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GUMP'S

PERFORMING ARTS

SAN FRANCISCO'S MUSIC & THEATRE MONTHLY
FEBRUARY 1971 / VOL. 5 NO. 2

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THE RECORDED VISION. PART II

In last month's column, we had a brief (and, I'm afraid, confusing) look at the various systems now being developed to present recorded video for home use — such systems as the Sony video cassette, the Avco video cartridge, Columbia's "EVR," RCA's "Selectavision," and the Telecine video disc. Now for a harder look at what is likely to happen to all of these technological Wunderkinders and to life in front of the television screen at home.

There's no doubt that something is going to happen. When companies like CBS and RCA spend the kind of development money now being thrown around — or at least talked about (RCA is reported ready to invest some fifty million in program material for its "Selectavision"), things do tend to happen. But not, I think, in the way now being predicted by so many pundits. And certainly not with the rush now being anticipated by many independent film makers, who are scrambling to develop "properties" for what they think will be an endless demand for new material, and by various underground media types who are trying to anticipate and shape an "information revolution" they think is only two or three years away.

It's going to happen a lot more slowly than most things technological these days — not much faster, I'd guess, than the pace at which color TV developed out of black and white. It's also going to happen as a result of the various systems being developed for the home, and not by the path of least resistance. And it's going to happen in a way that is likely to be more complicated than anyone has yet anticipated.

The first generation of equipment and recordings, now nominal to make an appearance by the end of this year or early in the next, is not only going to be expensive, but expensive enough to make the presumed audience wonder what the fuss is all about. Too many people will be charmed by the idea of spending $400-500 on a player attachment for their present TV set and anywhere from $15 to $50 for a recording to play on it, and even fewer will feel that the results as seen on the home TV screen are really worth it.

Anticipating that, many of those now involved in video recording are trying to plan rental schemes that make sense. But I'm not convinced that the rental idea has much of a chance until the new medium has been thoroughly established in its "ideal" format(s) and has provided a genuine wealth of recorded material that is easily available in a lot of places. In the early days of fumbling around, rentals won't do much to get around the core problem of whether the expense of the new medium seems worth it to people.

An early possibility that really produces a shrug is that advertisers will step in and "subsidize" the process by inserting ads in recordings. That means giving the home watcher the kind of "free ride" he now gets from magazines and television can obviously make drastic cuts in the cost of recordings, but at an enormous cost to the medium and the real enjoyment of the watcher (we won't even consider the expense to his psychical health). I don't think that idea will catch, although it seems certain to be tried. Again, the core question will remain whether the medium seems genuinely "worth it" to people.

I have a feeling that, very early in the game, the "worth it" question will prove to be a function not only of actual cost but of the apparent value ceiling on anything seen in the good old television to twenty-five-inch TV screen. Many people (myself among them) have felt increasingly that much of the mediocrity associated with television has less to do with content (which can be superb at times) but with the limited scope and involvement of anything seen on that tiny screen. But that conventional TV is such a "gray" medium even in color, with so limited a dynamic range, is exactly what has established the listless sit-in-front-of-it-for-hours pattern that both turns away most intelligent people and forces television to produce so much programming (and gray programming) that the chance for a decent percent- age of good material is very slim.

Video recordings will provide a very early test of that contention. And my own suspicion is that all of the sundry systems now being discussed will fade under the pressure, and be played over something of much greater visual excitement than today's television set. To do what all of its advocates are hoping it will, the video recording may have to escape from the present TV box in the same way that LP records escaped from the tinny, limited-range phonograph.

The video equivalent of the component stereo system is the super-screen television set — with a picture area of four by six feet or so — accompanied with component audio equipment. I know of two such contraptions now in the late stages of development, and I'm sure that others are coming along. And the level of involvement that can be produced is very much on a par with that of today's movie experience, and is such that it is simply impossible to just sit there all evening in the pattern of conventional TV. (After seeing the Rams play the Detroit Lions on the big screen not long ago, I felt as brasied as some of the players.) And when the big screen comes, video recordings stand a good chance of fulfilling their promise, and more. But until then . . . we'll just have to see.
THE RECORDED VISION, PART II

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It's going to happen a lot more slowly than most things technological these days — not much faster, I'd guess, than the pace at which color TV developed out of black and white. It's also going to happen on behalf of mediocrity and systems so unlikely to make it that the poor boy who succumbs will be stuck with a cumbersome apparatus and nothing to play on it.

But it can happen more quickly and less painfully if manufacturers give up the idea — very common among them at the moment — that people will accept technical quality "about as good" as that of present TV. That idea is nonsense. When the customer begins to select video recordings as he now does LP's, at a price likely to be at least as double that of audio recordings, he is going to become involved — and critical — in a way he never was with good old TV. The whole idea of choosing one's own programming instead of sitting there helplessly (and increasingly listlessly) is going to produce a very different home watcher.

Prophecy is obviously a risky business, but here are some of my feelings about what may happen.

The first generation of equipment and recordings, now promising to make an appearance by the end of this year or early in the next, is not only going to be expensive, but expensive enough to make the presumed audience wonder what the fuss is all about. Not too many people will be charmed by the idea of spending $400-900 on a player attachment for their present TV set and anywhere from $15 to $50 for a recording to play on it, and even fewer will feel that the results as seen on the home TV screen are really worth it.

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Smoke pretty. eve.

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AN ENEMY OF THE PEOPLE

"The strongest man in the world is he who stands alone," says Dr. Tomas Stockmann, the central character in Henrik Ibsen's famous play, An Enemy of the People, written in 1882. And Ibsen, the great Norwegian playwright who is often called the father of modern drama, knew what it meant to stand alone.

A year earlier, he had written Ghosts, in which he had not only dared to deal openly with the forbidden subject of venereal disease but had also fiercely attacked accepted, repressive social conventions as destroyers of happiness and life itself, and had even dealt with such matters as incestuous marriage, pre-marital sex and equality for women.

The waves of shock created by Ghosts in Ibsen's homeland spread throughout Europe. No Scandinavian theatres would stage it, and it wasn’t until 1884 that anyone had the courage to perform it in Berlin, Germany. Years later, when it was finally staged in London, critics called it "putrid," "naked foolishness" and "an open sewer."

Then in his early fifties, Ibsen was understandably angered by the reaction to his play. That anger became one of the driving forces that led Ibsen to write An Enemy of the People, and Dr. Stockmann, like his creator, was a man alone fighting the blindness and suspicion of his contemporaries.

An Enemy of the People is set in a town on the southwest coast of Norway, where famous and prosperous mineral baths are a major part of the local economy. When Dr. Stockmann, the medical officer of the baths, discovers that the waters are so dangerously polluted that they constitute a genuine threat to public health, he insists that the baths be immediately closed for extensive and costly repairs.

What innocent Dr. Stockmann fails to anticipate is that the people of his town, the most powerful along with the most humble, are far more concerned with the threat to their own livelihoods posed by the closing of the baths than with the threat to public health involved in keeping the baths open. Before long, he finds virtually the entire town angrily united against him. He has become, through his deep concern for the public interest, an enemy of the people.

Critic Robert Brustein, in his excellent book on the modern drama, The Theatre of Revolt, describes the play as Ibsen’s attack on "the filth and disease of modern municipal life, the triad of the compact majority, the mediocrity of parliamentary democracy, the stupidity of the conserva-
tives and the hypocrisy of the liberal press."

Brustein adds that An Enemy of the People possesses "a dynamism and energy which no other Ibsen prose work can boast."

Born in 1828, Ibsen was the son of a middle-class family that suffered sudden financial reverses while he was still a child. He was apprenticed to a druggist as a teenager and began to study medicine, but before long he found his way into the theatre and began a career that would eventually span more than fifty years. He also found his way into trouble during his teens by fathering a child out of wedlock by a servant girl ten years older than him.

In 1851 he was appointed manager and playwright-in-residence at the new National Theatre at Bergen where he wrote four plays based on Norwegian history and folklore. He left the Bergen theatre to become manager of the Norwegian Theatre in Oslo and remained there until the theatre failed in 1864.

With the aid of a scholarship, Ibsen began a long period of self-imposed exile from Norway, living until 1891 in various European cities, including Rome, Munich and Dresden. In 1891, he returned to last at Oslo, where he lived until his death in 1906.

Ibsen was aptly described as "the spirit of contradiction" by some of his friends and colleagues. One story about him is that his wife of many years, sitting beside what was to be her husband’s deathbed, looked at the playwright and exclaimed that he was obviously going to recover. Ibsen opened his eyes for the last time and declared, "On the contrary!"

ACT’s production of An Enemy of the People, under the direction of Allen Fletcher, joins the repertory at the Geary March 2, after three public preview performances on February 25 and March 1 at 8:30 p.m. and February 27 at 2:30 p.m.

Ibsen’s play is presented in an entirely new English translation by Fletcher, who staged such previous ACT successes as Hedda Gabler, The Crucible and The Hostage, and the current Laertes/Hersuchest, Peter Donat is seen as Dr. Stockmann in An Enemy of the People.
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"A NICE PLACE TO VISIT"

When Max Morath "At the Turn of the Century" played a week-long en-
gagement on the Stanford campus as part of the University’s 1969 Summer Festival of the Arts, Bay Area critics had only one complaint: the engage-
ment was far too short.

That’s being remedied this month as the extraordinary one-man evening of comedy arrives at the Marines’ Memorial Theatre for a special three-
week run from Tuesday, February 9 through Saturday, February 27. Tickets are on sale now every day except Sunday at the Geary Theatre box office and by mail, with discount prices available to ACT subscribers.

Morath’s show has been touring the country in recent months and has collected an amazing number of ad-
mires along the way.

"The show is so refreshing as a glass of bathtub gin," wrote Del Cames in the Denver Post. "As satisf-
ying as rolling your own cigarettes, as enjoyable as a ragtime concert and a night at the silent films. And it’s as timely as today’s headlines. If Morath’s one-man show has any mes-
se beyond delighting the audience with a superbly entertaining evening, it is simply that the more things change in this society of change, the more they stay the same."

