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N°5

CHANEL

PERFORMING ARTS
SAN FRANCISCO'S MUSIC & THEATRE MONTHLY
MARCH 1970 / VOL. 4 NO. 3

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PERFORMING ARTS is published monthly and circulated to audiences attending prime attractions at the Opera House and other San Francisco theatres—average monthly circulation 150,000. Performing Arts is also published in Los Angeles and circulated at the Music Center—average monthly circulation 200,000. All rights reserved. © 1970 by Performing Arts. Reproduction from this magazine without written permission is prohibited.

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HAPPY BIRTHDAY, DEAR LUDWIG!

A Selective Discography for the Beethoven Bicentennial

by HERBERT GLASS

In this Beethoven Bicentennial year, the orchestras of the world, major and minor, are busily performing his symphonies and concertos; chamber groups are scurrying about the globe giving quartet cycles; Liedersingers are desperately trying to pull together enough worthwhile material within that genre—the one in which the composer was least comfortable—to make up a full evening’s program; and musical organizations of all descriptions are seeking Beethoven novelties with which to prove to the public that there may well be something new (among the old) under the sun. Furthermore, musicologists, psychoanalysts, otolaryngologists and astrologers are most probably unearthing new facts and fancies about old Ludwig: his music, his sex life, his deafness and other ailments, his political beliefs, his tartorial and culinary proclivities, etc.

Magazines are already deluging us with portentous articles bearing such confidence-shattering titles as “Is Beethoven Too Popular!?” “Do We Really Understand Beethoven?” and, inevitably, some widely-read critics are confessing that they’ve never really liked Beethoven all that much.

How would you feel being put through an analytical meatgrinder like that? And, of all days, on your birthday? Well, one thing is certain: Beethoven doesn’t give a damn. He was born 200 years ago and has been dead—in the corporeal sense—for 143.

The birthday party Performing Arts has cooked up for Ludwig will not desecrate his memory or reveal any startling news about his creative method. Our humble editorial tribute comes in the form of a guide to those perplexed record buyers whose minds turn to jell-O when confronting the Beethoven statistics in the discophile’s bible, the Schwann Catalog: 650 or so different recordings of some 150 works. These include 22 versions of the Seventh Symphony, 9 Fidelios, 27 “Moonlight” Sonatas and, as I was appalled to discover just a few weeks ago, 7 recordings of the surpassingly trivial Op. 11 Trio. And those figures will be drastically increased during this celebratory year. (One recording company has already announced its intention to record the complete Beethoven oeuvre!)

I’ll come clean at the outset by confessing that I have not heard all 650 recordings or all 150 works. My average, however, is high, and I have had sufficient opportunity to compare and evaluate, a condition made possible by the fact that I receive records gratis.

The following columns will be devoted to a listing of compositions, performing artists and record numbers. The preferred versions only are listed. My choices will naturally raise some hackles since subjective taste plays a major role in any such evaluation. Also, I have by no means tried to construct a complete discography. Those compositions which I find to be of negligible worth are omitted.

In order to limit the reader’s (and my own) choices, I have restricted my recommendations to recordings issued only in true stereo and only on labels readily available through the normal retail outlets. By choosing stereo only I do not intend to imply that every stereo version is superior to the mono version with
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which many of us grew up. But it should be a point of common agreement that Beethoven has been very handsomely served since the advent of stereophonic techniques and that nearly all his important (and most of his minor) works are available in one or more recordings which combine interpretative and engineering excellence.

There are numerous mono recordings serious listeners would not be without: the Budapest Quartet's magnificent cycle (far more securely played than its stereo counterpart), of which the Op. 18 set has already been re-released by Columbia on its budget Odyssey label, with the remainder to follow; some of the sonatas and concertos played by Artur Schnabel (presently unavailable); the splendidly vital "Emperor" Concerto played by Wilhelm Backhaus and conducted by Clemens Krauss (also unavailable); the complete symphonies as conducted by Arturo Toscanini and Bruno Walter and various symphonies conducted by Wilhelm Furtwängler (all of these are available, and at a pittance); and more.

Among the exceptions to the pseudo-rule which I have propounded about the multiplicity of first-rate stereo recordings of the important works are the Sonatas for Violin and Piano. There are superior stereo recordings of some of them (Szeryng/Rubinstein, Morelli/Frankly), but the only totally satisfying complete set that I have heard is the monophony-cally recorded Graunke/Haskil collaboration which, until recently, was available domestically on the Epic label. I eagerly anticipate its re-release. A number of superb (in some cases unsurpassed) stereo recordings have disappeared as well: the Five Piano Concertos with Leon Fleisher as soloist and George Szell conducting the Cleveland Orchestra (Epic); the "Archduke" and "Ghost" Trios performed by the Suk Trio (Columbia); the Second and Fourth Symphonies with Pierre Monteux leading the London Symphony (RCA/Victor). The bicentennial should provide the incentive for their reissue.

In the following discography more than one recommended version of any given work is generally listed. It is virtually impossible to find a single "best" for the oft-recorded symphonies and concertos. Conductors and virtuoso pianists are, after all, individualists and the proliferation of possible readings they can give a single work, even a single measure, is mind-boggling. In the piano sonatas and in the chamber music category, however, I have restricted my choices as much as possible to avoid excessive duplication.

A final note: "Budget" recordings, i.e., those with a list price of not more than $3.98 are indicated by an asterisk (*) and not included simply for reasons of economy. Those bargain versions listed are interpretatively and sonically capable of meeting — in some cases surpassing — competition at any price. Happily, some of the finest Beethoven recordings are in the $2.49-$3.98 price range. (continued on next page)
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One of Japan’s
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is just
10 minutes away.

And it offers everything you’d expect to find on a
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Japanese. It’s the Japanese
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on Geary Street between
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an 850 car garage [with
validated self-parking].
What a delightful way to
get away on a Saturday
afternoon.

SYMPHONIES
NO. 1 IN C, OP. 21; NO. 2 IN D, OP. 36
— Leonard Bernstein conducting New
York Philharmonic. Columbia MS-
78848.

NO. 3 IN E FLAT, OP. 55 ("BROCA")
— Lovro von Matcic conducting
Czech Philharmonic. Parliament PIPS-
1297; Otto Klemperer conducting
Philharmonia Orchestra. Angel
S-3853.

NO. 4 IN G FLAT, OP. 60 — Ernest
Ansermet conducting L’Orchestre de
La Suisse Romande. (With Coriolan
Overture.) London STS-150555; Janos
Ferencsik conducting Czech Philhar-
monic. (With King Stephen Overture.)
Parliament PIPS-1657.

NO. 5 IN C MINOR, OP. 67 — Hans
Schmidt-Isserstedt conducting Vienna
Philharmonic. (With Symphony No. 8,
q.v.). London CS-6419; George Szell
conducting Concertgebouw Orchestra
of Amsterdam. (With Mozart Sym-
phony No. 34.) Philips PPH 903-169.

NO. 6 IN F, OP. 68 ("PASTORAL")
— Bruno Walter conducting Columbia
Symphony. Columbia MS-6012; Hans
Schmidt-Isserstedt conducting Vienna
Philharmonic. (With Egmont Overt-
ure.) London CS-6556.

NO. 7 IN A, OP. 92 — Pierre Monteux
conducting London Symphony, RCA
Victrola VICS-1063; Claudio Abbado
conducting Vienna Philharmonic. (With
Prometheus Overture.) London
CS-6510; Josef Krips conducting Lon-
don Symphony, Everest SDR-30087.

NO. 8 IN F, OP. 93 — Hans Schmidt-
Isserstedt conducting Vienna Philhar-
monic. (With Symphony No. 6, q.v.)
London CS-6619; Herbert von Karajan
conducting Berlin Philharmonic. (With
Overtures: Coriolan, Friodaro, Leonore
No. 3.) Deutsche Grammophon
SLP-13901; Josef Krips conducting Lon-
don Symphony. (With Symphony No.
1.) Everest SDR-30089.

SYMPHONY NO. 9 IN D MINOR, OP.
125 ("CHORAL") — Joan Sutherland
(soprano), Marilyn Horne (mezzo),
James King (tenor), Martti Talvela
(bass), Hans Schmidt-Isserstedt con-
ducting Vienna Philharmonic & Chor-
us. London OS-1159; Elisabeth Soder-
strom (soprano), Regina Resnik
(mezzo), Jon Vickers (tenor), David
Ward (bass), Pierre Monteux conduct-
ing London Symphony & Chorus.
(With rehearsal session for this
recording.) Music Guild two-record set
S-6207.

CONCERTOS
(and other orchestral works)
PIANO CONCERTO NO. 1 IN C, OP.
15 — Wilhelm Backhaus (piano), Hans
Schmidt-Isserstedt conducting Vienna
Philharmonic.

The word panacea of the Friar & Scribe Symposiums, the Fourth Piano Concerto and the "Choral Fantasy" were presented at one long concert on December 22, 1958, in Vienna's Theater an der
Ren (above) which was also the scene of the first performances of the "Eroica"; the Wind
Concerto and "Tristan".

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now—beautiful help for sensitive skins. New,
medicated Pan-Stik Plus. Makes a less than
perfect complexion glow with unexpected
magnificence. Pan-Stik and Pan-Stik Plus...the
make-ups that great beauties are made of.
SYMPHONIES
NO. 4 IN B FLAT, OP. 60 — Ernest Ansermet conducting L’Orchestre de la Suisse Romande. (With Coriolan Overture.) London STS-15055.
NO. 5 IN C, MINOR, OP. 67 — Hans Schmidt-Isserstedt conducting Vienna Philharmonic. (With Symphony No. 8, q.v.). London CS-6419; George Szell conducting Concertgebouw Orchestra of Amsterdam. (With Mozart Symphony No. 41.) Philips PH 905-169.
SYMPHONY NO. 9 IN D MINOR, OP. 125 ("CHORAL") — Joan Sutherland (soprano), Marilyn Horne (mezzo), James King (tenor), Martti Talvela (bass), Hans Schmidt-Isserstedt conducting Vienna Philharmonic & Chorus. London OS-1159; Elisabeth Soderstrom (soprano), Regina Resnik (mezzo), Jon Vickers (tenor), David Ward (bass), Pierre Monteux conducting London Symphony & Chorus. (With rehearsal session for this recording.) Music Guild two-record set S-6207.

CONCERTOS
(Piano and other orchestral works)
PIANO CONCERTO NO. 1 IN C, OP. 15 — Wilhelm Backhaus (piano), Hans Schmidt-Isserstedt conducting Vienna Philharmonic.

If you’re looking for the most luxurious cover-up in the world...don’t settle for mink.
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Pan-Stik—the original cream make-up in a revolting stick. Slips on softly to cover flaws, freckles, everything but the beauty of you. And now—beautiful help for sensitive skins. New, medicated Pan-Stik Plus. Makes a less than perfect complexion glow without unexpected magnificence. Pan-Stik and Pan-Stik Plus...the make-ups that great beauties are made of.
Introducing
the wet
martini:
Lejon Vermouth
on the rocks.
The moderate
cocktail. Try it.

The SHOW
is about
to begin!

