made so contemptible, as that any duty to dare to make a gentleman a subject for the mirth of the world." The gentleman in question had given Tom Killigrew, the King's Master of the Revels, ample notice that "he should tell his actors whatever they were, that did offer at anything like representing him, that he would cause his name to be cut." Nose-slitting was a popular way of resolving private quarrels in Stuart England. Compare it with the remarks of President Truman who said of the critic who penned his daughter's sing- ing: "Somebody I hope to meet you. When that happens you'll need a new nose, a lot of beefsteak for black eyes, and perhaps a supporter below." Occasionally it's the audience itself that has the last word about whether a play will run or not. Of all the audi- ences in Europe, Regency England had to have the rowdliest. When the management of Covent Garden tried in 1791 to raise the ticket prices "Old (Prices) demonstrations" succeeded in stopping all performances for two months. Speaking of ticket prices, events in theatre history can match...
Bratskellar

It's not expensive to live in our Gothic castle. The Belgrave House meets the desires of the barbaric appetites restricted by the lower class pocketbook. Thirty-eight varieties of wines, complete with a large menu and a full bar. The atmosphere is joyous, the service is perfect, the kitchen is efficient. All of which makes for a first-class meal.noon and dinner.

Yamaha

The Very Best Piano for You?

Yamaha sells more than twice as many pianos as anyone else in the world. Then decide for yourself.

Yamaha International Corporation

157 Geary St, San Francisco

(next to City of Paris) • Telephone 382-8376)
You're invited to invest in an off-Broadway show. Success guaranteed.

Dividends unlimited.

Way off Broadway, like Baffin Island, Malla, the Australs, the Mekong Delta, or the South China Sea. Wherever you find Americans in uniform far from home, you'll find U.S.O. Playing to capacity crowds. All year long. That goes for all the other U.S.O. service too, from 167 clubs (17 in Viet Nam) around the world.

Dividends? Unlimited! In the pleasure and joy and pride and morale of our armed forces, that comes from knowing that somebody back home cares.

Remember, U.S.O. gets no government funds. It all depends on you. Won't you make your investment today, through your United Fund or Community Chest?

Someone you know needs

---

the turbulence of the Astor Place riots of 1849 that marked the climax of the feud between English actor William Charles Macready and the American Edwin Forrest. This was a time when rivalry between all British and American actors was at fever pitch. In the Forrest-Macready case, the enmity took on political and social overtones—rich vs. poor, aristocracy vs. democracy. When Macready played Hamlet to a Cincinnati audience, one ratte patron expressed his sentiments by throwing half the carcass of a sheep on stage. By the time the British Thespian got to New York, placards were bobbing in picket lines ("Working men, shall Americans or English rule in this city?"). Macready, scheduled to enact Macbeth at the Astor Place Opera House, wanted to call off the performance but was urged to go through with it. The theatre was surrounded by police who were faced with the impossible task of controlling twenty thousand angry demonstrators. In desperation, troops were summoned, and the show went on above the sounds of shattering glass and musket fire, the troops having opened up when the mob attacked them with pike and stone. By curtain time twenty-two were killed and many more wounded in the fray, while the object of all the brouhaha was smuggled out of the theatre in disguise—to flee to Boston and eventually, with profound relief, back to England.

Local tradition plays a strong role, sometimes as strong as or stronger than established authority, in determining what shall or shall not appear on stage. Rousseau felt that "the general effect" of the theatre should ideally be "to strengthen the national character," which was certainly the opinion in ancient Rome when activities regarded as "un-Roman" were not permitted to be ascribed to Roman characters in drama (a master outwitted by a slave! H omnibere dictum) although deprecatory prayers were allowed that played on the Romans' reputation among neighboring peoples as barbari. The current views held by Rousseau on theatre (to which he preferred boat races and maypole dancing as more socially edifying) were written in answer to Monsieur d'Almeibert of the French Academy who had published a treatise on the. mores of Rousseau's Geneva, where drama was not tolerated for fear that the actors' notorious immorality would corrupt the republic's youth. D'Almeibert felt the problem might be solved with a few severe laws to regulate the conduct of the thespians so that "Geneva would have (both) the theatre and morals." Perhaps, he went a step further, it was the lingering animus against them that made actors so immoral in the first place: "They seek to compromise themselves with pleasure for the esteem in which their estate cannot win for them." Jean Jacques took issue with this liberality. He was wary of turning any actor loose in solitary Geneva, given "the taste for adornment and dissipation which the example of actors must produce in our youth." There were even greater dangers: in a republic where everyone was equal, actors would not be kept in check by their awe and fear of great patrons but would instead have an excess of public acclaim, becoming overindulged and overprotected until they fell into wholesale evasion of the laws and eventually sought control of the state. It was a nightmarish vision that the philosopher claimed caused the pen to fall from his hand in horror. "The candidates for office will be seen intriguing for their favor ... elections will take place in the actresses' dressing rooms, and the leaders of a free people will be the creations of a band of historians." Actors must therefore reform before Geneva opened its gates to them only when "they can do us no more harm" might they come.