Critics from New York to Palo Alto have agreed wholeheartedly that Morath presents an absolutely unique experience in the theatre. Combining traditional stage techniques with con-
temporary uses of tapes and visual projections, Max Morath "At the Turn of the Century" is a fast-moving two hours of entertainment unlike any other.

Morath recalls the era of Lydia Pinkham, Chautauqua, McGuffrey Readers, Teddy Roosevelt, Fatima Cigarettes, Robert W. Service, Edison’s Talking Machine and Manifest Des-
tiny, the days when ragtime music was condemned as obscen,
the Grizzly Bear and Turkey Trot were shocking, and men thought the world was about to end because women had been given the vote. Parents believed their children were going to hell in a handcart, and the govern-
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ment.

Ragtime pianist, stand-up comic and respected musician Morath does more than offer an exercise in nostalgia via a stroll down memory lane. As he himself puts it, "The past is a nice place to visit, but I wouldn’t want to live there." Morath skillfully relates the past to the present, at the same time he tunes us into the great popular music of the day by such fabled composers as Scott Joplin, Joseph Lamb, Bert Williams, Jelly Roll Morton and Irving Berlin.

By recalling the time when "most people thought that a four-letter word was just a three-letter word in the plural," Morath shows us an era that bridged the nineteenth and twentieth centuries, vividly recreating the end of one age and the begin-
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Morath first drew national atten-
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His success on television and on occasional stage and nightclub per-
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Morath was born in the late twen-
ties in Colorado Springs, Colorado, where his mother was society editor of the town newspaper and, during the twenties, used to earn a little extra money by playing piano accom-
paniments to the silent movies. Though young Max studied formal piano and composition, it was from his mother that he learned to play in ragtime style, a talent which helped him work his way through college as a pianist and announcer for a local radio station.

After graduating from Colorado College (he got his B.A. degree in English), Max did some more radio work, then became an actor, singer and musical director for a variety of stock companies in the West. Follow-
ing a stint as a TV production manager, he spent six summers as music director and pianist of the Im-
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nal one-man show he calls Max Morath "At the Turn of the Century," in which he blends the showmanship of a modern entertainer with the repertoire of an old-time vaudeville artist, evoking the songs and styles and commenting humorously on the man-
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Joseph Bost
Mark Brumiah
Jay Carlin
Michael Caruana
Jeff Chandler
Suzanne Collins
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Robert Fletcher
David Giffum

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Jeffrey Haggis, Assistant Production Director
Sandi Saulttern, Production Secretary
Walter Walton, Scenic Designer
Ward Russell, Assistant Lighting Designer
Jackson de Groot, Associate Designer
Charles Richmond, Sound Designer

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Dorothy Friedtour, Production Stage Manager

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Joel Graham
Roni Graham

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Kristol Steiner, Production Manager
Carl Grunin, Production Manager
Stuart Franklings, Production Manager

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Michelle Dennis, Secretary
James Kerber, Memographer

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Sally Kahn, Coordinator

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Richard Besner, Assistant Manager

conservatory

William Douglas, Mine
Patrick Cram, Movement
Sharon Green, Ehrbrid
Dorothy Knight, Voice Production

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Dr. Alejandro Zaffaroni
for Jack Benny
Now what I want to know is how could anyone pass up a bargain like Israel? In all my 39 years, I've never found such bargains as the smiles inside Israel.

Everywhere, smiles reflect the very heart of the world. From the audience laughing in the Haifa Municipal Theatre to the smiling students strolling across Israel's university campuses. From chuckling kibbutzim in front of adobe houses on a hillside to the hearty laughter of a businessman leaving a highrise office building in Tel Aviv. They feel the pulse of the changing times. And still, they remember the secret of a good laugh. It compliments their deep concern for the land they love.

Yes, the Israel I know is a place of laughter. Because, in every century-old story there's a smile. In every masterpiece of art there's a twinkle. And in every saba's voice you'll catch the world's most natural humor. It's a style proudly borne. And they know a good violin when they hear it, too.

THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO
presents
A Production of
WILLIAM SHAKESPEARE'S

THE MERCHANT OF VENICE

Directed by ELLIS RABB
After the 1963 APA Repertory Company presentation staged by Richard Baldridge (1926-64) to whose memory this production is dedicated.

Scenery, Lighting & Projections by JAMES TILTON
Costumes by ANN ROTH
Associate Director: EUGENE BARCONE

the cast
(in order of speaking)

Antonio
KENDRA RUTA
Salario
JERRY GLOVER
Salanio
MARK WHEELER
Solanio
MICHAEL CAVANAUGH
Bassanio
MARK BRAMHALL
Gratiano
SCOTT THOMAS
Lorenzo
DAVID GILLIAM
Porzia
MICHAEL LEARNED
Nerissa
ANN WELDON
Stephano
FRANK OTTWELL
Launcelot Gobbo
MARTIN BERNAN
The Prince of Morocco
JOHN HANCOCK
Shylock
PETER DONAT
Jessica
DEBORAH SUSSEL
Gobbo
PATRICK GORMAN
The Prince of Aragon
WILLIAM PATerson
Tubal
JOSEPH BIRD
The Duke of Venice
G. WOOD
Court Official
JIM BAKER

Citizens of Venice, revelers, officials of the court:


The action takes place in Venice and on the Belmont.

There will be one 15-minute intermission.

understudies

Shylock: Jeff Chandler; Portia: Lee McCain; Antonio: William Paterson; Bassanio: Mark Wheeler; Jessica: Kathleen Harper; Nerissa: Suzanne Collins; Lorenzo: Jerry Glover; Arragon: Dudley Knight; Launcelot: Michael Cavanaugh; Gratiano: Robert Fletcher, Duke: Frank Ottwell; Old Gobbo: Jeff Chandler; Morocco: Tubal: Jim Baker

Photographic Processing by Maurice Beisley

Clothes worn by Antonio, Bassanio, and Shylock furnished by DAVID STEPHEN INTERNATIONAL. A variety of gentlemen's apparel furnished by J. MAGNIN CO., INC. Gentleman's shoes furnished by KUSHINS.

NOTES ON “THE MERCHANT OF VENICE”

William Shakespeare, according to most scholarly guesses, wrote The Merchant of Venice in 1596, the same year in which he created Romeo and Juliet, and a year after he had written A Midsummer Night's Dream and Richard II. The great playwright was then thirty-two years old.

As Harold Clurman, the distinguished director and critic, once noted, "No one has decided exactly what The Merchant of Venice is. It was a fantastic melodrama at one time, a humanized melodrama at another. It has been called a fairy tale, a tragedy-comedy, an actor's vehicle, an anti-Semitic tric, a propaganda piece for tolerance, an Elizabethan pot-pourri, a bad play and a masterpiece. It is probably all of these: that is its fascination. But it remains for the director who stages it to determine what it shall be in a particular production."

While The Merchant of Venice has been subject to many interpretations in the nearly four centuries that have passed since its original production in Elizabethan London, it is most frequently regarded as a basically romantic comedy with strong dramatic overtones in the scenes involving Shylock.

Ellis Rabb, the director of ACT's new production, takes exception to this approach. He views The Merchant of Venice as much closer in spirit to Shakespeare's later, darker comedies, Measure for Measure and All's Well That Ends Well. "Its humor is biting and sometimes grim," says Rabb, "and it has surprising psychological realism. It is, in fact, an extremely anti-romantic comedy."

Many of the greatest and most popular English-speaking actors of the past had a go at the role of Shylock. He emerged in their performances as everything from a low-comedy buffoon in a red fright wig to a towering tragic symbol of religious persecution.

In addition to drawing upon sources of ancient origin in writing The Merchant of Venice—the basic story of a bond requiring payment in human flesh appears in Persian and Indian religious tales centuries before the birth of Christ—Shakespeare may have been influenced by Christopher Marlowe's The Jew of Malta. This popular and successful play was first performed in London seven years before The Merchant of Venice was written, and historians have pointed out several parallels between the two works, including the fact that both offer major portraits of Jewish fathers whose young daughters abandon them to become Christians.
a place of laughter
for Jack Benny
Now what I want to know is how could anyone pass up a bargain like Israel? In all my 39 years, I’ve never found such bargains as the smiles inside Israel.
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Yes, the Israel I know is a place of laughter. Because, in every century-old story there’s a smile. In every masterpiece of art there’s a twinkle. And in every sabra’s voice you’ll catch the world’s most natural humor. It’s a style proudly borne. And they know a good violin when they hear it, too.

ISRAEL
a celebration of life
For information contact your local travel agent: Israel Government Tourist Office, 8292 Wilshire Blvd., Beverly Hills, Cal. 90211

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Salario MARK WHEELER
Salanio MICHAEL CAVANAUGH
Bassanio MARK BRAMHALL
Graziano SCOTT THOMAS
Lorenzo DAVID GILLIAM
Portia MICHAEL LEARNED
Nerissa ANN WEDON
Stephano FRANK O’TIWELL
Launcelot Gobbo MARTIN BERNAN
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Shylock PETER DONAT
Jessica DEBORAH SUSSEL
Gobbo PATRICK GORMAN
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The Duke of Venice G. WOOD
Court Official JIM BAKER

Citizens of Venice, revelers, officials of the court:
The action takes place in Venice and on the Belmont.
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understudies
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Clothes worn by Antonio, Bassanio, and Shylock furnished by DAVID STEPHEN INTERNATIONAL. A variety of gentlemen’s apparel furnished by J. MAGNIN CO., INC. Gentleman’s shoes furnished by KUSHINS.
THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO presents

PADDY CHAYEFSKY'S

THE LATENT HETEROSEXUAL

Directed by ALLEN FLETCHER
Scenery by ROBERT DARLING
Costumes by WALTER WATSON
Lighting by WARD RUSSELL

the cast
(in order of appearance)

Irving Spatz, a tax consultant
Henry Judd, a lawyer
John Morley
Arthur Landau, a tax consultant
A secretary
Lester Freitag, a tax lawyer
Christine Van Dam
Mel Delaney, a tax consultant
Jimmie Churchill, a corporation lawyer
Another secretary
A nurse
An attendant
Handyman
Dr. Klune, a psychiatrist

G. WOOD
JAY DOYLE
JOSEPH BIRD
KATHLEEN HARPER
PETER DONAT
LEE MCAIN
MARTIN BERMAN
ROBERT FLETCHER
Suzanne Collins
ANNE LAWDER
DAVID GILLIAM
JOHN HANCOCK
DUDLEY KNIGHT


Scene 2: Spatz office, two weeks later.