See Page 49

Kitty Winn appears in the title role of St. Joan.
Introducing the wet martini: Lejon Vermouth on the rocks. The moderate martini. Try it.
As usual... the critics are speechless.

The American Conservatory Theatre production of Shaw's large-scale drama joins the repertory March 26 at Geary Theatre, alternating with William Ball's new production of Sophocles' Oedipus Rex.

Saint Joan features talented, twenty-four-year-old Kitty Winn in the challenging title role. Now in her fourth season with the Conservatory, Miss Winn first won acclaim for her performance as Mary Warren in ACT's The Crucible, then went on to play such varied and important roles as Cellemese in The Misanthrope, Ophelia in Rosencrantz and Guildenstern Are Dead, Nantelle Bowden in Glenn's Harlequinade and Ina in Three Sisters.

Guiding the production is ACT guest director Edward Gilbert, who comes to San Francisco from Canada's distinguished Manitoba Theatre Center, where he was artistic director. Since mid-January Gilbert has worked closely with scenic designer Robert Fletcher, costume designer Walter Watson and lighting designer Julian Fisher, supervising and coordinating all facets of the production.

Gilbert points out that Saint Joan has remained among the two or three most universally popular plays by Shaw. It had a Broadway run of nearly a year in the early nineteen-twenties and still holds the record as the longest-running Shaw play ever on Broadway. In addition to many productions in this country and Great Britain, it has been presented all over eastern and western Europe, throughout Latin America and the Orient.

History and religion always had a strong appeal for Shaw, and Saint Joan permitted him to delve into both as he never had before. The play takes the form of key dramatic episodes in the life of Joan, tracing her incredible struggle against the powerful forces which eventually defeated her.

Martyred before she got out of her teens and incapable, by her own admission, of distinguishing "A from B," Joan changed the course of European history by the most extraordinary methods. She was moved by now-famous "voices" which others couldn't hear, and she dressed, fought and lived as a man. When Joan's figure loomed larger over France and she became a force which could no longer be ignored, the visionary country girl made not the slightest effort to conceal her contempt for the statesmen, generals and kings with whom she dealt.

In one of the play's most memorable scenes, when she is threatened with burnimg at the stake unless she submits to the authority of the church, Joan declares, "I will go out now to the common people and let the love in their eyes comfort me for the hate in yours. You will all be glad to see me burn; but if I go through the fire, I shall go through it to their hearts for ever and ever."

"Mysterious and unbreakable" Joan undoubtedly was, and she remains one of the most exalted— and mysterious— women in all the history of the world.

Director Edward Gilbert talks over Saint Joan with cast members at an ACT rehearsal. George Bernard Shaw's celebrated drama about the legendary French heroine joins the repertory at the Geary Theatre March 26.

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George Bernard Shaw's celebrated drama about the legendary French heroine joins the repertoire at the Geary Theatre March 26.

Actress Pauline Phillips, Carol Mayo Jenkins and Jeff Chandler (right) join Edward Gilbert to inspect designer Walter Watson's costume sketches for Saint Joan.
New Plays, New Faces
For ACT’s 1970 Season

Is your estate in order? If you think it is just because you’ve made a Will, you might be wrong.

This is why. In all probability, here’s what your widow would get:
A life insurance payment.
A social security payment.
A profit-sharing or pension plan payment. A savings account or two. Some miscellaneous stocks and bonds.

Bits and pieces. Odds and ends. They’d dribble in slowly. And they could dwindle away quickly.

But suppose you lumped those assets together. They’d add up to enough money to make money.

Suppose you made a Security Pacific Bank trust part of your Will. You’d incorporate your entire estate into one neat portfolio.

And here’s what your widow would get:
A good regular income.
In one monthly check.
For a good long time.

That’s because Security Pacific Bank’s trust specialists have a proud record in managing estates to support the people they’re supposed to support. And the result is a great many well-provided-for widows.

Now. Once again. Is your estate really in order? Think about it.

Trusts are for men who don’t want their widows to live on odds and ends.

ACT General Director William Ball, who guided such past Conservatory successes as Tiny Alice, Tortilla and Three Sisters, chore the classic Oedipus Rex as his first production of the 1970 San Francisco season.

ACT General Director William Ball, who guided such past Conservatory successes as Tiny Alice, Tortilla and Three Sisters, chore the classic Oedipus Rex as his first production of the 1970 San Francisco season.

A long-running Broadway hit, a controversial London success, an exciting new play from South Africa and a masterpiece of world drama are among the highlights of the American Conservatory Theatre’s new twenty-two-week San Francisco season.

A total of ten productions, eight new ones and a pair of revivals, are scheduled for presentation at the Marines’ Memorial Theatre in ACT’s famous rotating repertory style. The season lineup boasts five new guest directors—Louis Ciaccio, Edward Gilbert, Mark Healy, Gilbert Moes and Jack O’Brien—in addition to ACT resident directors William Ball, Allen Fletcher and Nagle Jackson. The Conservatory’s acting company has been expanded, too, with several talented newcomers joining those already familiar to Bay Area audiences.

Season tickets will remain on sale throughout March and April, offering theatergoers substantial discounts, preferred seating, special exchange privileges and many subscriber benefits. Season tickets providing seats for all eight new productions are available for as little as fifteen dollars.

Of extra interest to potential subscribers is the fact that ACT’s policy of rotating repertory permits playgoers to get full value from their season tickets even after the season has begun.

This year’s opener at the Marines’ Theatre is Oscar Wilde’s delightful comedy, The Importance of Being Earnest, about a pair of turn-of-the-century swingers who escape from the prudery of London society to a romantic country rendezvous where, they hope, all sorts of adventures await them.

The premiere production of the new season at the Geary is Oedipus Rex, under the direction of William Ball. The famous tragic drama of a king whose shadowy past shapes his horrifying future has distinctive costumes and scenery by Robert Fletcher.

In directing the classic play by Sophocles, Ball has said that his principal goal was a classically simple production “which speaks with such a clear voice that audiences will hear the universal voice of the playwright and his work.”

Also on the Geary Theatre repertory schedule are George Bernard Shaw’s Saint Joan; Peter Luke’s phenomenally successful Broadway and London comedy-drama, Hudibras VII; Tennessee Williams’  play about the earthy love of a roaring truck driver for a fiery Italian widow, The Rose Tattoo; and William Shakespeare’s comedy masterpiece of love and magic in a fantastic island kingdom, The Tempest.

The ACT repertory at the Marines’ will bring to the stage two adventurous theatrical imports, Athol Fugard’s powerful Blood Knot, from South Africa, concerns the confrontation of two brothers, one black-skinned and the other light enough to pass as white, and David Halliwell’s Little Malcolm and His Struggle Against the Evnuchs, which was originally presented in London where it sparked controversy among critics and audiences. It tells of a rebellious student, expelled by angry school authorities, who plots an incredible scheme of revenge against those who ousted him.

Revival productions this season are Tom Stoppard’s Rosencrantz and Guildenstern Are Dead, at the Geary, and Luigi Pirandello’s Six Characters in Search of an Author, at the Marines.

Complete information about season tickets is available to those writing to ACT Subscriptions, 450 Geary St., San Francisco 94102, or telephoning (415) 771-3880.
New Plays, New Faces 
For ACT’s 1970 Season

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But suppose you lumped those assets together. They’d add up to enough money to make money. Suppose you made a Security Pacific Bank trust part of your Will. You’d incorporate your entire estate into one neat portfolio.

And here’s what your widow would get: A good regular income. In one monthly check. For a good long time.

Thats’s because Security Pacific Bank’s trust specialists have a proud record in managing estates to support the people they’re supposed to support. And the result is a great many well-provided-for widows.

Now. Once again. Is your estate really in order? Think about it.

SECURITY PACIFIC BANK

Trusts are for men who don’t want their widows to live on odds and ends.

ACT General Director William Ball, who guided such past Conservatory successes as Tiny Alice, Tartuffe and Three Sisters, chose the classic Oedipus Rex as his first production of the 1970 San Francisco season.

A long-running Broadway hit, a controversial London success, an exciting new play from South Africa and a masterpiece of world drama are among the highlights of the American Conservatory Theatre’s new twenty-two week San Francisco season.

A total of ten productions, eight new ones and a pair of revivals, are scheduled for presentation at the Miners’ Memorial Theatre in ACT’s famous rotating repertory style. The season lineup boasts five new guest directors—Louis Ciss, Edward Gilbert, Mark Healy, Gilbert Moses and Jack O’Brien—in addition to ACT resident directors William Ball, Allen Fletcher and Nagle Jackson. The Conservatory’s acting company has been expanded, too, with several talented newcomers joining those already familiar to Bay Area audiences.

Season tickets will remain on sale throughout March and April, offering theatergoers substantial discounts, preferred seating, special exchange privileges and many subscriber benefits. Season tickets providing seats for all eight new productions are available for as little as fifteen dollars.

Of extra interest to potential subscribers is the fact that ACT’s policy of rotating repertory permits playgoers to get full value from their season tickets even after the season has begun.

This year’s opener at the Miners’ Theatre is Oscar Wilde’s delightful comedy, The Importance of Being Earnest, about a pair of turn-of-the-century swingers who escape from the prudery of London society to a romantic country rendezvous where, they hope, all sorts of adventures await them.

The premiere production of the new season at the Geary is Oedipus Rex, under the direction of William Ball. The famous tragic drama of a king whose shadowy past shapes his horrifying future has distinctive costumes and scenery by Robert Fletcher.

In directing the classic play by Sophocles, Ball has said that his principal goal was to create a simple production “which speaks with such a clear voice that audiences will hear the universal voice of the playwright and his work.”

Also on the Geary Theatre repertory schedule are George Bernard Shaw’s Saint Joan; Peter Luke’s phenomenally successful Broadway and London comedy-drama, Haildrum VII; Tennessee Williams’ play about the earthy love of a roaring truck driver for a fiery Italian widow, The Rose Tattoo; and William Shakespeare’s comedy masterpiece of love and magic in a fantastic island kingdom, The Tempest.

The ACT repertory at the Miners’ will bring to the stage two adventurous theatrical imports: Athol Fugard’s powerful Blood Knot, from South Africa; and the confrontation of two brothers, one black-skinned and the other light enough to pass as white: David Hallward’s Little Malcolm and His Struggle Against the Eunuchs, was originally presented in London where it sparked controversy among critics and audiences. It tells of a rebellious student, expelled by angry school authorities, who plots an incredible scheme of revenge against those who routed him.

Revival productions this season are Tom Stoppard’s Rosencrantz and Guildenstern Are Dead, at the Geary, and Luigi Pirandello’s Six Characters in Search of an Author, at the Miners’.

Complete information about season tickets is available to those writing to ACT Subscriptions, 450 Geary St., San Francisco 94102, or telephoning (415) 771-3880.
Eau de Lanvin

The toilet water that reflects the beauty of its perfume

ARPEG by Lanvin
Ingleneook: Great place for a wine to grow up.