Much the same philosophy held sway in colonial America. Even before north of Virginia and Maryland, the theatre faltered, getting a slippery toe hold only in New York and Philadelphia. Even Rhode Island, the most liberal among the colonies, ended up banishing actors and barring plays. A case in point is the Douglass Company which came from Williamsburg, Virginia, to Newport, Rhode Island, bearing the seal of approval from Virginia's governor and council: "The company of comedians under the direction of David and nymphs have performed in this colony for near a twelvemonth; during which time they have made it their constant practice to behave with prudence and discretion in their private character, and to use their utmost endeavors to go great in the public capacity. We have therefore thought proper to recommend them to a company whose behavior merits the favor of the public and who are capable of entertaining a sensible and polite audience.

This piece of meritorious publicity appeared in the Newport Mercury on

---

THE IRON HORSE RESTAURANT... invites you to enjoy cocktails and a leisurely gourmet dinner before the theatre in the "Old San Francisco" tradition.

San Francisco's most sophisticated address
19 Maiden Lane 360-8132

NO ONE! BUT NO ONE! SERVES BETTER IRISH COFFEE THAN TOMMY'S JOYNT
GEARY AT VAN NESS - OPEN EVERY DAY

Want to meet a top flight agent? A Travel Agent! He'll get your show off the ground with ease. Appoint Delta jet serving some 15 cities coast to coast. Non-stop performances, 25 hours or more, rate a sumptuous 8-course banquet in a "cart." "Royal Service" First Class. Nice guy. Call him... or Delta.
You're invited to invest in an off-Broadway show. Success guaranteed.

Dividends unlimited.

Way off Broadway, Like Baffin Island, Malia, The Aolatians, The Mokong Delta, Or the South China Sea.

Wherever you find Americans in uniform far from home, you'll find U.S.O. Playing to capacity crowds. All year long.

That goes for all the other U.S.O. service too. From 167 clubs (17 in Vietnam) around the world.

Dividends unlimited! In the pleasure and joy and the raised morale of our armed forces, that comes from knowing that somebody back home cares.

Remember, U.S.O. gets no government funds. It all depends on you. Won't you make your investment today, through your United Fund or Community Chest?

Someone you know needs

The rivalry between British actor William Macready and American Edwin Forrest sparked the bloody riot before New York's Astor Place Opera House in 1849.

the turbulence of the Astor Place riots of 1849 that marked the climax of the feud between English actor William Charles Macready and the American Edwin Forrest. This was at a time when notions of right and wrong, and even the notion of a "good" audience, were still in the process of being formed. In the Forrest-Macready case, the enmity took on political and social overtones, as the two men had very different political views and were seen as representing different ideals of democracy. The riot was a direct result of the two men's rivalry, and it marked a turning point in the history of American theater.
One of the most unforgettable American memory might easily be you.

Four tips on how to become an unforgettable American memory.

1. Stop, look and listen. That's the easiest way to encounter a foreigner. And, if you don't encounter one, what will he/she/other people say about you?

2. Prepare to jump a hurdle. What sort of hurdle? Well, you've seen you've just stopped, looked and listened in a bustling bus terminal. Your eye catch the tentative movement of someone who takes a quick step forward. An even quicker step back. Then略 does it still look last? You've spotted one! Your foreign visitor. And he (or perhaps she) is lost, but too shy to ask directions. And you're just about to offer help. But, suddenly, you can't! You've too shy too? Then that's a hurdle. Jump it. Or simply step across.

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

4. You have no trouble communicating, you just don't know the place he seeks? Take a moment to glance around. And another to dig into your memory. Chances are you do know a Tourist Information Center, or Tramway Aid, or Chamber of Commerce Office and you could take him there.

One foreign visitor's most unforgettable American memory might easily be you.

Olive Cromwell, whose Punnet Parliament closed England's theaters in 1642, with subsequent ordinances— the one dated 1649 is reproduced above—reminding people that the playing of plays was a punishable offense. It is depicted in a satirical Dutch engraving, made after his death in 1649. Bearing the words, "Rest in Peace" and "Former Protector."
One
Deux
Trois
Quatre

Four tips on how to become an unforgettable American memory.

1. Stop. Look and listen. That's the easiest way to encounter a foreign visitor. And, if you don't encounter one, what will he/she/they happen to you by?

2. Prepare to jump a hurdle. What sort of hurdle? Well, let's say you've just stopped, looked and listened in a bustling bus terminal. Your eyes catch glimpses of someone who takes a quick step back. Then stands still, looking lost. You've spotted one! Your foreign visitor. And he/ she is lost, but too shy to ask directions. And you're just about to offer help. But, suddenly, you can't! You're too shy, too? Then that's your hurdle. Jump it. Or simply step across.

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

4. You have no trouble communicating. You just don't know the place he/she seeks. Take a moment to glance around. And another to dig into your memory. Chances are you do know a Tourist Information Center, or TraveIs Aid, or Chamber of Commerce Office and you could take him there.

One foreign visitor's most unforgettable American memory might easily be you.

---

An Ordinance of the Lords and Commons

April 20, 1642

The week following and abolishing of all Stage Plays and Interludes.

With the Penalties to be inflicted upon the offending Playwrights, hence reported.

Oliver Cromwell, whose Puritan Parliament closed England's theaters in 1642 (with subsequent ordinances — the one dated 1660 is reproduced above — reminding people that the playing of plays was a punishable offense) is depicted on a novel Dutch engraving, made after his death in 1658. Bearing the words "Rest in Peace" and "Forster Protector."
Silva Thin
The one that's in

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

Silva Thin
The one that's in