Scene 3: Spatz office, six months later.

Intermission

Scene 4: The conference room at Morley Associates, Inc., seven months later.

Scene 5: Morley's house in Arbuckle, nine months later (June 11, 1962).

Scene 6: Morley's home, a year and a half later.

There will be one ten-minute intermission

understudies

Judd: Jeff Chandler; Churchill: Dudley Knight; Delaney: David Gilliam;
Nurse: Ann Weldon; Christine: Kathleen Harper

NOTES ON "THE LATENT HETEROSEXUAL"

ACT is proud to present the Northern California premiere engagement of a provocative and meaningful new comedy by one of America's leading playwrights. Previously staged only in London, Dallas and Los Angeles, The Latent Heterosexual reveals a new and brilliant comic side of Paddy Chayefsky, whose work as a writer for television, films and the stage have brought him international acclaim.

The 1968 premiere of The Latent Heterosexual in Dallas drew nationwide attention from major critics who praised Chayefsky's ability to use a framework of rich comedy to make some decidedly serious comments on several aspects of American life. Many felt that in the character of John Morley, the playwright had created a highly original portrait of the fate of the creative artist in a complex society such as ours.

Born in the Bronx in 1929, Chayefsky grew up in New York and enlisted in the Army during World War II. After the war, he turned to writing and rose to prominence with such outstanding television plays as Marty, Bachelor Party, Middle of the Night, The Mother, The Big Deal and The Catered Affair.

Marty, which won the Academy Award as the best film of its year, was the first TV play to be successfully made into a motion picture. Awards and honors also came to the film version of Bachelor Party and to Chayefsky's first original screenplay, The Goddess, a powerful study of a Hollywood superstar with Kim Stanley in the central role.

Chayefsky's first play for Broadway, an adaptation of his television script, Middle of the Night, ran for two years and was later produced as a film which was the official American entry at the Cannes Film Festival. Equally successful with Broadway critics and audiences were his Gideon and The Tenth Man. Chayefsky's most recent work for Broadway—which he directed himself—was the controversial Passion of Josef D., an extraordinary portrait of Stalin. He also wrote the screenplay for the film, The Americanization of Emily, starring Julie Andrews and James Garner.

Under Allen Fletcher's direction, The Latent Heterosexual introduces a new actor to ACT audiences, Joseph Sommer, in the role of John Morley.
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THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO

presents

WILLIAM SAROYAN'S

THE TIME OF YOUR LIFE

Directed by EDWARD HASTINGS
Sceney by JACKSON DE GOYA
Costumes by ELIZABETH COVEY
Lighting by WARD RUSSELL

Music Composed & Supervised by HAROLD ZOLLMAN

the cast

Newshoy CALEB DONAT
The Drunkard JERRY GLOVER
Willie MARK WHEELER
Joe KEN RUTA
Nick JIM BAKER
Tom SCOTT THOMAS
Kitty Duval JOY CARLE
Dudley MARK BRAMHALL
Harry MICHAEL CAVANAUGH
Wesley JOHN HANCOCK
Lorene KATHLEEN HARPER
Blick JEFF CHANDLER
Arab MARTIN BERMAN
Mary L. MICHAEL LEARNED
Knapp PATRICK GORMAN
McCarthy DUDLEY KNIGHT
Kit Carson WILLIAM PATerson
Sailor DAVID GILLIAM
Elise SUZANNE COLLINS
A Killer DEBORAH SUssel
Her Sidekick ANN WELDON
A Society Lady ANNE LAWDER
A Society Gentleman JOSEF SOMMER

ROBERT FLETCHER

The place: Nick's Pacific Street Saloon, Restaurant and Entertainment Palace at the foot of the Embarcadero, in San Francisco.
The time: afternoon and night of a day in October, 1939.
There will be one ten-minute intermission.

understudies

Willie: Jerry Glover; Joe: Jeff Chandler; Blick: Patrick Gorman;
Tom: Dudley Knight; Nick: David Gilliam; Wesley: Harry; Mark Wheeler;
Kitty: Lee McCain; Mary L.: Winifred Mann; Knapp: Robert Fletcher;
Dudley: Martin Berman; Elise: Kathleen Harper; Lorene: Ann Lawder.

THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO

presents

HENRIK IBSEN'S

AN ENEMY OF THE PEOPLE

Translated and Directed by ALLEN FLETCHER
Sceney by ROBERT FLETCHER
Costumes by WALTER WATSON
Lighting by WARD RUSSELL

the cast

Dr. Tomas Stockmann PETER DONAT
Katrine Stockmann, his wife WINIFRED MANN
Petra, their daughter DEBORAH SUssel
Morton CHRISTOPHER DONAT
Eilif CALLE DONAT
Peter Stockmann, the doctor's older brother and mayor of the town JAY DOYLE
Morten Kill, tannery owner and Mrs. Stockmann's foster-father JOSEPH BIRD
Ingeborg, editor of the local paper JOSEF SOMMER
Billing, his colleague JEFF CHANDLER
Horster, a ship's captain DAVID GILLIAM
Aslaksen, a printer WILLIAM PATerson
Krohn PATRICK GORMAN
Lampstad MARTIN BERMAN
Olestad JIM BAKER
Speidend MARK WHEELER
A drunk SCOTT THOMAS

members of the Temperance Society

The action takes place in a town on the south coast of Norway, late in the nineteenth century.

ACT I: The Stockmann's living room, evening

ACT II: The next morning.

Intermission.

ACT III: The office of "The People's Messenger," later the same day.

ACT IV: Captain Horster's house, evening, a few days later.

Intermission.

ACT V: The Stockmann's living room, the next morning.

understudies

Peter Stockmann: Joseph Bird; Aslaksen: Robert Fletcher;
Horster: Scott Thomas; Kill: Dudley Knight; Hovstad: Mark Wheeler;
Billing: Jerry Glover; Katrine Stockmann: Ann Lawder; Petra: Suzanne Collins
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Newshoy CALEB DONAT
The Drunkard JERRY GLOVER
Willie MARK WHEELER
Joe KEN RUTA
Nick JIM BAKER
Tom SCOTT THOMAS
Kitty Duval JOY CARLE
Dudley MARK BRAMHALL
Harry MICHAEL CAVANAUGH
Wesley JOHN HANCOCK
Lorene KATHLEEN HARPER
Blick JEFF CHANDLER
Arab MARTIN BERMAN
Mary L. MICHAEL LEARNED
Knapp PATRICK GORMAN
McCarthy DUDLEY KNIGHT
Kit Carson WILLIAM PATERSON
Sailor DAVID GILLIAM
Elise SUZANNE COLLINS
A Killer DEBORAH SUSSEL
Her Sidekick ANN WELDON
A Society Lady ANNE LAWDER
A Society Gentleman JOSEF SOMMER

The place: Nick's Pacific Street Saloon, Restaurant and Entertainment Palace at the foot of the Embarcadero, in San Francisco.
The time: afternoon and night of a day in October, 1939.
There will be one ten-minute intermission.

understudies
Willie: Jerry Glover; Joe: Jeff Chandler; Blick: Patrick Gorman;
Tom: Dudley Knight; Nick: David Gilliam; Wesley: Harry: Mark Wheeler;
Kitty: Lee McCain; Mary L.: Winifred Mann; Knapp: Robert Fletcher;
Dudley: Martin Berman; Elise: Kathleen Harper; Lorene: Ann Lawder.

THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO presents
HENRIK IBSEN’S

AN ENEMY OF THE PEOPLE

Translated and Directed by ALLEN FLETCHER
Scenery by ROBERT FLETCHER
Costumes by WALTER WATSON
Lighting by WARD RUSSELL

the cast
Dr. Tomas Stockmann PETER DONAT
Katrine Stockmann, his wife WINIFRED MANN
Petra, their daughter DEBORAH SUSSEL
Morton CHRISTOPHER DONAT
their son: EIL"I CALLE DONAT
Peter Stockmann, the doctor's older brother and mayor of the town JAY DOYLE
Morten Kill, tavern owner and Mrs. Stockmann’s foster-father JOSEPH BIRD
Hovstad, editor of the local paper JOSEF SOMMER
Billing, his colleague JEFF CHANDLER
Horster, a ship's captain DAVID GILLIAM
Aslaksen, a printer WILLIAM PATERSON
Rohland PATRICK GORMAN
Lampstad MARTIN BERMAN
Olestad JIM BAKER
Splevner MARK WHEELER
A drunk SCOTT THOMAS

members of the Temperance Society

The action takes place in a town on the south coast of Norway, late in the nineteenth century.

ACT I: The Stockmann's living room, evening

ACT II: The next morning.

ACT III: The office of "The People's Messenger," later the same day.

ACT IV: Captain Horster's house, evening, a few days later.

ACT V: The Stockmann's living room, the next morning.

understudies
Peter Stockmann: Joseph Bird; Aslaksen: Robert Fletcher;
Horster: Scott Thomas; Kill: Dudley Knight; Hovstad: Mark Wheeler;
Billing: Jerry Glover; Katrine Stockmann: Ann Lawder; Petra: Suzanne Collins
Dear Friends of ACT,

With the holidays over and the new year already underway, I’d like to thank all of you for your help, encouragement and support during 1979. We now have the largest number of active Friends in our history, a total membership of more than 500, and you made it possible for us to accomplish more last year than ever before.

Our plans for the immediate future include a Bay Area-wide fund-raising campaign planned for this spring. I sincerely hope that many of you will be able to join in helping us on this all-important project.