A rich man built Ingleneuk Winery as a hobby.
He chose a corner of the Napa Valley he felt was perfect for a vineyard and planted it with grape stocks from France and the Rhineland.
He constructed a stone building with large cellars cut into a hill. In these cellars he put oak casks aging wine from Germany, some of them now over three hundred years old. He supervised every step of the wine-making process with a fanatical attention to detail.
He put bottles into his wines. And made Ingleneuk recognized as a producer of quality wine throughout the whole wine-making world.
Today, you could spend ten times the money he did and not begin to make wines as good.
Riddle, there's no need to. You can buy him.

A good first choice might be Ingleneuk Granary, a soft, engaging red wine that's bottled when it's ready, not when we tell you, like every other winer. Look for the year of vintage printed on its label.

Try Ingleneuk Granary, share the wine that refuses to outgrow itself.

The untutored wines of Ingleneck.
“THE IMPORTANCE OF BEING EARNEST”

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

THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO

**THE CAST**

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<td>Lane, a manservant</td>
<td>MICHAEL CAVANAUGH</td>
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<td>John Worthing, J.P.</td>
<td>PETER DONAT</td>
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<td>Lady Bracknell</td>
<td>ANGELA PATON</td>
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<td>Hon. Caversham Fairfax</td>
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<td>Miss Prism, a governess</td>
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<td>Cecily Cardew</td>
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<td>Rev. Canon Chasuble, D.D.</td>
<td>WILLIAM PATTERSON</td>
</tr>
<tr>
<td>Merriman, a butler</td>
<td>HARRY FRAZIER</td>
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</tbody>
</table>

**ACT I**

Algernon Moncrief’s Flat in Half-Moon Street, W.

**ACT II**

The Garden at the Manor House, Woolton.

**ACT III**

Drawing Room at the Manor House, Woolton.

Time: The turn of the century

**UNDERSTUDIES**

Algernon: Michael Cavanaugh; Jack: Tom Wheatley; Bracknell: Joy Carlin; Caversham: Kathleen Harper; Cecily: Susanne Collins; Prism: Lois Fotaker; Chasuble: Harry Frazier; Lane, Merriman: Martin Berman

---

**Inglenook: Great place for a wine to grow up.**

A rich man built Inglenook Winery as a hobby.
He chose a corner of the Napa Valley, so perfect for a vineyard, and planted it with grape stocks from France and the Rhine.

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He supervised every step of the wine-making process with a fanatical attention to details and results.

He put bile into his wines. And made Inglenook recognised as a producer of quality wine throughout the whole wine-making world.

Today, you could spend ten times the money he did and not begin to make wines as good.

Wines, there’s no need to. You can buy them.

A good first choice might be Inglenook Chardonnay, a soft, engaging red; after that’s bottled when it’s ready, and when we’re old.

Try Inglenook Cabernet, from the vineyard that refuses to outgrow in past.

The unbarred wines of Inglenook.

**Gilbey’s Vodka**

You can’t buy a better vodka for love nor rubles.
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 supervision.)

for your convenience: DOCTORS may leave the number 771-3880 with their call services and give name and seat number to house manager. • Those who wish TO MEET PERFORMERS after the performance may use the stage door entrance; GEARY THEATRE (around corner on Mason Street); 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 CANSSEN and HANK KRANZLER for photography.

• For TICKET INFORMATION phone the Geary Box Office (415) 671-6440 — from 10 AM to 9 PM Monday through Saturday, closed Sunday. Tickets for the Marines’ Memorial Theatre are sold at the Geary Box Office until 1½ hours before curtain, then available at the Marines’ Theatre. For GROUP RATES call (415) 771-3880. • To become a Friend of ACT, phone Susan McBride at 771-3880, or write: Friends of ACT Office, ACT, 450 Geary St., San Francisco 94102.

THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO

presents

SOPHOCLES’

ODEIPUS REX

Directed by WILLIAM BALL

Scenery and Costumes by ROBERT FLETCHER

Lighting by JULES FISHER

Associate Director: ROBERT BONAVENTURA

Associate Scenic Designer: MILTON DUKE

Vocal Coach: ROBERT CHAPLINE

Research: DENNIS POWERS

the cast

Oedipus, King of Thebes PAUL SHENAR
Creon, brother to Oedipus RAY REINHARDT
Teiresias, a blind prophet KEN RUTA
Jocasta, Queen of Thebes CAROL MAYO JENKINS
A Corinthian ambassador JIM BAKER
A herdsman of Thebes JAY DOYLE
A palace messenger ELLIS RABB
Choragos PHILIP KERR
Chorus of Thebans WILLIAM BECHTEL, JEFF CHANDLER, ROBERT CHAPLINE, WILLIAM DOUGLAS, DAVID GILLIAM, ROBERT GROUND, JAMES METON, ED MACK, FRANK OTWILLER, RICK POE, E. ROBERT SIMPSON, TOM V. TAMMI, MARK WHEELER, G. WOOD


A Ceremony without Intermission

understudies

Oedipus: Tom V. Tammi; Creon: G. Wood; Teiresias: Robert Ground; Jocasta: Kathy Donovan; Corinthian: Tom Wheatley; Herdsman: Jeff Chandler; Choragos: David Gilliam; Boy: Josh Barnes; Girls: Mireille Elsworth; Thebans: Frank Hotchkiss, Cynthia Strauss

THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO

presents

LUIGI PIRANDELLO’S

Six Characters

IN SEARCH OF AN AUTHOR

English Adaptation by PAUL AVILA MAYER

Directed by MARK HEALY

Scenery by PAUL STAHELI

Costumes by WALTER WATSON

Lighting by WARD RUSSELL

Associate Director: EUGENE BARONE

Based on William Ball’s Original Production

the cast

Step-daughter MICHAEL LEARNESS
Father WILLIAM PATERSO
Mother ANGELA PATON
Son HERBERT FOSTER
Little boy BILLY DLEMA
Little girl JANE WOLLENBERG
Madame Pace FANNY LUBRISKY

Director PETER DONAT

Marly MARTIN BERNAN
Michael MICHAEL CAVANAUGH
Susanne SUZANNE COLLINS
Loi LOIS FORAKER
Harry HARRY FRAZIER
John JOHN HANCOCK
Kate KATHLEEN HARPER
Debbie DEBORAH SISSEL

These will be two ten minute intermissions
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 supervision.)

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Directed by WILLIAM BALL

Scenery and Costumes by ROBERT FLETCHER

Lighting by JULES FISHER

Associate Director: ROBERT BONAVENTURA

Associate Scenic Designer: MILTON DUKE

Vocal Coach: ROBERT CHAPLINE

Research: DENNIS POWERS

the cast

Oedipus, King of Thebes — PAUL SHENAR

Creon, brother to locuste — RAY REINHARDT

Teiresias, a blind prophet — KEN RUTA

Locaste, Queen of Thebes — CAROL MAYO JENKINS

A Corinthian ambassador — JIM BAKER

A heraldman of Thebans — JAY DOYLE

A palace messenger — ELLIS RABB

Choragos — PHILIP KERR

Chorus of Thebans — WILLIAM BECHTEL, JEFF CHANDLER, ROBERT CHAPLINE, WILLIAM DOUGLAS, DAVID GILLIAM, ROBERT GROUND, JAMES METSON, ED MOOK, FRANK OTTWELL, RICK POE, E. ROBERT SIMPSON, TOM V. TAMMI, MARK WHEELER, G. WOOD


A Ceremony without intermission

understudies

Oedipus: Tom V. Tammi; Creon: G. Wood;

Teiresias: Robert Ground; Locaste: Kathy Donovan;

Corinthian: Tom Wheatley; Heraldman: Jeff Chandler; Choragos: David Gilliam;

Boy: Josh Barnes; Girls: Mireille Elsworth;

Thebans: Frank Hotchkins, Cynthia Strauss

THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO

presents

LUIGI PIRANDELLO’S

SIX CHARACTERS IN SEARCH OF AN AUTHOR

English Adaptation by PAUL AVILA MAYER

Directed by MARK REAL

Scenery by PAUL STAHELI

Costumes by WALTER WATSON

Lighting by WARD RUSSELL

Associate Director: EUGENE BARCLENE

Based on William Ball's Original Production

the cast

Step-daughter — MICHAEL LEARNED

Father — WILLIAM PATerson

Mother — ANGELA PATON

Son — HERBERT FOSTER

Little boy — BILLY DELEMA

Little girl — JANE WOLLENBerg

Madame Pace — FANNY LUBRITSKY

Director — PETER DONAT

Marty — MARTIN BERMAN

Michael — MICHAEL CAVANAUGH

Suzanne — SUZANNE COLLINS

Loi — LOIS FORAKER

Harry — HARRY FRAZIER

John — JOHN HANCOCK

Kate — KATHLEEN HARPER

Debbie — DEBORAH SüssEL

These will be two ten minute intermissions

First name for the martini

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

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FROM LUSCIOUS TO FORBID, NY • 100% GRAIN NEUTRAL SPIRITS

These are the little old ladies who wear Supp-hose® Stockings and Supp-hose® Panty Hose.
You can't take it with you but it would be nice to leave it behind.

It would be nice to feel that your estate won't be eaten up by taxes and probate fees. Wouldn't it? Be nice to know, too, that your family is adequately protected.

Well that's where we come in—because we can help. Working with your attorney, we can advise you on ways to protect your estate against unnecessary taxes and settlement costs.

Our trust people are experts on such complex matters as trust work, property management and investment counseling. And naturally they're backed by the experience and facilities of one of California's most experienced banks.

After all, there are some things that are nice to keep in the family. One of them is money.

The Crocker Bank
You can't take it with you but it would be nice to leave it behind.

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The Crocker Bank

THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO presents

GEORGE BERNARD SHAW's

SAINT JOAN

Directed by EDWARD GIBERT
Scene by ROBERT FLETCHER
Costumes by WALTER WATSON
Lighting by JULIUS FISHER
Associate Director: MARK RODGERS

the cast

Robert de Baudricourt JIM BAKER
Steward PHILIP KERR
Joan KITTY WINN
Bertand de Poulengy JAY DOYLE
The Archbishop of Rheims G. WOOD
Mgr. de la Tremouille DENNIS KENNEDY
Court page E ROBERT SIMPSON
Gil de Raiz JEFF CHANDLER
Captain La Hire WILLIAM DOUGLAS
The Dauphin (later Charles VIII) ELLIS RABB
Duchess de la Tremouille CAROL MAYO JENKINS
Dunois, bastard of Orleans PAUL SHENAR
Dunois' page WILLIAM BECHTEL
Richard de Beauchamp, Earl of Warwick RAY REINHARDT
Chaplain de Stogumber TOM WHEATLEY
Peter Cauchon, Bishop of Beauvais KEN RUTA
Warwick's page MARK WHEELER
The Inquisitor ROBERT FLETCHER
D'Estivet JAY DOYLE
De Courcelles JEFF CHANDLER
Brother Martin Ladvenu WILLIAM DOUGLAS
The executioner PHILIP KERR
An English soldier Tom V. V. TAMMI
A gentleman en 1920 JIM BAKER

understudies

Cauchon: Jim Baker; Courcelles, Latrine, English Soldier: William Bechtel; Dauphin: Jeff Chandler; D'Estivet, de Raiz: David Gilliam; de Stogumber, Dennis Kennedy; Poulengy, Executioner, Gentleman: James Milton; Rheims, Tremouille: Rick Poe; Baudricourt, Dunois: Tom V. V. Tammi; Steward, Brother Martin, Mark Wheeler, Joan, Dutches: Kathy Donovan

an Irish coffee is awaiting you at the buena vista

J&BJ&B rare scotch
Pours More Pleasure

J&B is a product of the two century-old distilleries of Johnston & Brooks whose gins are blended, along with the immortal Charley Dickens, many of history's greats.

More in taste WORLDS APART IN QUALITY

25
A DIRECTOR'S "EARNEST" APPROACH TO OSCAR WILDE

The Importance of Being Earnest, says director Jack O'Brien, "is not a play which needs much help in the theatrical sense of the word. No gimmicks, no bizarre use of period, no astonishing political parallels are necessary to bring it to life.

That would seem, at least on the surface, to make the job of the director and actors working on the play a snap. But that isn't the case, says O'Brien, who has seen enough previous productions of Oscar Wilde's comedy to know how deceptive its glittering exterior actually is.

"If anything," the director explains, "the fact that the play doesn't need theatrical aids is something of a danger to the unexpecting player. Wilde's incommunicable wit, his rhythms and his extraordinary insights are locked so securely into the play that any man an amateur, standing onstage for perhaps the first time in his life, has locked with the impact produced on an audience by the simple declaration of Wilde's lines.

"What happens too often is that the inexperienced actor, safe and secure in the wit of one of the greatest comedies in literature and vacuously aware of something that history has labelled 'style,' will stand elegantly on the stage, his face frozen in a poised and haughty look, almost daring the audience not to laugh."

To avoid such pitfalls, O'Brien and his ACT cast have delved beneath the surface of the play, searching, as he puts it, "for the flesh and blood that lies under those delicious lines of dialogue."

O'Brien feels that London society of the 1890s, portrayed by Wilde as riddled with artificiality and affectation, is not all that far removed from our own: "Like people in Wilde's time, we adapt ourselves year after year to the latest innovations in fashion, taste and morality, hopefully with a sense of humor and an eye for the truth that must lie beneath."

"One of the supreme wits of his own or any other time, Wilde speaks as clearly and soundly to the 1970s as to the 1890s. He clothed his characters in the garb of their social amenities, exposed their foibles for what they are, and rewarded the honesty of their emotions. He would, I think, be equally at home with the love beads and psychedelic humor of Hair as he was in his own elegant drawing room."

To sum up his own feelings about the play, O'Brien likes to quote from a review by the famous critic Max Beeloh willow of a revival of The Importance of Being Earnest presented in 1960, seven years after the original production.

"In kind, the play was always un-like another," Beeloh wrote, "and in its kind it still seems perfect. I do not wonder now that the critics boldly call it a classic and predict immortality."

WILLIAM BALL, General Director, founded the American Comicon Theatre in 1965. Prior to that, he directed the highly acclaimed Tartuffe at New York's Lincoln Center and Homage to Shakespeare starring John Gielgud, Edith Evans and Margaret Leighton at Philharmonic Hall. His off-Broadway productions include Six Characters in Search of an Author, which won him for the D'Annauios, Outer Circle Critics and Outer Circle Critics award; Under Milkwood, which also won the D'Annauios and Outer Circle Critics Awards; and Hamlet, which received the Obie and Vernon Rice Drama Desk Awards. In 1964, he re-created his own production of Six Characters in London, a cast headed by Ralph Richardson and Barbara Jefford. Among the many operas directed he directed at the New York City Center are Don Giovanni, Britten's A Midsummer Night's Dream, Porgy and Bess, The Inspector General, Cosi Fan Tutti and Six Characters in Search of an Author. Four seasons ago, he was artistic director and director of Lee Hoiby's Natale Petrnova, a new opera commissioned by the Ford Foundation and produced and presented at the City Center. Mr. Ball has directed all of the major North American theatre festivals, including the American Shakespeare Festival in Stratford, Connecticut, the Stratford Shakespeare Festival in Ontario, the San Diego Shakespeare Festival, the Arena Stage in Washington, D.C., the Alley Theatre in Houston, and the Antioch and Toledo Shakespeare Festival. He has made his San Francisco directional debut nine years ago at ACT's Actors Workshop production of The Devil's Disciple. Mr. Ball has directed the ACT productions of Tartuffe, Six Characters in Search of an Author, King Lear, Under Milkwood, The American Dream, Twelfth Night, Hamlet, Rosencrantz and Guildenstern Are Dead, Tiny Alice and Three Sisters. New York audiences saw the latter two when ACT played a special four-week engagement on Broadway last fall. This season, Mr. Ball directs both Oedipus Rex and The Tempest.

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 (Wis.), the Minoa Theatre (New York), as president of the Producing Managers Company and as associate producer of the Royal Poinciana Playhouse (Palm Beach).

EDWARD HASTINGS, Executive Director and Resident Stage Director, was Production Stage Manager for David Merrick before joining ACT as a founding member. Off-Broadway, he co-produced The Sainthood of Margery Kempe and Eidaph 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 Chalby's Aunt and Our Town were a rough act to follow.
THE FaILeD ONliNe
A gift from the sea.

A DIRECTOR’S "EARNEST" APPROACH TO OSCAR WILDE

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WILLIAM BALL, General Director, founded the American Commercial Theatre in 1965. Prior to that, he directed the highly acclaimed Tartuffe at New York’s Lincoln Center and Homage to Shakespeare starring John Gielgud, Edith Evans and Margaret Leighton at Philharmonic Hall. His Off-Broadway productions include Six Characters in Search of an Author, which won him for the D’Anna Award, Outer Circle Critics Outstanding Production Awards; Under Milkwood, which also won the D’Anna and Outer Circle Critics Awards; and Hamlet, which received the Obie and Vernon Rice Drama Desk Awards. In 1964, he re-created his production of Six Characters in a London, was cast headed by Ralph Richardson and Barbara Jefford. Among the many operas he directed at the New York City Center are Don Giovanni, Britten’s A Midsummer Night’s Dream, Porgy and Bess, The Inspector General, Coast Fag Totti and Six Characters in Search of an Author. Four seasons ago, he was both librettist and director of Lee Hoiby’s Natacha Petrowsma, a new opera commissioned by the Ford Foundation and produced at the City Center. Ball has directed at all of the major North American theatre festivals, including the American Shakespeare Festival in Stratford, Connecticut, the Stratford Shakespeare Festival in Ontario; the San Diego Shakespeare Festival; the Arena Stage in Washington, D.C.; the Alley Theatre in Houston, and the Antioch and Toledo Shakespeare Festival. He made his San Francisco directorial debut nine years ago at Actors Workshop production of The Devil’s Disciple. Ball has directed the ACT productions of Tartuffe, Six Characters in Search of an Author, King Lear, Under Milkwood, The American Dream, Twelfth Night, Hamlet, Rosencrantz and Guildenstern Are Dead, Tiny Alice and Three Sisters. New York audiences saw the latter two when ACT played a special four-week engagement on Broadway last fall. This season, Mr. Ball directs both Othello and The Tempest.

EDWARD HASTINGS, Executive Director and Resident Stage Director, was Production Stage Manager for David Merrick before joining ACT as a founding member. Off-Broadway, he co-produced The Sandliness of Margaret Kenzie and Ethel 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 Chablis’ Aunt and Our Town were

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 (Wis.), the Mimoza Theatre (New York), as president of the Producing Managers Company and as associate producer of the Royal Pinciana Playhouse (Palm Beach).
Allen Fletcher | Nagle Jackson | Jack O'Brien | Mark Healy

Allen Fletcher, Resident Stage Director and Conservatory Director, is the artistic director of the Seattle Repertory Company. He has directed for the Oregon Shakespeare Festival, the Antioch Area Shakespeare Festival, the APA, the McCarter Theatre at Princeton, New Jersey, and the Boston Fine Arts Festival. For two seasons, he was artistic director of the American Shakespeare Festival, Stratford, Conn. Mr. Fletcher has directed the ACT productions of Uncle Vanya, Death of a Salesman and A Moon for the Misbegotten, as well as co-directed The Crucible, which entered the repertory at the Stanford Summer Festival of 1967. Mr. Fletcher directed The Hostage for ACT last season, and directs Hedda Gabler this season.

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

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

Jack O'Brien, Guest Director, has been the associate director of APA for the past five years. He directed (Continued on p. 33)
Allen Fletcher
Nagle Jackson
Jack O'Brien
Mark Healy

seen during ACT's first two seasons. He received extraordinary critical acclaim for his direction of a major revival of Our Town in New York last year which featured an all-star cast. He directed ACT's productions of The Promise, A Delicate Balance and The Devil's Disciple last season.

ALLEN FLETCHER, Resident Stage Director and Conservatory Director, is the artistic director of the Seattle Repertory Company. He has directed for the Oregon Shakespeare Festival, the Antioch Area Shakespeare Festival, the APA, the McCarter Theatre at Princeton, New Jersey, and the Boston Fine Arts Festival. For two seasons, he was artistic director of the American Shakespeare Festival, Stratford, Conn. Mr. Fletcher has directed the ACT productions of Uncle Vanya, Death of a Salesman and Arsenic and Old Lace, as well as co-directed The Crucible, which entered the repertory at the Stanford Summer Festival of 1967. Mr. Fletcher directed The Hostage for ACT last season, and directs Hedda Gabler this season.

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The after-curtain calls are for DEWAR'S "White Label"

The Scotch that never varies!

Two tickets to the country

NATURAL SCHOOL - MENTHOL FRESH
The now look for eyes: opalescent color.

Luminesque Liquid Eyeshadow and Liquid Eyeliner. New way to dress your eyes—in shimmery opalescent color that flickers, flutters—seems almost alive. Your eyes look like great, gleaming opals held up to the light. In 7 luminous shadows, and 4 lustered liners.

Revlon 'MOON DROPS' Eye Makeup
For today's new Luminesque look.

The glowing thing now: opalescent blush.

Luminesque Cream Blusher. Glimmer of a different shimmer; glistening, transparent blushing creme that flickers, glows like nothing on earth. Moist. Non-oily. 4 warm-skin tones. Plus a 'no-color' glow. Sleeks over faces. Other places. (Deep in the heart of the decolletage?)

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Revon 'MOON DROPS' Cream Blusher
For today's new Luminesque look.
The 100 Pipers Legend.

Our legend claims, if you sip a perfect Scotch you’ll hear 100 pipers play.
That’s a lot of pipers.
But then 100 pipers is a lot of Scotch.