I hope, too, that you have enjoyed the special programs and activities arranged for the Friends during the past few months. In one of several events earlier this season, Friends were invited to meet Dame Judith Anderson at a special reception. In January, we had an unusual behind-the-scenes visit when Friends were welcomed as participants in ACT actor-training sessions, after which performers offered demonstrations of how they actually use such training in their work onstage.

A final Friends activity will be held before the end of the current repertory season, and news of this event will be forthcoming within the next few weeks.

The Friends have become an important auxiliary to ACT during the past year. Members have done everything from getting cafe chairs from Italy for The Merchant of Venice, to sewing hundreds of buttons on the seventeenth-century costumes for The Relapse, and helping out in the large-scale telephone campaign to recruit new subscribers.

In a world like the one we know today, there are so many overwhelming problems demanding our attention and needing our time and effort. But let’s not forget the importance of the arts in our lives, for without them it would be a poorer world indeed.

We look forward to your continuing support and your help in making others aware of the important work being done for ACT by the Friends organization.

Sincerely,
Nonie de Limur, President
Friends of ACT

NOTES ON “THE TIME OF YOUR LIFE”

“In the time of your life, live—so that in that good time there shall be no ugliness or death for yourself or for any life your life touches,” says William Saroyan in a preface note to his most enduring play.

The Time of Your Life originally opened on Broadway in October, 1939, with a cast including Eddie Dowling (who co-directed the production with the author), Edward Andrews, Julie Haydon, Curt Conway, Gene Kelly, Celeste Holm, Tom Tully and William Bendix.

Critics, many of whom had been bewildered by Saroyan’s first Broadway play, My Heart’s in the Highlands, greeted the new work with cheers. They described it as everything from “a prose poem in ragtime” to “a goofy bingee” and “a cosmic vaudeville.”

Saroyan wrote The Time of Your Life during six days in a New York hotel room. Set in a saloon on San Francisco’s Embarcadero on the eve of World War II, the play emphasizes character rather than intricate plotting, bringing together a sampling of raw humanity through the swinging doors of the waterfront dive.

In the years since The Time of Your Life was first presented, its reputation has grown steadily and it has now taken a place among the outstanding works of the American theatre. Critics have suggested that Saroyan’s play is probably the closest thing we have in our history to Russia’s The Cherry Orchard, by Anton Chekhov, and England’s Heartbreak House, by George Bernard Shaw.

One of the most prolific of all writers, Saroyan, now in his sixties, has written hundreds of short stories in addition to his plays, poems, novels, essays and memoirs. In his 1962 autobiography, Here Comes/There Goes You Know Who, he explained how he first decided to become a writer: “I took to writing at an early age to escape from meaninglessness, uselessness, unimportance, insignificance, poverty, enslavement, ill health, dirt, madness and all manner of other unattractive, natural and inevitable things . . .”
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THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO and MEL GOLDBLATT
by arrangement with Norman Kean
present
MAX MORATH
"AT THE TURN OF THE CENTURY"

Setting and Lighting by DAVID SEGAL
Stage Manager: PAUL NICKOLATOS
Technical Director: DÉNIS DOUGHERTY

ACT I
Everybody's Doin' What?
Doin' the Grizzly Bear, that's what!
Shocking, the way the young people are dancing and carrying on!
THE BEAR

The more things change, the more they stay the same.
For instance, kids, clothes, cash
Introducing Mr. Dooley: "History ain't true?"
THE AEROPLANE

The past is a nice place to visit, but I wouldn't want to live there.
Three-letter words
Fallen Women!
THE BALLAD

That Most Rambunctious of Musical Revolutions:
A music most innocent and charming
RAGTIME!
Syncopated singers
The Folk Music of the City
Quadrilles,
Waltzes,
Schottisches,
Everything's turning into
MORE RAGTIME

How are you going to wet your whistle when the whole damned world goes dry?
How about Lydia Pinkham's elixir?
Mr. Dooley: "Whiskey does not sustain life. However . . ."
War is H - - - ! Since they took away my BOOZE
Equal time for the Drys

Intermission

Grateful acknowledgement and special appreciations to: Mr. Orvis Count, Director, Colorado Springs Civic Theatre and Diamond Circle Theatre, Durango, Colorado, for his invaluable assistance.

ACT II
The bliss and glow that good tobacco brings!
Fatimas
Murads
Three Kings
Roll-Your-Owns
The Great Yukon Paper Shortage
SMOKING

Let Me Call You Sweetheart
I'm in love with love.
CUPID

One's company, two's a crowd
Mr. Edison's Spellbinding Invention
MECHANICAL WONDERS
A melting pot of music and men,
Doing their thing
T. OF THE C. HIPSTERS

Sure signs of the times:
Bloomers
Peekaboo shirtwaists
Single girls, alone in the city,
Working!

Mr. Dooley: "Popes, emperors, kings and women have privileges."
THE NEW WOMAN

The search for the Turn of the Century
The Legacy
Music!
In the air?
MORE MECHANICAL WONDERS

Odds and ends
Let the joy come through

GOOD NIGHT

ASSISTED BY:
Elbert Hubbard
Scott Joplin
Finley Peter Dunne
Geo. M. Cohen
Robert W. Service
Irving Berlin
Teddy Roosevelt
Bert Williams
Thomas A. Edison
Jelly Roll Morton
and others . . .

MEL GOLDBLATT (co-producer)
served as business manager of New York's Interplayers, a pioneer off-Broadway group that introduced Jack Palance, Kim Stanley, Gene Saks, Ray Allen and Harry Guardino to theatre audiences. He co-produced seven shows in New York including O'Casey's Within the Gates and The Silver Tassie, e. e. cumming's Him and The Beggar's Opera. Mr. Goldblatt also produced jazz concerts and a musical revue at Kansas City's Conservatory of Music where he worked for many years before coming to the Bay Area. Recent credits include co-production of the world premiere of Big Time Buck White, which ran over half a year at The Committee Theatre in San Francisco and introduction of New York's esteemed Negro Ensemble Company to Bay Area audiences last summer.

YAMAHA Program is designed to bring out the musical awareness in a young child. Caught before he has developed set patterns the child is prepared to expand and develop musical appreciation as well as harmony in his everyday life.

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Schottisches,
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Mr. Dooley: “Whiskey does not sustain life. However…”
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Equal time for the Drums

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Grateful acknowledgement and special appreciations to: Mr. Orvis Cour, Director, Colorado Springs Civic Theatre and Diamond Circle Theatre, Durango, Colorado, for his invaluable assistance.

ACT II
The bliss and glow that good tobacco brings!

Fatimah
Murals
Three Kings
Roll-Your-Owns
The Great Yukon Paper Shortage
SMOKING

Let Me Call You Sweetheart
I’m in love with love.
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Doing their thing
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The mouth that beams the message now is flooded with moisture and shine.

'Moon Drops'
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There's much, much more to this lush young lipshine than meets the eye. The super-luscious formula that turns it on is drenched with the most moisture ever achieved in a lipstick. So your lips look dewy and sexy and 'juiced' with color. It's the moisture that gives the colors their magnified, luster-y glow! (And makes dry lips a thing of the past!)
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The 'Moon Drops' woman lives
WILLIAM BALL, General Director, founded the American Conservatory Theatre in 1965. Prior to that, he directed the highly acclaimed Tartuffe at New York's Lincoln Center and Hamoage to Shakespeare starring John Gielgud, Ethel Edwards and Margaret Leighton at Philadelphia's Hall. His off-Broadway productions include Six Characters in Search of an Author, which won him the D'Annunzio, Outer Circle Critics and Ohio Production Awards; Under Milkwood, which also won the D'Annunzio and Outer Circle Critics Awards; and Ivanov, which received the Obie and Vernon Rice Drama Desk Awards. In 1964, he re-created his production of Six Characters in London, with a cast headed by Ralph Richardson and Barbara Jefford. Among the many operas he directed at the New York City Center are Don Giovanni, Britten's A Midsummer Night's Dream, Porus and Bess, The Inspector General, Così Fan Tutte and Six Characters in Search of an Author. Four seasons ago, he was both librettist and director of Lee Hoiby's Natacha Petrina, a new opera commissioned by the Ford Foundation and produced at the City Center. Mr. Ball has directed at all of the major North American theatre festivals, including the American Shakespeare Festival in Stratford, Connecticut; the Stratford Shakespeare Festival in Ontario; the San Diego Shakespeare Festival; and the Arena Stage in Washington, D.C.; the Alley Theatre in Houston; and the Aniho and Toledo Shakespeare Festivals. He made his San Francisco directorial debut nine years ago with the Actor's Workshop production of The Devil's Disciple. Mr. Ball has directed the ACT productions of Tartuffe, Six Characters in Search of an Author, King Lear, Under Milkwood, The American Dream, Twelfth Night, Hamlet, Rosencrantz and Guildenstern Are Dead, Oedipus Rex, 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's production of The Comedy of Errors returns to the ACT repertoire. A graduate of the Carnegie Insti- nute of Technology, he is the recipient of a Fulbright scholarship, a Ford Foundation Director's Grant and an NBC-RCN Directors' fellowship.

JAMES B. MCKENZIE, Executive Producer, is a graduate of the University of Iowa and holds a master's degree from Columbia University. Prior to joining ACT, he was one of the East Coast's most active theatrical producers, having been involved in more than 800 plays on Broadway, national and international tours, as well as in repertory theatres and stock productions. A member of the League of New York Theatres, the Association of Theatrical Press Agents and Managers, and the New York and Wisconsin State Councils of the Arts, Mr. McKenzie is also former President of the Council of Stock Theatres. A member of ACT's board of directors prior to his appointment as executive producer, Mr. McKenzie has also served as producer of the Westport Country Playhouse (Conn.), the Bucks County Playhouse (Penn.), the Peninsula Playhouse (Wisc.), the Minnola 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 Epitaph for George Dillon, and directed A Man for All Seasons at Penn State University and the national touring company of Oliver! Mr. Hastings' productions of Charley's Aunt and Our Town were seen during ACT's first two seasons. He received extraordinary critical acclaim for his direction of a major revival of Our Town in New York two years ago which featured an all-star cast. He directed ACT's productions of The Promise, A Delicate Balance and The Devil's Disciple during the 1968-69 season, and directs The Rapture and The Time of Your Life this season.