Gilbert Moses

Robert Bonaventura

Edward Gilbert

Samuel Beckett's Play for the APA in Ann Arbor last fall, and O'Casey's Cock-a-Doodle-Dandy for Broadway the season before that. Last summer he was in residence in San Diego where he staged A Comedy of Errors for the Shakespeare Festival there, and then took Elia Kazan's production of Macbeth to Ann Arbor where he re-directed it for pre-cinema theatre. A graduate of the University of Michigan in both speech and drama, and English, Mr. O'Brien received the Hopwood Award there for his comedy, A Matter of Style, and saw productions of new musical comedies he wrote with Bob James, Bartholomew Fair and Jand Ho!, given their premiers. The latter show was named BMI Musical of the Year in 1961. In 1967, Mr. O'Brien adapted Offenbach's Orpheus in the Underworld for production in both Kansas City and Dallas. Prior to his work in APA, Mr. O'Brien taught at Hunter College in New York City. He and Bob James are working on a new musical for Broadway production, sometime in 1971.

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

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

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

100 Pipers Scotch. From Seagram, Scotland.

MONSIEUR DE GIVENCHY

For the man who is, by the man who is.
The 100 Pipers Legend.

Our legend claims if you sip a perfect Scotch you'll hear 100 pipers play.
That's a lot of pipers.
But then 100 pipers is a lot of Scotch.

Gilbert Moses
Robert Bonaventura
Edward Gilbert

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MONSIEUR DE GIVENCHY

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WHO'S WHO

THE ACTING COMPANY

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

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

WILLIAM BECHTEL attended ACT's training program. While studying at Diablo Valley College, he toured East Bay schools with The Zoo Story and with a solo performance of Gogol's Diary of a Madman. He played a principal role in Antonioni's Zabriskie Point, and has appeared in several films shot locally, including Bulit, Petulla and Strawberry Statement. Last season at ACT, Mr. Bechtel appeared in Glory! Hallelujah! and Oh Dad, Poor Dad, Mama's Hung You in the Closet and She Is Feeding the Porcupine. He will be seen in Oedipus Rex and Saint Joan this season.

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

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

Come.
We will be your wings. We will set you free.
Free beyond the heights of man. Free to chase the sun.
Hug a cloud.
And, though you were born on earth. To live on earth. You will be at home, here in the sky.
The comfort and ease you own on earth, you will have up here.
And, Eastern will make it so.
It shall be a most natural thing. For you. To fly.

EASTERN The Wings of Man.
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Come.
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Free beyond the heights of man. Free to chase the sun.
Hug a cloud.
And, though you were born on earth. To live on earth. You will be at home, here in the sky.
The comfort and ease you own on earth, you will have up here.
And, Eastern will make it so.
It shall be a most natural thing. For you. To fly.

EASTERN The Wings of Man.
Everyone should have a sports car. Even if it's just for a day.

You don't just rent a car. You rent a company. Call 771-2280 to reserve a Mach 1 or other Ford sports car.

Jeff Chandler, who studied at Carnegie Tech (Mellon University), appeared with ACT during its first Stanford Festival season in 1966. He has appeared off-Broadway in Your Own Thing and People vs Ranchman, and his television credits include a two-part N.Y.G.T. with James Earl Jones and Barbara Colby. Mr. Chandler has also appeared at the Alley Theatre in Houston, the Pittsburgh Playhouse, the Milwaukee Repertory Theatre and the Eugene O'Neill Memorial Theatre. He appears first this season in Oedipus Rex and Saint Joan.

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

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

Peter Donat, in his third season with ACT, has appeared in several Broadway productions including The Chinese Prime Minister, The Entertainer, The Country Wife and The First Gentleman, for which he won the Theatre World Award as best featured actor. He appeared in The Three Sisters off-Broadway, and in a film made with the Stratford Ontario Shakespeare Festival Company where he was a featured actor for six seasons. Mr. Donat's TV credits include many starring roles for CBC, Canada, and many guest appearances on American networks, including I Spy, Mission Impossible, Mannix, Run for Your Life, The F.B.I., and The President's Assistant. He appeared in ACT's production of Under Milkwood, Tartuffe, Dinner at Eight, Dumpling, My Son God, Scarlett, Little Murderers and The Architect and the Emperor of Assyria. He appears first this season in The Importance of Being Earnest and Six Characters in Search of an Author.

William Douglas, ACT's mime instructor and director of the mime troupe, appears first this season as Gussie Van Straten in The Odd Couple. Recently seen in The Duchess of Malfi at The Theatre in Berkeley, Mr. Douglas has appeared with the Dartmouth Repertory Theatre, and is a member of several feature films. His television credits include The Outer Limits and Peyton Place. Mr. Douglas has studied with Stella Adler in New York and with Etienne Decroux and Marcel Marceau in Paris.

Jaye Doyle, who was seen off-Broadway in The Odd Couple 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 theaters). A graduate of Carnegie Mellon University, Mr. Doyle's roles have included those of Deputy Goy, Danforth in The Crucible, Grandma in The American Dream and the Ghost and Player King in Hamlet. He appeared in Three Sisters, Rosencrantz and Guildenstern Are Dead, Rosencrantz and Guildenstern Are Dead, Hamlet and Three Sisters last season, and appears first this season in Oedipus Rex.

Kathy Donovan, who was born in the Philippines, studied at ACT's 1969 Summer Training Congress and continued during the fall as a member of the Conservatory Group before she became a member of the company. With 15 years of professional dance training behind her, she also taught classical, modern, oriental and jazz dance.

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Screamingly Funny!

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Jeff Chandler

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Robert Chapline

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

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Kathy Donovan

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World famous for steaks

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ROBERT FLETCHER, ACT resident designer who doubles as actor, has numerous Broadway and off-Broadway design credits. He served as a member of NBC television’s design department in New York for 10 years, designing several NBC operas and specials. The owner of two boutiques, he has also designed scenery and costumes for the Ice Capades, Holiday on Ice, several industrial shows, the New York City Ballet and the New York City Opera Company. Formerly costume designer for TV’s Hollywood Palace, he helped found the brittle Theatre in Cambridge where he directed, acted in and designed more than 40 productions within five years. Mr. Fletcher designed the costumes for ACT’s Hamlet two seasons ago, and appears first as an actor this season in Saint Joan.

LOIS FORAKER, who attended the University of Washington, came to ACT in 1966 as a student in the training program. She has worked in the theatre for a number of years and has appeared as a wedding guest in ACT’s production of Little Mothers last season. She will be seen first this season in Six Characters in Search of an Author.

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

HARRY FRAZIER, a charter member of ACT who will soon be seen in the film The Christian Licorice Store, has appeared with the Milwaukee Repertory Theatre, the American Shakespeare Festival at Stratford, Conn., and for three seasons with the San Diego Shakespeare Festival where he played Falstaff opposite William Ball as Ham in Henry IV, Part II. Mr. Frazier has also performed off-Broadway, on the Batman television series, and with the Santa Monica Civic Light Opera and Symphony Association. His past ACT performances include major roles in Tiny Alice, The American Dream, Death of a Salesman, Charley’s Aunt, Twelfth Night, The Crucible, Hamlet, A Flea in Her Ear, Three Sisters and Rosenkranz and Guildenstern Are Dead. This season, he is seen first in The Importance of Being Earnest and Six Characters in Search of an Author.

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 In the Matter of J. Robert Oppenheimer in Los Angeles, and in ACT’s production of Johnny Mountain and the Silver Arrow, in White America, Alice in Wonderland, The Hostage and The Architect and The Emperor Jones last season. In October, Mr. Hancock appeared in an ABC Movie of the Week. He is in the current production of Six Characters in Search of an Author.

DAVID GILLIAM, who is in his first season with ACT, has made a number of television commercials and appeared in Universal’s Summerkill and Antonioni’s Zabriskie Point. He has appeared professionally with the Mill Valley Center for the Performing Arts, the Martin Shakespeare Festival, The Theatre in Berkeley, the Open-hand Studios, and has studied at the Actor’s Lab. ACT’s training program, Opening Openhand and San Francisco State College. He will be seen in Oedipus Rex first.

KATHLEEN HARPER, a member of ACT’s Conservatory Group last fall, holds a bachelor’s degree from UC Berkeley. A founding member of Berkeley’s Magic Theatre where she played major roles in 10 productions, Miss Harper has also appeared locally with the Alumnus Repertory Theatre. She appeared in the recent American premiere production of Jerome Kilty’s Ides of March, directed by Nagle Jackson, at the Loretto-Hilton Center, and will be seen first at ACT in Six Characters in Search of an Author.

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

CAROL MAYO JENKINS joined the Conservatory in the fall of 1966 after appearing with the national tour company of Philadelphia, Here I Come! Miss Jenkins studied at the Drama Center, and toured the United States in Miss Roger. She has appeared with an English company, Theatre Group 28. During her first two seasons with ACT, Miss Jenkins appeared in Six Characters in Search of an Author, Death of a Salesman, Under Milkwood, The Miracle, The Eldest, Miss Wilkins in The Crucible, and She also appeared in ACT’s touring out-repertory production of Adam and Eve. Last season, Miss Jenkins’ played Natasha in Three Sisters, Judith in The Devil’s Disciple and also appeared in Rosenkranz and Guildenstern Are Dead and Glory! Halakula! She will be seen first this season as Iocasta in Oedipus Rex.
Robert Fletcher, ACT resident designer who doubles as actor, has numerous Broadway and off-Broadway design credits. He served as a member of NBC television's design department in New York for 10 years, designing several NBC operas and specials. The owner of two boutiques, he has also designed scenery and costumes for the Ice Capades, Holiday on Ice, several industrial shows, the New York City Ballet, and the New York City Opera Company. Formerly costume designer for TV's Hollywood Palace, he helped found the New Cambridge Theatre in Cambridge, where he directed, acted in and designed more than 85 productions within five years. Mr. Fletcher designed the costumes for ACT's Hamlet, two seasons ago, and appears first as an actor this season in Saint Joan.

Harry Frazier, a charter member of ACT who will soon be seen in the film The Christian Licorice Store, has appeared with the Milwaukee Repertory Theatre, the American Shakespeare Festival at Stratford, Conn., and for three seasons with the San Diego Shakespeare Festival, where he played Falstaff opposite William Hall as Hal in Henry IV, Part II. Mr. Frazier has also performed off-Broadway, on the Batman television series, and with the Santa Monica Civic Light Opera and Symphony Association. His past ACT performances include major roles in Tiny Alice, The American Dream, Death of a Salesman, Charley's Aunt, Twelfth Night, The Crucible, Hamlet, A Flea in Her Ear, Three Sisters and Rosenkranz and Guildenstern Are Dead. This season, he is seen first in The Importance of Being Earnest and Six Characters in Search of an Author.

Lois Foraker, who attended the University of Washington, came to ACT in 1966 as a student in the training program. She has worked in the theatre for a number of years, and appeared as a wedding guest in ACT's production of Little Monsters last season. This season, she will be seen first in Six Characters in Search of an Author.