ALLEN FLETCHER, Resident Stage Director and Conservatory Director, is former artistic director of the Seattle Repertory Company, and is also artistic director of the newly-formed Actors' Company, which played its first engagement at the University of Michigan recently. 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, Anniiec and Old Lace and The Hostage, as well as co-directed The Crucible, which entered the repertory at the Stanley Summer Festival of 1967. Mr. Fletcher directed ACT's highly successful production of Hadrian VII last season, which is being brought back by popular demand this season. He also directs The Laramie Project, The Laramie Project.

ELLISS 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, Par- tallaglio, Div the King, War and Peace, The School for Scandal, A Midsum- mer Night's Dream, Judith, The Lower Depths and Hamlet. In addition, he appeared in the title role of APA's Richard II, King Lear, Hamlet and Pantagosto and played major roles in more than a dozen other productions. Mr. Rabb has also acted and directed on and off Broadway, as well as at leading regional theatres and Shake- speare festivals. ACT audiences saw him last season as the palace messenger in Oedipus Rex and the Dauphin in Saint Joan. He directed ACT's highly successful production of The Tem- pest last season and directs The Merchant of Venice, which opens the 1970-71 season.

EDITH MARKSON, Development Director, was instrumental in the founding of ACT in Pittsburgh in 1965 and has served as a member of the Board of Trustees ever since. She has been a leader in the resident theatre movement since its beginnings. Mrs. Mark- son was one of the founders of the Milwaukee Repertory Theatre, and was responsible for bringing the young APA Repertory Company there for a season. She also brought Wil- liam Ball to that theatre, where he first directed Charley's Aunt and Six Characters in Search of an Author, as well as Allen Fletcher, where he first directed The Crucible. Her broth- er is Edwin Sherin, who directed The Great White Hope on Broadway and staged ACT's production of Glory! Hallofjiah two seasons ago.

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ALLEN FLETCHER, Resident Stage Director and Conservatory Director, is former artistic director of the Seattle Repertory Company, and is also artistic director of the newly-formed Actors' Company, which played its first engagement at the University of Michigan recently. He has directed for the Oregon Shakespeare Festival, the Antioch Area Shakespeare Festival, the APA, the McCarth 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, Arsenic and Old Lace and The Hostage, as well as directed The Crucible, which entered the repertory at the Stanford Summer Festival of 1967. Mr. Fletcher directed ACT's highly successful production of Hadrian VII last season, which is being brought back by popular demand this season. He also directed The Latent Heterosexual and An Enemy of the People for the 1970-71 ACT season.

ELLIS 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, Panurge, Dit the King, War and Peace, The School for Scandal, A Midsummer Night's Dream, Judith, The Lower Depths and Hamlet. In addition, he appeared in the title roles of APA's Richard II, King Lear, Hamlet and Pangloss 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 Shakespeare festivals. ACT audiences saw him last season as the palace messenger in Oedipus Rex and the Dauphin in Saint Joan. He directed ACT's highly successful production of The Taming last season and directs The Merchant of Venice, which opens the 1970-71 season.

EDITH MARKSON, Development Director, was instrumental in the founding of ACT in Pittsburgh in 1965 and has served as a member of the Board of Trustees ever since. She has been a leader in the resident theatre movement since its beginnings. Miss Markson was one of the founders of the Milwaukee Repertory Theatre, and was responsible for bringing the young APA Repertory Company there for a season. She also brought William Ball to that theatre, where he first directed Charley's Aunt and Six Characters in Search of an Author, as well as Allen Fletcher, where he first directed The Crucible. Her brother is Edwin Sherin, who directed The Great White Hope on Broadway and staged ACT's production of Glory! Hallelujah! two seasons ago.

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"Collaborations of Serkin and Szell have always resulted in something special...."—Saturday Review

ON COLUMBIA RECORDS
AND TAPES

TO THE AUDIENCE.....
certain time: In response to numer-
ous requests, LAUGHER WILL NOT BE SEATED — after the open-
ing or intermission curtain — until a suit-
able break in the performance.
please — while in the auditorium: Observe the "NO SMOKING" regu-
lations; do not use cameras or tape-
recorders; do not carry refresh-
ments. • Please use the nearest
EXIT. In emergency, WALK — do not run — to the exit. (By order of the mayor and the city’s board of super-
visors.)

For your convenience: DOCTORS may leave the number 771-3880 with their call services and give name and seat number to house managers. Those who wish to MEET PERFORM-
ERS after the performance may use the stage door entrance; GEARY THEATRE (around comer on Mason Street) or MEMORIAL THE-
ATRE (through auditorium right front exit).

management reserves the right to re-
fuse admission ... and to make PRO-
GRAM OR CAST CHANGES necessi-
ted by illness or other unavoidable causes.

credits: WILLIAM GANSELE, HANK KRAZNIK for photography. • Cover drawn by Judith Clancy, San Fran-
cisco artist and author of Last Look at Jew Town. • Formal clothes worn by Shylock and Gratiano in The Merchant of Venice furnished by SELIX FORMAL WEAR; cafe chairs from Italy and projection screening from Germany made possible by the generous cooperation of Thomas Sze-
lewski of INTERET CARGO SYSTEMS, INC.; Miss Learned’s coiffure by Ted Lee of PETER ESHER. • Off stage band music for The Time of Your Life Rec-
corded by the San Francisco Citadel Band of the Salvation Army.

special thanks to the following for their very generous donations to ACT’s Theatre Club: DUNN EDWARDS CORPORATION, for wall paper and paint; THOMAS SALTZ, for wallpaper hanging; CARPET and DRAPEY CENTER, Berkeley; PASHA PILLOW COMPANY; FAIRMONT HOTEL, for accessories; TOWER RECORDS; MJF COFFEE COMPANY. Special discount rates are available to clubs and organizations attending performances at the Geary and Marines’ Memorial Theatres in groups of 25 or more. Complete details are available from Geraldine Cooper, ACT Group Sales Director, 450 Geary Street, San Francisco 49102, telephone (415) 771-3880.

MARTIN BERMAN attended Brooklyn College where he appeared in several dramatic productions, and he attended the Stella Adler Studio and George Morrison Studio in New York. He is a former member of ACT’s Summer Training Convent, Mr. Berman appeared in the Children’s Theatre, and in productions of Johnny Moonbeam and the Silver Arrow, Alice in Wonderland and The Wizard of Oz. He has appeared in Room Service, Oh Dad, Poor Dad, and In White

JIM BAKER came to ACT from Monta-
tana, 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 Fes-
tival at Ashland for three seasons, playing a number of major roles, in-
cluding Sir Toby Belch in Twelfth Night, Bottom in A Midsummer Night’s Dream. Jim is a graduate of MacMurray and Valpar. Mr. Baker has taught during ACT’s training program, and appeared in every ACT production at the Geary Theatre last season: Othello, Rax, Saint Joan, Rosencrantz and Guildenstern Are Dead, Hadrian VII, The Rose Tattoo and The Tem-
pest. He played the Games Master in ACT’s recent production of Adapt-
ation at the Marin Theatre. Mr. Baker will be seen this season in The Merchant of Venice, Hadrian VII, The Relapse, The Time of Your Life, The Tempest and An Enemy of the People.

THIS CLIPPING FROM EDINBURGH was sent by a friend of Jack Daniel’s. And we’re pleased to hear he’s not our only Scottish friend.

Anybody who appreciates the better qualities of whiskey enough to say ours has a "wonderful nose" is our friend right off.

But for a Scot, accustomed to the fine products of Scotland, to offer such agreeable remarks was most pleasing indeed. And so we want to share them with all our other friends.

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LYNCHBURG, TENNESSEE
America, and was seen last season in Six Characters in Search of an Author, Little Malcolm and His Struggle Against The Enthusiast and The Tavern. Mr. Berman appears in The Merchant of Venice, The Relapse, The Time of Your Life, The Latest Heterosexual and An Enemy of the People this season.

JOSEPH BIRD, a newcomer to ACT this season, holds a master's degree in drama from Penn State University. A featured actor in 17 productions at the APA Repertory Company in New York from 1963 to 1969, Mr. Bird also toured Canada and the United States with that company. He appeared in the 1969 touring company of The Show Off with George Grizzard and Jessie Royce Landis and the Eastern University tour with The Misanthrope and Just the King. He made his Broadway debut in You Can't Take It With You, and has appeared in 10 off-Broadway productions, including Moon in the Yellow River and Electra. Mr. Bird appeared as Dr. Campbell on the CBS daytime serial, Love is a Many Splendored Thing. He will be seen at ACT this season in The Merchant of Venice, Hadrian VII, The Latest Heterosexual, The Relapse and An Enemy of the People.

Katherine Ross in Fools, and directed a production of Henry V for the Marien Shakespeare Festival. Mr. Bramhall has played major roles in ACT productions of Twelfth Night, The Misanthrope, Beyond the Fringe, Caught in the ACT, Tartuffe, Under Milkwood, Our Town (George Gibbs), Thieves' Carnival, Don't Shoot Mable It's Your Husband, Little Murders, The Promise, Glory! Hallelujah! and The Hostage. He appears in this season's productions of The Merchant of Venice, The Relapse and The Time of Your Life.

JOY CARLIN, who appeared as Miss Prism in The Importance of Being Earnest and in The Tavern last season, 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 Second City, she has appeared in several productions on and off-Broadway and with resident and summer theatres, as well as made numerous radio and television commercials. A veteran of several television and feature films, 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 will be seen in The Time of Your Life this season.