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

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

Kathleen Harper, a member of ACT's Conservatory Group last fall, holds a bachelor's degree from UC Berkeley. A founding member of Berkeley's Magic Theatre where she played major roles in 10 productions, Miss Harper has also appeared locally with the Alumni Repertory Theatre. She appeared in the recent American première production of Jerome Kilty's Ides of March, directed by Nagle Jackson, at the Lorrette-Hilton Center, and will be seen first at ACT in Six Characters in Search of an Author.
Dennis Kennedy, who is an avid member of the Chicago Cubs Baseball Club, has studied with the Actor's Workshop and Stella Adler in New York, as well as at the Goodman Theatre. A veteran of numerous television commercials, he has more than 80 professional stage credits, and has played every major theatre in the mid-west, including the Drury Lane, Pheasant Run and the Country Club near Chicago. As a member of the national touring company of Catch Me Flower with Jeanne Carson, Mr. Kennedy played a member of the Penelope Players for four seasons, he won critical acclaim for his performance as Rochester in Rosenzweig and Guildenstern Are Dead, and he appeared first at ACT in The Importance of Being Earnest and Saint Joan.

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 Irena in The Three Sisters at the Fourth Street Theatre in New York and appeared in the off-Broadway production A God Sleeps Here. Miss Learned's television credits include many leading roles for the Canadian Broadcasting Company, including Estella in East of Till's production of Great Expectations, and she played leading roles in two films for National Film Board, Canada. At ACT, Miss Learned has played major roles in Under Milk Wood, Tartuffe, Doodle Doo Doodle Dimples, My Son God, The Misertrones, A Delicate Balance, Little Murders, Three Sisters and Golty! Halleyball! She appears first this season in The Importance of Being Earnest.

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

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

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

Frank Otwell has served the company as its teacher of the Alexander Technique since the Conservatory's beginning in 1965 in Pittsburgh. He has studied at the Canadian Art Theatre in Montreal, the Vera Solovyova Studio of Acting in New York and trained to teach at the American Center for the Alexander Technique in New York. Mr. Otwell has appeared in ACT's productions of Tartuffe, A Midsummer Night's Dream at Stern Grove, The Crucible, and last season in Hamlet, Three Sisters, A Flea in Her Ear, Rosenzweig and Guildenstern Are Dead, Room Service, The Devil's Disciple and The Hostage. This season he appears first in Oedipus Rex and Saint Joan.
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DENNIS KENNEDY, who is an avid member of the Chicago Cubs Bleacher Bums, has studied with the Actors Workshop and Stella Adler in New York, as well as at the Goodman Theatre. A veteran of numerous television commercials, he has more than 36 professional stage credits, and has played every major theatre in the mid-West, including the Drury Lane, Pheasant Run and the Country Club near Chicago. As a member of the national touring company of Catch Me Flower with Jeanine Carson, Mr. Kenney played a member of the Pedestrian Patrol for four seasons, he won critical acclaim for his performance as Rosencrantz in Rosencrantz and Guildenstem Are Dead, and he appeared first at ACT in The Importance of Being Earnest and Saint Joan.

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 Tina in The Three Sisters at the Fourth Street Theatre in New York and appeared in the off-Broadway production A God Slept Here. Miss Learned's television credits include many leading roles for the Canadian Broadcasting Company, including Estella in Enos Till's production of Great Expectations, and she played leading roles in two films for National Film Board, Canada. At ACT, Miss Learned has played major roles in Under Milkwood, Tartuffe, Deadlock, Deadlocked, My Son God, The Misser- threne, A Delicate Balance, Little Murders, Three Sisters and Glori Halflubah! She appears first this season in The Importance of Being Earnest.

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

PHILIP KERR, a graduate of Harvard University and the London Academy of Music and Dramatic Art, came to ACT in 1967 after two seasons with the Tyrone Guthrie Theatre. He has appeared in both London and New York, toured Holland in a production of A Midsummer Night's Dream, and has worked in this country in repertory for the past seven years. Mr. Kerr taught classes in ACT's Training Com- press, and has appeared in ten productions at ACT, including the title role in The Hostage and Sir Andrew Aguecheek in Twelfth Night. This sea- son he repeats his role of Guilden- stern in Rosencrantz and Guildenstem Are Dead, as well as appears in the current productions of Oedipus Rex and Saint Joan.

JAMES MILTON, a graduate of the University of San Francisco where he acted, directed, designed and composed theatre music, studied at ACT training programs and now teaches classes for them. Having also worked with the International Repertory The- atre, Mr. Milton has appeared in ACT's productions of Tartuffe, A Midsummer Night's Dream at Stern Grove, The Crucible, and last season in Hamlet, Three Sisters, A Flea in Her Ear, Rosencrantz and Guildenstem Are Dead, Room Service, The Devil's Disciple and The Hostage. This season he appears first in Oedipus Rex and Saint Joan.

WILLIAM PATTERSON acted with Eastern stock until 1947 when he began a 20-year association with the Clev- eland Play House as a leading actor, director and as associate director of the theatre. During leaves-of-absence from Cleveland, Mr. Paterson appeared on television in New York, and made five national tours of his one- man shows. A Profile of Justice Oliver Wendell Holmes and A Profile of Benjamin Franklin. Among the many major roles he has played are the General in Walz of the Tonadore, Lindenshaw in Shaw’s Major Barbara, Con Melody in O'Neill’s Touch of the Poet and F.D.R. in Sunrise at Camp- bell. Joining ACT in 1967, Mr. Pater- son has played in Long Day’s Journey into Night, Enid-Marie, Cheyney’s Aunt, The Devil’s Disciple and Three Sisters. He appears first this season in The Importance of Being Earnest and Six Characters in Search of an Author.

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

FRANK OTTINWELL has served the company as its teacher of the Alex- ander Technique since the Conserva- tory’s beginning in 1965 in Pittsburgh. He has studied at the Canadian Art Theatre in Montreal, the Vera Solovi- ou Studio of Acting in New York and trained to teach at the American Cen- ter for the Alexander Technique in New York. Mr. Ottinwell has appeared in ACT’s productions of Tartuffe, A Mid- summer Night’s Dream at Stern Grove, The Crucible, and last season in Hamlet, Three Sisters, A Flea in Her Ear, Rosencrantz and Guildenstem Are Dead, Room Service, The Devil’s Disciple and The Hostage. This season he appears first in Oedipus Rex and Saint Joan.

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SYLVANER RIESLING is a very rare varietal, the grapes used for this wine are grown exclusively in the Na- pavalley. This wine is a great favorite in both Alsace and in Germany. Our plantings of this fine white varietal grape are exceptionally well. The Sylvaner Riesling thrives on the northeasterly slope of the hillside adjoining our Napa Valley Monastery. There it is exposed to the cool morning sun. The fruit ripens slowly, developing a flowerlike bouquet it imparts to the wine.

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AC'TS' 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 on Broadway and with resident theatres in Boston and Minneapolis. He recently appeared as Marat in Marat/Sade at the Manitoba Theatre Centre in Canada. Mr. Reinhardt's television credits include several award-winning network dramas and a role in The Defenders, and he appeared in the film Rent with Steve McQueen. Among the roles Mr. Reinhardt has played for ACT are Stanley in A Streetcar Named Desire and Claudius in Hamlet, as well as major roles in A Flea in Her Ear, Rosencrantz & Guildenstern Are Dead and Room Service. He appears first this season in Oedipus Rex and Saint Joan.

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

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

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

F ROBERT SIMPSON came to ACT through its training program in 1968. While training, he appeared in ACT's productions of Hamlet, The Devil's Disciple, Three Sisters and Rosencrantz and Guildenstern Are Dead, and on tour with Three Sisters and Tiny Alice. Mr. Simpson was a charter member of ACT's highly-acclaimed minstrel troupe in 1969, and will be seen first this season in Oedipus Rex and Saint Joan.

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DEBORAH RUSSEL, a graduate of Carnegie Institute of Technology and recipient of a Fulbright-Hayes grant for study at the London Academy of Music and Dramatic Art, came to ACT after a year with the Theatre of the Living Arts in Philadelphia where she appeared in a number of productions including the world premiere of Rochelle Owens's Beach Miss Nussel was a member of the critically acclamation tour company of Room Service, and has also performed with

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

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

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

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. He recently appeared as Marat in Marat/Sade at the Manitoba Theatre Centre in Canada. Mr. Reinhardt's television credits include several award-winning NET dramas and a role in The Defenders, and he appeared in the film Blunt with Steve McQueen. Among the roles Mr. Reinhardt has played for ACT are Stanley in A Streetcar Named Desire and Claudius in Hamlet, as well as major roles in A Flea in Her Ear, Rosencrantz and Guildenstern Are Dead and Room Service. He appears first this season in Oedipus Rex and Saint Joan.

PAUL SHENAR, a founding member of ACT, made his New York debut at the Circle-in-the-Square, and appeared in Six Characters in Search of an Author 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 appeared in 20 productions, including major roles in Tiny Alice, Tartuffe, Under Milkwood, Man and Superman, Hamlet and Twelfth Night, and he also teaches in the Conservatory and training programs. Last season, he appeared in Rosencrantz and Guildenstern Are Dead, The Devil's Disciple, Room Service and Three Sisters. He will be seen first in the title role of Oedipus Rex this season.

F. ROBERT SIMPSON came to ACT through its training program in 1968. While training, he appeared in ACT's productions of Hamlet, The Devil's Disciple, Three Sisters and Rosencrantz and Guildenstern Are Dead, and on tour with Three Sisters and Tiny Alice. Mr. Simpson was a charter member of ACT's highly-acclaimed mime troupe in 1969, and will be seen first this season in Oedipus Rex and Saint Joan.

DEBORAH RUSSEL, a graduate of Carnegie Institute of Technology and recipient of a Fulbright-Hays grant for study at the London Academy of Music and Dramatic Art, came to ACT after a year with the Theatre of the Living Arts in Philadelphia where she appeared in a number of productions including the world premiere of Rochester Owen's The Box. Miss Russet was a member of the critically acclaimed tour company of Room Service, and has also performed with FOR 48 YEARS, the same agent at the freight depot who has watched over our whiskey. We're glad that he has. You see, a lot of time and work goes into every run of Jack Daniel's. We start with a Tennessee hard maple and black cherry in the open air. The charcoal that results is ground up fine and packed ten feet deep in vats. Then our whiskey is seeped down through the charcoal to mellow its taste and ready it for aging. The whole process takes years of time and patience. So we're pleased to have a freight agent like Mr. Muse who's as careful shipping it as we are making it.
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Philadelphia’s Playhouse-in-the-Park and the Playhouse on the Mall in New Jersey. In her third season with ACT, Miss Sussel has appeared in Caught in the ACT, Underhillwood, Twelfth Night, Tartuffe and The Flea in Her Ear. She appears first this season in The Importance of Being Earnest and Six Characters in Search of an Author.

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Seagram’s Crown Royal. The legendary Canadian. In the purple sack. Understandably expensive.

G. WOOD, veteran of a long list of Broadway, off-Broadway, touring and resident theatre productions, returned to ACT last season after a two-year absence. In his new role, Wood has appeared in Get Out, a sales man at Westport and Stanford University in 1966. For five consecutive years, Mr. Wood was a leading actor with the National Repertory Theatre, New York, New York. His numerous Broadway credits include Mary of the Mission, The Fugitive, The Crucible, Richard III, The Imaginary Invalid and A Touch of the Poet. Since last season’s opening, Mr. Wood has directed and performed in his own musical revue. Nevertheless on Cape Cod, appeared in the American premiere of Jerome Kilty’s dramatization of The Ides of March in St. Louis, in the American Shakespeare Festival production of Henry V in New York, and in A View from the Bridge in Atlanta. Last season at ACT, Mr. Wood appeared in...