MARK BRAMHALL, a Harvard graduate who studied acting as a Fulbright Scholar at the London Academy of Music and Dramatic Art, received national critical acclaim for his performance as George Gibbs in the off-Broadway revival of Our Town, which also featured Tony Fondar, Robert Ryan, Estelle Parsons and Jo Van Fleet. Last season he took time off from the company, during which he appeared with Jason Robards and Michael Cavanaugh.

Michael Cavanaugh is a former ACT training program student. Prior to joining ACT in 1968, he performed with the White Oak Theatre in Camelford, was in the San Francisco production of Fortune and Men's Eyes, and between ACT seasons, appeared with the New York company of Oh Calcutta! During his first season with ACT, Mr. Cavanaugh appeared in ACT's "Out-Rep" program, which brings live performances to schools and organizations throughout the Bay Area, is currently in full swing, offering special traveling productions for children, teenagers and adults. One of ACT's most important community programs, the Out-Rep operation performed to a total audience of more than 400,000 students and teachers on Northern California campuses last season. It is administered by William Baer, with all productions staged by co-director James Milton, featured in more than a dozen ACT shows during the past three years. Among the Out-Rep presentations now available for booking by schools and clubs is Alice in Wonderland, based on the Lewis Carroll classic. Played against a background of simple, portable settings which encourage youngsters to join in the creative experience through their own imaginations, Milton's production uses mime, song and dance to dramatize the famous story of Alice and her underground adventures. A second Out-Rep offering this season is the unusual Cycle, an original theatrical collage of poetry, prose and song which tells the story of man from birth to death, dividing life into the "Seven Ages of Man" as set forth by Shakespeare in As You Like It. The new show relies principally on major poetry and contemporary songs in its lively exploration of the human adventure in all its phases. Cycle is aimed at audiences of high school age and older. Alice is suitable for all ages, though Milton has found its most enthusiastic audiences to be those under thirteen or over eighteen. All Out-Rep performances are followed by informal discussion sessions involving the audience and cast members.

Seen in the ACT traveling presentations which serve as many students' introduction to professional theatre performances—are six young performers selected from more than four-hundred graduates of ACT's actor-training programs. They are Pamela Bosox, James Branch, John Getz, Sharyn Goldman, Terry Lumley and James Bullock.

Representatives of schools, colleges, universities, and community groups interested in arranging an Out-Rep performance may obtain complete information and booking deadlines and fees by writing to William Baer, ACT Extensions Director, 450 Geary Street, San Francisco 94102, or telephoning him at (415) 771-3880.

Until now, no new car ever started out a classic.

We're not claiming that the 771 Pontiac Grand Prix is a classic just because of the all-new front end and sculptured rear end. We think a classic evolves out of a special relationship between an automobile and a driver. And with Grand Prix, that relationship starts as soon as you get behind the wheel.

The new cockpit interior puts everything at fingertip command. The steering is variable-ratio power. Incredibly responsive. Brakes are power with front discs, positive and highly resistant to fade. The ride is smooth. With Wide-track stability.

The power is a 400 CID V8. Or an available 455 V8. And like all Pontiacs engines for 1971, Grand Prix are designed to operate efficiently on the new no-lead or low-lead gasolines. In addition to the lower exhaust emissions attainable with this engine/fuel combination, another benefit is longer life for your spark plugs, exhaust system and other engine components. If those no-lead, low-lead gasolines are not available, any leaded regular-grade gasoline with a research octane number of at least 91 may be used.

The 71 Grand Prix is responsive, positive, eager. So is the 71 Grand Prix driver. And that's the classic relationship. If it sounds like something you might covet, see your Pontiac dealer.

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ACT ON CAMPUS

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A second Out-Rep offering this season is the unusual Cycle, an original theatrical collage of poetry, prose and song which tells the story of man’s development from birth to death, dividing life into the “Seven Ages of Man” as set forth by Shakespeare in As You Like It. The new show relies principally on major poetry and contemporary songs in its lively exploration of the human adventure in all its phases.

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Representatives of schools, colleges, houses of worship and community groups interested in arranging an Out-Rep performance may obtain complete information on availability, performance times and fees by writing to William Baer, ACT, 450 Geary Street, San Francisco 94102, or telephoning him at (415) 771-3880.

Joe Bird, a newcomer to ACT this season, holds a master’s degree in drama from Penn State University. A featured actor in 77 productions at the APA Repertory Company in New York from 1963 to 1969, Bird also toured Canada and the United States with that company. He appeared in the 1969 touring company of The Snow Off with George Grizzard and Jessie Royce Landis and the Eastern University tour with The Misadventure and Just the King. He made his Broadway debut in You Can’t Take It With You, and has appeared in 10 off-Broadway productions, including Moon in the Yellow River and Electra. Bird appeared as Dr. Campbell on the CBS daytime serial, Love is a Many Splendored Thing. He will be seen at ACT this season in The Merchant of Venice, Hadrian VII, The Lamented Hero, The Relapse and An Enemy of the People.

Joy Carlin, who appeared as Miss Prism in The Importance of Being Earnest and in The Tavern last season, was graduated from the University of Chicago and has also studied at Yale Drama School and with Lee Strasberg. An original member of Chicago’s Playwright’s Theatre and the Second City, she has appeared in several productions on and off-Broadway and with resident and summer theatres, as well as made numerous radio and television commercials. A veteran of several television and feature films, 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 will be seen in The Time of Your Life this season.

Mark Bramhall, a Harvard graduate who studied acting as a Fulbright Scholar at the London Academy of Music and Dramatic Art, received national critical acclaim for his performance as George Gibbs in the off-Broadway revival of Our Town, which also featured Terry Fonda, Robert Ryan, Estelle Parsons and Jo Van Fleet. Last season he took time off from the company, during which he appeared with Jason Robards and Katherine Ross in Fools, and directed a production of Henry V for the Martin Shakespeare Festival. Mr. Bramhall has played major roles in ACT productions of Twelfth Night, The Misadventure, Beyond the Fringe, Caught in the ACT, Tartuffe, Under Milkwood, Our Town (George Gibbs), Thieves’ Carnival, Don’t Shoot Mouse It’s Your Husband; Little Murders; The Promise; Gently Hallelujah! and The Hostage. He appears in this season’s productions of The Merchant of Venice, The Relapse and The Time of Your Life.

Michael Cavanaugh is a former ACT training program student. Prior to joining ACT in 1969, he performed with the White Oak Theatre in Carmel, was in the San Francisco production of Fortune and Men’s Eyes, and between ACT seasons, appeared with the New York company of Off-Off-Critics. During his first season with ACT, Mr. Cavanaugh appeared in
Wouldn't you know who'd play the lead!

Gloria Halleujah! and Oh Dad, Poor Dad! He was seen during the 1970 season in The Importance of Being Earnest, Six Characters in Search of an Author, Little Malcolm and His Struggle Against the Eunuchs and The Tavern. Mr. Cavanaugh played the contestant in ACT's Adaptation during its recent 11-week run at the Marines' Theatre. He appears in The Merchant of Venice, The Relapse and The Time of Your Life.

JEFF CHANDLER, who studied at Carnegie Tech ( Mellon University), appeared with ACT during its first Stanford Festival season in 1968. He has appeared off-Broadway in Your Own Thing and People vs. Ranchman, and his television credits include a two-part N.Y.P.D. with James Earl Jones and Barbara Colby. Mr. Chandler has also appeared with the Alley Theatre in Houston, the Pittsburgh Playhouse, the Milwaukee Repertory Theatre and the Eugene O'Neill Memorial Theatre. He was seen last season in Oedipus Rex, Saint Joan, Rosencrantz and Guildenstern Are Dead, The Tempest and Hadrian VII, and is currently appearing in ACT's revival of the latter production, The Time of Your Life, The Relapse and An Enemy of the People.

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. She was seen last season in Six Characters in Search of an Author.

ROSENCRANTZ and Guildenstern Are Dead and The Rose Tattoo, and appeared as the Female Player in ACT's recent production of Adaptation. She is seen in The Relapse, The Tempest, The Time of Your Life and The Latent Heterosexual.

PETER DONAT, in his fourth season with ACT, has appeared on Broadway in 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 City, Mission Impossible, Mannix, Run For Your Life, Judd for the Defense, F.B.I., Bracken's World, Medical Center and Young Lawyers. He appeared in ACT's productions of Under Milk Wood, Tartuffe, Dead Dee-Dee, Dumpling, My Son God, Staircase, Little Maiden, The Architect and the Emperor of Assyrus, The Importance of Being Earnest, Six Characters in Search of an Author, and in the title role of Hadrian VII, which he repeated this season. Mr. Donat is also appearing as Shylock in The Merchant of Venice, in The Latent Heterosexual and An Enemy of the People.

JAY DOYLE, who was seen off-Broadway in The Old Glory and was a member of the national tour company of Andersonville Trial, appeared with the Milwaukee Repertory Theatre, the Pittsburgh Playhouse, and the Arena Stage in Washington, D.C., prior to joining ACT in 1965. During ACT's
Wouldn't you know who'd play the lead!

CADILLAC 1971

Glorby Haleujah! and Oh Dad, Poor Dad. He was seen during the 1970 season in The Importance of Being Earnest, Six Characters in Search of an Author, Little Malcolm and His Struggle Against the Eunuchs and The Tavern. Mr. Cavanaugh played the Contestant in ACT's adaptation during its recent 11-week run at the Marines' Theatre. He appears in The Merchant of Venice, The Relapse and The Time of Your Life.

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JAY DOYLE, who was seen off-Broadway in The Old Glory and was a member of the national tour company of 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
John Vanbrugh's THE RELAPSE, February 4, 8:30 p.m.

Paddy Cheyevsky's THE LATENT HETEROSEXUAL, February 5, 6, 9, 11, 12, 8:30 p.m.

Pauline Airy's THE TIME OF YOUR LIFE, February 6, 17, 27, 8:30 p.m.

William Saroyan's CALIFORNIA, February 1, 2, 3, 13, 15, 16, 17, 18, 19, 20, 21, 8:30 p.m.

February 8, 9, 12, 8:30 p.m.

Herk Hoven's AN ENEMY OF THE PEOPLE, February 25, 26, 8:30 p.m.

February 27, 2:30 p.m.

MARINES' MEMORIAL THEATRE (PASSE (San Francisco Streets))

MAX MORATH, A MAN AT THE TURN OF THE CENTURY, February 9, 10, 11, 12, 17, 18, 19, 24, 27, 8:30 p.m.

February 17, 24, 8:30 p.m.

February 24, 21, 20, 20, 21, 8:30 p.m.

February 11, 9, 8, 30, 8:30 p.m.

February 13, 7, 27, 10, 10 p.m.

CHILDREN'S THEATRE

Lewis Carroll's ALICE IN WONDERLAND, February 13, 20, 27, 11:00 a.m.

February 20, 27, 1:00 p.m.

For ticket and performance information, call (415) 673-6440.

John Greet, the Counting, appears well equipped to give Alice, played by Terry Lander, a hand in this scene from A Connecticut Yankee. Our favorite performance is due to the performance of Dame Judi Dench in the title role. He appeared as an actor this season in Tartuffe and Helen V last summer, and played major roles in ACT's workshop productions of The Cherry Orchard and Richard III last season. Mr. Glover holds a degree from Yale University, where he played Rostand in The Three Musketeers, the role he played in Chicago, and in ACT's revival of this production this season, The Relapse, The Latent Heterosexual and The Time of Your Life.

JERRY GLOVER, a former member of ACT's Training and Conservatory Group, served as an actor this season in Tartuffe and Helen V last summer. The recipient of a Bennington College degree in Drama, he has also appeared in several films and television shows. Mr. Glover had a degree from Yale University, where he played Alceste in The Three Musketeers, the role he played in Chicago, and in ACT's revival of this production this season, The Relapse, The Latent Heterosexual and The Time of Your Life.
PINEAU DE LA LOIRE
A noble white dinner wine from the home vineyards of The Christian Brothers

Some of the grapes here in our Napa Valley vineyards have more distinguished names than others. Pineau de la Loire is most descriptive—for this is the grape of the Touraine district in France’s Loire Valley.

In its homeland, it produces wines of a fresh, sprightly character. I have been intrigued by capturing this promise. By setting aside all of its limited crop, and fermenting it very slowly, to retain all of the fruitiness of the grape, Pineau de la Loire has yielded an exceptionally charming wine. It is aged to full maturity in vats and bottle and is now ready to be enjoyed at your table.

With its splendid name and noble heritage Pineau de la Loire is a worthy accompaniment to the finest meal. Its medium body and soft, fruity flavor are especially appreciated by those who are not too heavily spiced. Shellfish, sole or a light meat are suggestions. It should be served chilled, of course.

Pineau de la Loire is "Estate Bottled." On our wines this means the grapes are solely from our own vineyards. The cuvee number is another designation of its individually controlled production. It is priced at about $3.00 a bottle. Should your wine merchant fail to have it, you may write to:

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

San Francisco, California
ANNE LAWDER, ACT's speech teacher who doubles as actresses, went to school in Burlington, attended San Mateo Junior College and majored in drama at Stanford University. The wife of ACT director Allen Fletcher, Miss Lawder has sung with the New York City Opera and worked with NBC's radio and drama workshop in New York. Miss Lawder spent several seasons with the Oregon Shakespearean Festival, and most recently appeared in the Seattle Repertory Theatre productions of "Three Penny Opera," "Lysistrata," "Mourning Becomes Electra" and "Our Town." She is seen in "The Tempest," "The Latent Heterosexual" and "The Time of Your Life.

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 Ethel in "The Three Sisters" at the Fourth Street Theatre in New York and appeared in the off-Broadway production "A Cart Stopped Here." Miss Learned's television credits include many leading roles for the Canadian Broadcasting Corporation, including "Estella in Our Town," 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," "Tarantella," "Deeble Deedle Dumpling," "My Son God, the Misanthrope," "A Delicate Balance," "Little Murders," "Three Sisters," "Oklahoma!" "La Gioconda," "The Importance of Being Earnest," "The Rose Tattoo" and "The Tavern," as well as ACT's special production of "Adaptation/Next." She appears as Portia in "The Merchant of Venice" this season, and in "The Relapse" and "The Time of Your Life.

FRANK OTTISWELL has served the company as its teacher of the Alexander Technique since the Conservatory's beginning in 1963 in Pittsburgh. He has studied at the Canadian Art Theatre in Montreal, the Vera Solcovov Studio of Acting in New York and trained to teach at the American Center for the Alexander Technique in New York. In addition to Alexanderizing ACT's actors, Mr. Ottiswell is an actor himself and has appeared in "The Relapse."
SEIJI OZAWA

ANNE LAWDER, ACT's speech teacher who doubles as actress, went to school in Burlington, attended San Mateo Junior College and majored in drama at Stanford University. The wife of ACT director Allen Fletcher, Miss Lawder has sung with the New York City Opera and worked with NBC's radio and drama workshop in New York. Miss Lawder spent several seasons with the Oregon Shakespearean Festival, and most recently appeared in the Seattle Repertory Theatre productions of Three Penny Opera, Lysistrata, Mourning Becomes Electra and Our Town. She is seen in The Tempest, The Latent Heterosexual and The Time of Your Life.

ANNIE URBUTSKY at 80 is the oldest member of ACT's acting company. She returned to ACT last season to play Madame Pace in Six Characters in Search of an Author, having appeared with the company during its first San Francisco season as Nelly Fell in The Torchbearers. Miss Lubitsky's 77-year career in the theatre began in London when she was three years old, and in 1908, Jacob P. Adler brought her to New York as a child protégé. She is in the current revival of Hadrian VII, in which she also appeared last season.

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 Isabella in The Three Sisters at the Fourth Street Theatre in New York and appeared in the off-Broadway productions A God Went Here. Miss Learned's television credits include many leading roles for the Canadian Broadcasting Company, including Estella in East of Eden, 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 My Skin, Tartuffe, Deadende Deedle Dumpling, My Son God, The Misanthrope, A Delicate Balance, Little Murderer, Three Sisters, Oedipus, Halieujah, The Importance of Being Earnest, The Rose Tattoo and The Tavern, as well as ACT's special production of Adaptation/Next. She appears as Poritia in The Merchant of Venice this season, and in The Relapse and The Time of Your Life.

FANNY LUBITSKY

WINIFRED MANN, in her second season with ACT, will be remembered by Bay Area audiences for her many roles with the San Francisco Actor's Workshop. She has also appeared with the Pittsburgh Playhouse, the New York Shakespeare Festival and Lincoln Center Repertory Theatre. Among the roles Miss Mann has played are Olga in Three Sisters, Florine Stetson in The Milliken Doesn't Stop Here, Titania in A Midsummer Night's Dream, Queen Anne in Brecht's Edvard II, Meg in The Birthday Party and Hannah Jelkes in The Night of the Iguana. She appeared in The Rose Tattoo and Hadrian VII last season and repeats her role in ACT's revival of the latter production this season. She is also seen in The Relapse and An Enemy of the People.

LEE McCAIN, a newcomer to ACT this season, holds a bachelor's degree in philosophy and studied for three years at London's Central School of Drama. When she returned to this country, she made her professional debut in Play It Again Sam at Woody Allen on Broadway. She has since appeared in Buffalo as Sonia in Uncle Vanya and Lemon Sky Off-Broadway. Among the major roles played are Alma in Summer and Smoke, Adelaide in Guys and Dolls, Viola in Twelfth Night, and the title roles in Antigone and Duchess of Malfi. Miss McCain is a veteran of numerous television network commercials and a daytime series. She will be seen this season at ACT in The Relapse and The Latent Heterosexual.

FRANK O'CONNELL 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 Sokolivova Studio of Acting in New York and trained to teach at the American Center for the Alexander Technique in New York. In addition to Alexanderizing ACT's actors, Mr. O'Connell is teaching this season in The Merchant of Venice and The Relapse.

WILLIAM PATERSON acted with Eastem stock until 1947 when he began a 20-year association with the Cleveland Play House as a leading actor, director and as associate director of the theatre. During leaves-of-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,

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JOSEF SOMMER, who appears as John Morley in The Lastest Heterosexual, and in The Time of Your Life, comes to ACT from Ann Arbor, Michigan, where he appeared in the title role of the new Actor's Company production of In the Matter of J. Robert Oppenheimer. He spent seven seasons with the American Shakespeare Festival at Stratford, Conn., where he appeared in major roles in numerous productions, including the title roles in Julius Caesar and Henry VI, Part II and Malvolio in Twelfth Night. A leading actor with the Seattle Repertory Theatre for three seasons, Mr. Sommer appeared as George in Who's Afraid of Virginia Woolf?, and played the title role in Sgt. Mosgrove's Dance, Tartuffe, The Father and Volpone. A veteran of six seasons of summer stock as well as several network television appearances, he has also appeared with the Old Globe Shakespeare Festival at San Diego, and with Morris Carnovsky at Brandeis University's Professional Theatre Company. A graduate of Carnegie Tech, Mr. Sommer was also the recipient of a Fullbright Grant for study of professional theatre in Germany and a Ford Foundation training grant with the American Shakespeare Festival.

DEBORAH SUSSEL, a graduate of Carnegie Institute of Technology and recipient of a Fullbright-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 Rochelle Owen's Brecht. Miss Sussei was a member of the critically acclaimed tour company of Room Service, and has also performed with Philadelphia's Playhouse-in-the-Park and the Playhouse on the Mall in New Jersey. In her fourth season with ACT, Miss Sussei has appeared in Caused in the ACT, Under Milkwood, Twelfth Night, Tartuffe, A Flea In Her Ear, The Importance of Being Earnest, Six Characters in Search of an Author, Little Malcolm and His Struggle Against the Eunuchs, and The Tanners. The wife of ACT actor Martin Berman, she is seen this season in The Merchant of Venice, The Relapse, The Tempest, The Time of Your Life and An Enemy of the People.