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

TOM V. V. TAMMI, who is in his first season with ACT, studied at the Bristol Old Vic Theatre School in England where he also performed as a member of the company. He recently appeared on Broadway in A Patriot for Me with Maximilian Schell and Salome Jere, and his numerous other credits include the network television production of Hidden Faces. Mr. Tammi appeared in the title role of Billy Budd at the Tyrone Guthrie Theatre in Minneapolis, and has also appeared with the Repertory Theatre of New Orleans and toured the Midwest with Douglas Campbell’s Heartland Productions. He appears first this season in Oedipus Rex.

TOM WHEATLEY, who holds a Ph.D. from New York University, has also studied in Italy with the Fulbright scholarship, in New York at the Actor’s Studio, and in Paris with the Etienne Decroux School of Mime. A former professor at UC Berkeley, Mr. Wheatley has played feature roles in numerous productions on and off-Broadway—notably in the Pulitzer Prize play, All the Way Home. He has toured in Never Too Late with Tom Ewell and Joan Bennett and in The Remarkable Mr. Pennypacker with Burgess Mere-dith. He has appeared in several films—with James Cagney, Robert Redford and Michael J. Pollard—and his television credits include a network drama with James Mason, Mr. Wheatley, who has performed with the New York Shakespeare Festival, begins his first season with ACT in Saint Joan.

Crépe de Chine by F. Millot. Also in Eau de Toilette and bath luxuries.

...by this time you should have quite a past.
Abraham Lincoln speaks on The Peace Corps:

"To correct the evils, great and small, which spring from want of sympathy among strangers, as nations or as individuals, is one of the highest functions of civilization." - Abraham Lincoln

Philadelphia's Playhouse-in-the-Park and the Playhouse on the Mall in New Jersey. In her third season with ACT, Miss Sussel has appeared in Caught in the ACT, Underhillwood, Twelfth Night, Tartuffe and A Flea in Her Ear. She appears first this season in The Importance of Being Earnest and Six Characters in Search of an Author.

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

G. WOOD, veteran of a long list of Broadway, off-Broadway, touring and resident theatre productions, returned to ACT last season after a two-year absence. Mr. Wood appeared in ACT’s Uncle Vanya and Death of a Salesman at Westport and Stanford Universities in 1966. For five consecutive years, Mr. Wood was a leading actor with the National Repertory Theatre. His numerous Broadway credits include Cyranos de Bergerac, The Seagull, The Crucible, Richard III, The Imaginary Invalid and A Touch of the Poet. Since last year’s season, Mr. Wood has directed and performed in his own musical revue Nevertheless on Cape Cod, appeared in the American premiere of Jerome Kilty’s dramatization of The Iliad in March in St. Louis, appeared in the American Shakespeare Festival production of Henry V in New York, and in A View from the Bridge in Atlanta. Last season at ACT, Mr. Wood appeared in
Hamlet, Little Murderers, Three Sisters, Rosencrantz and Guildenstern Are Dead and Room Service. He is also featured in the current 20th Century-Fox film MASH.

Kitty Winn, a drama graduate of Boston University, received national critical acclaim for her performance as Emily Webb in a major revival of Our Town in New York, which also starred Henry Fonda, Robert Ryan, Estelle Parsons and Jo Van Fleet. Prior to joining the Conservatory in 1967, Miss Winn appeared with several regional theatre companies, including the Loeb Theatre. She recently completed a film with Joanne Woodward and George C. Scott, which was directed by Anthony Harvey, who directed the Lion in Winter. Among the ACT productions in which she has appeared are Under Milkwood, Thieves' Carnival, Tartuffe and Charley's Aunt. Miss Winn also received critical acclaim for her performances as Celie in the Misanthrope and as Mary Warren in The Crucible. She appeared last season in Three Sisters, Rosencrantz and Guildenstern Are Dead and Glory/Without a Light for NET. She is seen in the title role of St Joan.

Tribe members of the long-running San Francisco production of Hair are seen here in rehearsal (above) and during a break (below) at their new home, the Orpheum Theatre, Market and Hyde Streets. The much-acclaimed tribal love rock musical opens at the Orpheum March 27 for an extended engagement.

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Hamlet, Little Murders, Three Sisters, Rosenkranz and Guildenstern Are Dead and Room Service. He is also featured in the current 20th Century-Fox film M.A.S.H.

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Tribe members of the long-running San Francisco production of Hair are seen here in rehearsal (above) and during a break (below) at their new home, the Orpheum Theatre, Market and Hyde Streets. The much-acclaimed tribal love rock musical opens at the Orpheum March 27 for an extended engagement.

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March 19, 19-20, 21, 24, 25, 27, 28, 8:30 p.m.
SAINT-JOAN by George Bernard Shaw
March 20, 27, 2:30 p.m.
March 26, 30, 31, 8:30 p.m.

Marin Shakespeare Company
The Importance of Being Earnest
by Oscar Wilde
March 24, 28, 29, 30-3 p.m.
March 27, 4, 5, 6, 7, 10, 13, 14, 15, 19, 20, 22, 24, 25, 29, 30, 8:30 p.m.

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Chopin: Piano Concerto No. 2
April 8 & 10, 8:30
April 9, 2:00
JEAN MARTINO, Guest Conductor
PONTI, TREMBLAY, PLATZER
Beethoven: Overture to Jocou and Benedict
Mozart: Symphony No. 4
Saint-Saens: Piano Concerto No. 2
Revel: Difficult and Other Second Suites
April 15, 17, 18, 8:30
JEAN MARTINO, Guest Conductor
ROBERT DAYRE, Cellist
Beethoven: Cello Concerto
EGLY: Cello Concerto
Prokofiev: Symphony No. 3
April 22 & 24, 8:30
April 23, 2:00
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What new movies should you see?
Who is "The Film Editor?"
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What are the underground films saying?
What and who is legitimate theater?
What new movies should you see?
Who is "The First Edition"?

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

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

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PIANO CONCERTO NO. 2 IN B FLAT, OP. 19 — Wilhelm Backhaus (piano), Hans Schmidt-Isserstedt conducting Viennese Philharmonic. (With Piano Sonata No. 14: London CS-6188; Rudolf Serkin (piano). Eugene Ormandy conducting Philadelphia Orchestra. (With Mozart Piano Concerto No. 27.) Columbia MS-6839.)

PIANO CONCERTO NO. 3 IN C MINOR, OP. 37 — Glenn Gould (piano), Leonard Bernstein conducting Columbia Symphony. Columbia MS-6096; Rudolf Firkusny (piano), Walter Susskind conducting Philharmonia Orchestra. Pickwick S-4019; Solomon (piano), Herbert Menges conducting Philharmonia Orchestra. Seraphim S-60019.)

PIANO CONCERTO NO. 4 IN G, OP. 58 — Ivan Moravec (piano), Martin Turnovsky conducting Vienna Musikverein. Connoisseur Society CS-163; Arthur Rubinstein (piano), Erich Leinsdorf conducting Boston Symphony. RCA LSC-2648.)


OVERTURES: “LEONORE” NOS. 1, 2, 3; “FIDELIO”—Lorin Maazel conducting Israeli Philharmonic. London CS-6328.)

“EGONI” — INCIDENTAL MUSIC, OP. 84—Maurice Abravanel conducting Utah Symphony, with Netania Davarz (soprano) and Walther Reyer (speaker). Vanguard VSD-2179.)

CHAMBER MUSIC (two or more instruments)

Sonatas for Violin & Piano

NO. 1 IN D, OP. 12, NO. 3 — Christian Ferras (violin) & Pierre Barbezat (piano). (With Brahms Double Concerto.) Seraphim S-60048.)

NO. 2 IN E FLAT, OP. 12, NO. 3 — Erica Morini (violin) & Rudolf Firkusny (piano). (With Mozart Sonata, K. 296.) Decca DL-730994.)

NO. 4 IN A MINOR, OP. 23 — David Oistrakh (violin) & Lev Oborin (piano). In Philips four-record set PHS 4-990 (not available separately). No. 5 IN F, OP. 24 (“SPRING”): NO. 9 IN A, OP. 47 (“KREUTZER”) — Henryk Szeryng (violin) & Arthur Rubinstein (piano). RCA LSC-2277.)

(continued on next page)
Philarmonic. (With Piano Sonata No. 8.) London CS-6098; Wilhelm Kempff (piano); Ferdinand Leitner conducting Berlin Philharmonic. Deutsche Grammophon SLP-1136774.

PIANO CONCERTO NO. 2 IN E FLAT, OP. 19; Wilhelm Backhaus (piano), Hans Schmidt-Isserstedt conducting Viennese Philharmonic. (With Piano Sonata No. 14.) London CS-6188; Rudolf Serkin (piano), Eugene Ormandy conducting Philadelphia Orchestra. (With Mozart Piano Concerto No. 27.) Columbia MS-6839.

PIANO CONCERTO NO. 3 IN C MINOR, OP. 37; Glenn Gould (piano), Leonard Bernstein conducting Columbia Symphony. Columbia MS-6096; Rudolf Firkusny (piano), Walter Susskind conducting Philharmonia Orchestra. Pickwick S-4019; Solomon (piano), Herbert Menges conducting Philharmonia Orchestra. Seraphim S-6001.

PIANO CONCERTO NO. 4 IN G, OP. 58; Ivan Moravec (piano), Martin Turnovský conducting Vienna Musikverein. Connoisseur Society CS-163; Artur Rubinstein (piano), Erich Leinsdorf conducting Boston Symphony. RCA LSC-2648.


OVERTURES: "LEONORE" NOS. 1, 2, 3; "FIDELIO" — Lorin Maazel conducting Israel Philharmonic. London CS-6328.

"EGOMONT" — INCIDENTAL MUSIC, OP. 84. — Maurice Abravanel conducting Utah Symphony, with Netania Davroh (soprano) and Walther Heyer (speaker). Vanguard VSD-2139.

CHAMBER MUSIC
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Sonatas for Violin & Piano

NO. 3 IN E FLAT, OP. 12, NO. 3 — Erica Morini (violin) & Rudolf Firkusny (piano). (With Mozart Sonata, K. 297.) Decca DL-71909.

NO. 4 IN A MINOR, OP. 23 — David Oistrakh (violin) & Lev Oborin (piano). In Philips four-record set PHS 4-990 (not available separately).


(continued on next page)
FIVE SONATAS FOR CELLO & PIANO
- Mstislav Rostropovich (cello) & Sviatoslav Richter (piano). Philips four-record set PHS 4-990 (not available separately).

Trios for Violin, Cello & Piano
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NO. 6 IN B FLAT, OP. 97 ("ARCHDUKE") — Stern-Rose-Istomin Trio. Columbia MS-6819.


String Quartets
NOS. 7-11, OP. 39 ("RASUMOVSKY"), OP. 74 ("THARP"), OP. 95 — Guarneri Quartet. RCA four-record set VCS-6415.
NOS. 12-16 & "GROSSE FUGE", OPP. 127, 130-133, 135 — Guarneri Quartet. RCA four-record set VCS-6418.

STRING QUINTET IN C, OP. 29 — Budapest Quartet & Walter Trampler (viola). Columbia MS-6952.

QUINTET IN E FLAT FOR PIANO & WINDS, OP. 16 — Vladimir Ashkenazy (piano) & London Wind Soloists. (With Mozart Quintet, K. 452.) London CS-6494.

SEPTET IN E FLAT FOR WINDS & STRINGS, OP. 20 — Vienna Octet members. London CS-6132.
NO. 7 IN C MINOR, OP. 30, NO. 2 —
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(piano). (With Sonata No. 5) Decca DL-710045.
NO. 8 IN G, OP. 30, NO. 3 —
Henriëtta Szeryng (violin) & Artur Rubinstein
(piano). (With Brahms Sonata, Op. 78) RCA
LSC-2620; Nathan Milstein
(violin) & Artur Balsam (piano). (With
Sonata No. 9) Pickwick S-4017.
NO. 10 IN G, OP. 96 —
David Oistrakh (violin) & Lev Oborin (piano).
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FIVE SONATAS FOR CELLO & PIANO
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TRIOS FOR VIOLIN, CELLO & PIANO
NO. 3 IN C MINOR, OP. 1, NO. 3 —
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delssohn Trio, Op. 49) Columbia MS-
7083.
NO. 4 IN D ("GHOST") & NO. 5 IN E
FLAT, OP. 70, NOS. 1 & 2 —
Alma Trio. Decca DL-710064.
NO. 6 IN B FLAT, OP. 97 ("ARCHI-
DUKE") — Stem-Rose-Istomin Trio.
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OP. 9, NOS. 1 & 3 —

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NO. 2 IN E & A NO. 3 IN C, OP. 2, NO. 4, 5 — Wilhelm Kempff. Deutsche Grammophon SLP 138936.


NO. 9 IN E & NO. 10 IN C, OP. 14, NO. 9, 10, 12, 14 — Sir Istvan Ruzics. Philips PHS 900-017.

NO. 11 IN F FLAT, OP. 22; NO. 13 IN E FLAT, OP. 27, NO. 14 — Wilhelm Kempff. (With Sonatas No. 27) Deutsche Grammophon SLP 138936.

NO. 12 IN A FLAT, OP. 26; NO. 25 IN C, OP. 79 — Bruce Hungford. (With Sonatas No. 14) Vanguard-Cardinal VCS-1005.


NO. 16 IN C, OP. 33 NO. 1, NO. 18 IN E FLAT, OP. 31, NO. 13, NO. 22 IN E, OP. 54 — Wilhelm Kempff. Deutsche Grammophon SLP 138940.

NO. 17 IN D MINOR, OP. 31, NO. 2 ("TEMPEST") — Daniel Barenboim. (With Sonatas Nos. 1, 20) Angel S-3647.


NO. 26 IN E FLAT, OP. 66 ("CHROMATICA") — Artur Rubinstein. (With Sonatas Nos. 8, 14, RCA LSC-2654.


Mr. Glass is Editor of Performing Arts and a former reviewer for High Fidelity, RE! Stereo Review and The American Record Guide.
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By this time, you will already have been considering whether all of the electronic gear is installed where (or how) you really want it. Whatever you decide (to leave everything where it is, shift it around a bit, or install it in a formidable cabinet), make sure at that point to provide adequate ventilation for the working electronics. If you leave them in the open on a shelf or cabinet top, leave at least two or three inches of free space behind them and a good six inches above. If you can’t manage that, or are installing everything in a closed cabinet, it’s almost mandatory to get hold of a Rotoron “Whisper” fan (or equivalent), a very small gadget (the blades are about two inches long) to be plugged into one of the AC “convenience” outlets on an amplifier or receiver so that it will go on automatically when you turn on the system.

Transistor equipment is far more forgiving of marginal ventilation than older and hotter tube units, but the above precautions are worthwhile in the long run. One summa caution for anyone with sparse decor or casual notions about equipment placement: Do not operate equipment on a rug thick enough to block the inch or less of ventilation needed under equipment (and provided by the plastic feet installed on all units).

With transistors in present equipment, periodic maintenance isn’t what it once was. Unless there is a defective part hiding somewhere, an amplifier, tuner, or receiver isn’t likely to need service of any kind for many years. Even the periodic alignment once required to keep FM circuitry at peak performance isn’t called for very often these days, since today’s tuned transformers either don’t require alignment under any conditions or are unlikely to become the kind of heat that makes their tuned “slugs” slowly turn out of proper position. So the rule definitely is not to worry about anything unless you can hear it.

That rule, though, doesn’t apply to the needle (oh, all right, stylus) of a record player. If you wait for trouble to become audible from a needle, you will already have done considerable damage to your records before you hear anything.

How long should a diamond needle really last? I really don’t know. My tactic is to replace it once a year as a matter of course. And I’d urge that approach whether the replacement needle costs ten dollars or forty.

If the competition had Impala’s high resale value, maybe they’d be No.1.

Maybe.

The people at Chevrolet generously offer these tips to competitors to help improve their resale value. They could try adding Impala’s side-guard door beam structure, heavy steel rails inside each door for a greater feeling of security.

They could work a little harder on keeping rocker panels from rusting, just as we have done with our flush-and-day design.

They could put protective inner fenders in every model, like Impala, to keep outer fenders looking new.

They could crush the sounds of old age with something like Impala’s long life exhaust system.

Impala’s cargo-guard luggage compartment is a good bet, too. A steel wall separates luggage from passenger compartment.

But if competition doesn’t take these tips, you certainly should. Buy an Impala. It’s such a rewarding car to get rid of.

Putting you first, keeps us first.
By this time, you will already have been considering whether all of the electronic gear is installed where (or how) you really want it. Whatever you decide to leave everything where it is, shift it around a bit, or install it in a formable cabinet, make sure at that point to provide adequate ventilation for the working electronics. If you leave them in the open on a shelf or cabinet top, leave at least two or three inches of free space behind them and a good six inches above. If you can’t manage that, or are installing everything in a closed cabinet, it’s almost mandatory to get hold of a Roirn “Whisper” fan (or equivalent), a small window fan (the blades are about two inches long) to be plugged into one of the AC “convenience” outlets on an amplifier or receiver so that it will go on automatically when you turn on the system.

Transistor equipment is far more forgiving of marginal ventilation than older and hotter tube units, but the above precautions are worthwhile in the long run. One summa caution for anyone with sparse decor or casual notions about equipment placement: Do not operate equipment on a rug thick enough to block the inch or less of ventilation needed under equipment (and provided by the plastic feet installed on all units). With transistors in present equipment, periodic maintenance isn’t what it once was. Unless there is a defective part hiding somewhere, an amplifier, tuner, or receiver isn’t likely to need service of any kind for many years. Even the periodic alignment once required to keep FM circuitry at peak performance isn’t called for very often these days, since today’s tuned transformers either don’t require alignment under any conditions or are unlikely to be subject to the kind of heat that makes their tuned “slugs” slowly turn out of proper position. So the rule definitely is not to worry about anything unless you can hear it.

That rule, though, doesn’t apply to the needle (oh, all right, stylus) of a record player. If you wait for trouble to become audible from a needle, you will already have done considerable damage to your records before you hear anything.

How long should a diamond needle really last? I really don’t know. My tactic is to replace it once a year as a matter of course. And I’d urge that approach whether the replacement needle costs ten dollars or forty.

If the competition had Impala’s high resale value, maybe they’d be No. 1.

Maybe.

The people at Chevrolet generously offer these tips to competitors to help improve their resale value. They could try adding Impala’s side-guard door beam structure, heavy steel rails inside each door for a greater feeling of security. They could work a little harder on keeping rocker panels from rusting, just as we have done with our flush-and-day design. They could put protective inner fenders in every model, like Impala, to keep outer fenders looking new. They could bash up the sounds of old age with something like Impala’s long life exhaust system.

Impala’s cargo-guard luggage compartment is a good bet, too. A steel wall separates luggage from passenger compartment.

But if competition doesn’t take these tips, you certainly should.

Buy an Impala. It’s such a rewarding car to get rid of.

Putting you first, keeps us first.
Wait, I've changed my mind.
I'll have a Kahlua Stinger.

As for physical damage, it's pretty hard to chip the diamond tip of a needle even with very casual handling. But it isn't all that hard to bend the cantilever that holds the tip. To check against that possibility, I'd suggest that once a month you place a small hand mirror on your turntable, place the arm down over it, and bend down for a squint at everything. The cantilever should project in a reasonably perfect line with the direction of the record grooves and the two "shoulders" of the pickup cartridge should be equidistant from the record surface. If you have any reason to suspect from the inspection that all isn't well, remove the needle from the cartridge or the whole cartridge from the arm and take a very close look. If you're still in doubt, head for your dealer and his stylus microscope.

If you own a tape recorder, periodic maintenance takes on a whole new order of importance. Assuming that you want the performance that obtained originally, you should clean the magnetic heads about once a month with Q-tips dipped either in isopropyl alcohol or a good head cleaner. (The latter is not at all that easy to find among the variety of stuff on the market, and the only two I can vouch for personally are made by Ampex and Audio Devices.) Clean all of the metal surfaces that the tape contacts in its travels—but don't apply anything but alcohol to the recorder's rubber pinch roller.

Heads should also be demagnetized once in a while with any of several demagnetizers sold in audio stores. But here the caution is not to do it too frequently. (Done too often, it can increase the possibility of head magnetization.) Don't demagnetize more often than for every twenty-five hours or recording and playback or every fifty hours of playback alone.

The only "furniture" that comes with most systems is the two "oiled walnut" speaker cabinets. The latter quotation marks aren't for sarcasm, but they are meant to indicate that things aren't quite what they seem. Most manufacturers use the term to distinguish the finish from the old highly lacquered shiny finish of Victorian furniture, and most of the present "oiled" finishes actually employs a light varnish finish that does not have to be oiled periodically by the owner. So check with your speaker manufacturer before dragging out the boiled linseed oil.

The Continental Mark III

What makes this the most authoritatively styled, decisively individual motorcar of its generation?
Everything about the Continental Mark III is distinctive.
The styling, the luxury, the performance.
Power front disc brakes are standard. So is Sure Track; the first computer-controlled anti-skid braking system.
Standard, too, are the Michelin steel belted tires, designed to give substantially increased tread mileage.
The engine, a 360 cubic-inch V-8 in a great deep-breathing design, is unrivaled for its responsive power.
The timepiece is not a clock at all, but a true chronometer from the famous jeweler, Cartier.
Your Lincoln-Mercury dealer invites you to drive the Continental Mark III at your convenience.
After the show there's a flagon of wine, excellent food and a fire in the giant stone hearth waiting for you at the Bratskellar. Or you can sit and enjoy a view of the bay with your favorite drink from our fully-stocked long bar. Delicious food, fine beverage, antique furnishings, old-world atmosphere—all at inexpensive prices. What better way to end the evening?
U.S. Government figures show PALL MALL GOLD 100's lower in 'tar' than the best-selling filter king...longer yet milder