SCOTT THOMAS, a member of ACT in Pittsburgh who is returning to the company this season, has appeared with resident theatres in Boston, Cincinnati and New Orleans. The American and National Shakespeare Festivals at Stratford, Conn. and San Diego and the Mark Taper Forum in Los Angeles. Among his roles have been Angelo in Measure for Measure, Tom in The Glass Menagerie, Prince Hal in Henry IV, Part I, and Jack Absolute in The Rivals. His recent television credits include leading roles in Sonanza, Land of the Giants, Death Valley Days, and the TV movie, Shadow on the Land. Mr. Thomas' films include Kona Coast, with Richard Boone, and Guns of the Magnificent Seven, with George Kennedy and James Whitmore. He is seen first this season in The Merchant of Venice, The Relapse, The Tempest, The Time of Your Life and An Enemy of the People.

ANN WELDON, in a singer, has dazzled audiences in San Francisco, Las Vegas, Reno, Los Angeles, New York, and in Canada, Australia and the Far East, including Japan, Okinawa, Hong Kong and Manila. Last March, she made a highly-successful appearance at the Village. Her numerous television credits include appearances with Tennessee Ernie Ford and Soupy Sales. During ACT's 1967-68 season, Miss Weldon made her first professional appearance as an actress, playing a number of roles including that of Dorine in Tartuffe. She also appeared as Mrs. Barker in The American Dream and Tituba in The Crucible, as well as being a featured performer in In White America and Caught in the ACT. Miss Weldon appeared in A Flea in Her Ear at ACT and on Broadway last year. She was seen as Serafina in The Rose Tattoo last season and is currently seen in The Merchant of Venice, The Tempest and The Time of Your Life.
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RELAX.
SUMMER'S A LOT CLOSER THAN YOU THINK.

It won't be long before summer's here. You can stretch out and enjoy the sunshine, swim, play tennis, or just relax.

MARK WHEELER, who came to ACT last fall as a member of the Conservatory Group, attended Northwestern University, Emerson College in Boston and also studied at the Art Institute of Chicago. His acting credits include leading roles in several productions at the Weathervane Theatre in New Hampshire, and he was seen in Oedipus Rex, Saint Joan, Rosenkranz and Gueldronstein Are Dead, Hadrian VII and The Tempest last season at ACT. He appears in The Merchant of Venice, The Relapse, The Time of Your Life, The Tempest and An Enemy of the People this season.

G. WOOD, veteran of a long list of Broadway, off-Broadway, touring and resident theatre productions, returned to ACT in 1968 after a two-year absence. Mr. Wood appeared in ACT's Uncle Vanya and Death of a Salesman at Westport and Stanford University in 1966. For five consecutive years, Mr. Wood was a leading actor with the National Repertory Theatre. His numerous Broadway credits include Cyrano de Bergerac, The Seagull, The Crucible, Richard III, The Imaginary Invalid and A Touch of the Poet. Mr. Wood recently directed and performed in his own musical revue. Nevertheless on Cape Cod, appeared in the American premiere of Jerome Kilty's dramatization of The Isles of March in St. Louis, and is finishing a musical treatment of A Member of the Wedding to be presented by New York's Circle in the Square. At ACT, Mr. Wood has appeared in Hamlet, Little Murders, Three Sisters, Rosenkranz and Cuddleston Are Dead, Room Service, Oedipus Rex, Saint Joan and Hadrian VII. He is also featured in the current 20th Century-Fox film Mars vs. Mars and M.G.M.'s Breezle in The merchant of Venice, Hadrian VII, The Tempest and The Latent Heterosexual.

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Springtime:
It happens every Salem.
Fiji, the newest nation under the South Pacific sun, is becoming the "in" place for the Down Under jet set plus a liberal sprinkling of Americans, Canadians, Britons and other reasonably affluent and peripatetic travelers seeking their own version of Utopia.

The necklace of some 300 islands and islets strung across the western edge of the International Date Line may not quite qualify as a bona fide Utopia yet, but its unique melding of ancient Melanesian and imported Indian cultures combined with the modern tropical resorts situated on fabulous beaches, and its accessibility on the jet route between the West Coast, Hawaii and Australia-New Zealand, make it a prime destination and stopover point.

It was only last October 10 that Fiji’s status was changed from a Crown Colony to an independent nation within the British Commonwealth. Participating were the two grandsons of the last fierce cannibal king, Ratu Sere Caka ba. One grandson, Ratu Edward, is from Oxford educated; the other, Ratu George, was educated in New Zealand. Both are members of the new Cabinet.

From cannibalism to independence in 96 years is a pretty good track record. The Fijians have brought about a multi-million-dollar infusion of British, Canadian, American, Australian and Japanese capital for new resort projects. In Fiji they consider anything above three floors a high rise, so the new hotels’ development plans are rigidly controlled to the benefit of all concerned.

Cutting trees presents no problem. Pan American, CP Air, American, Quantas and BOAC, to name a few, fly the route. It is approximately 10½ hours by air from Los Angeles or San Francisco with a stopover in Hawaii. The round trip fares from Los Angeles are $592 on an excursion rate, $796 in the economy, and $1,114.20 for first class. Accommodations vary in price according to location and facilities. Savusavu, on the main island of Viti Levu, is the capital and the ultimate mecca of travelers either by plane or ship. It is 130 miles from the airport via a coastal road skirted by native villages. For the past 15 years the test of stamina has been this road, presently a gravel and rock surfaced highway that is surrounded by clouds of dust in the dry season and covered by a sea of mud when it rains.

It is formally called Queen’s Road and there are a variety of stories about the road, which winds from the sea into the mountains and back to sea level. One visitor swears that his taxi hit bottom one night and his wife did a somersault, hurting her pony nose in the process.

In reality the ride is not all that bad and decidedly worth the minor discomforts for the scenery and glimpses of native life it affords. A paved road is, however, in the offing.

The less adventurous may prefer the half-hour trip by air from Nadi Airport to Savo which costs $10 Fijian. ($1 Fijian = 87 cents U.S.)

Best hotel in Savo from a scenic point of view is the Tradewinds on the Bay of Islands a few miles from the center of the city. Yachts from all over the world moor at the hotel pier and the view from the hotel is everybody’s idea of a South Pacific paradise. Rates are from Fijian $14-16 double occupancy, about the same as those of other first class hotels.

Victoria Parade, the main street, is full of solid-club and turbaned Indians and sulu-skirted Fijian men. Shopping is reasonable. Several duty free shops and stores are in Savo plus another at Nadi Airport. Good buys include tortoise shell jewelry inlaid with silver, tapa, Indian silk fabrics and South Seas fashions in the boutiques.

Nightlife is continued to the hotels in Savo and out along the coast. There are no first class restaurants in Savo, which limits dining and dancing to the ship’s lounges. Weekends usually are the occasion for colorful Fijian shows both in the city and at resorts along the coast.

Outstanding are the firewalkers from the nearby island of Beqa (Minga) staged monthly at the Korolevu Beach Hotel. It is an unbelievable performance in which the men from the island walk across a pit filled with hot rocks with no apparent damage or burns. The firewalkers prepare for each ceremony through abstinence from women and coconut products for two weeks during which they meditate— a high price to pay for defying a hot foot.

The Fijian Hotel, on an inlet along the coast, is known for sun, beach and water sports. Coral Coast Hotel rates are about $16-20 double. There is a growing number of semi-isolated island resorts such as Toberua off the north coast where a cottage for two is $55, includes everything except bar tills and fishing charters. You can rent the entire island for 20 persons at $450 daily.

There also is the Plantation Village Castaway Resort on an island five miles off the coast. There are native hut and bungalows called bure which can accommodate six at $113 a day per person. This includes a house girl to do the cooking and cleaning and a 12-foot boat.

The resort is on Malolo Lalai Island in the little Yasawa group off the north coast of Viti Levu. For those who want to go to sea there are three-day cruises through the Yasawas on 112-foot motor cruisers at $160 to $200 per person. Planned resorts also will be built on Vanua Levu, second largest of the islands, and on smaller off-the-beaten-path islands. Actor Raymond Burr has purchased Naitama Island, a coconut plantation, and admits he isn’t sure he wants to put a resort there. "Just coming home to my island is more than worth the purchase price," he says.

Another surprise to tax-burdened travelers is that there is no room tax, sales tax or service charge by Fijian hotels. And tipping is optional. Fijians never thought of tips until the tip-conscious Americans came along.

In the construction or planning stage is the new Pacific Harbour Resort about 35 miles out of Savo. It is being built by a consortium of foreign interests and will include a marina, condominiums and two golf courses. American Airlines, a Yankee comes to the South Pacific, will have its Flagship, "Vanua Levu," anchored off the hotel the first night on the site in late 1972.

While you’re in the neighborhood, it is well to remember that Australia and New Zealand are only three jet hours beyond Fiji.
FARAWAY PLACES

by RICHARD F. MACMILLAN

Fiji, the newest nation under the South Pacific sun, is becoming the "in" place for the Down Under jet set plus a liberal sprinkling of Americans, Canadians, Britons and other reasonably affluent and peripatetic travelers seeking their own version of Utopia. The necklace of some 300 islands and islets strung across the western edge of the International Date Line may not quite qualify as a bona fide Utopia yet, but its unique melding of ancient Melanesian and imported Indian cultures contrasted with modern luxury and tropical resorts situated on fabulous beaches, and its accessibility on the jet routes between the West Coast, Hawaii and Australia-New Zealand, make it a prime destination and stopover port.

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From cannibalism to independence in 96 years is a pretty good track record. The islands have brought about a multi-million dollar infusion of British, Canadian, American, Australian and Japanese capital for new resort projects. In Fiji they consider anything above three floors a high rise, so even the tallest buildings are rigidly controlled to the benefit of all concerned.

Cutting through the mountains is one of the few bottlenecks on the road to independence. Fiji is now an independent nation under the leadership of Prime Minister Ratu Cakobau. The new leader has promised to bring about a multi-million dollar infusion of British, Canadian, American, Australian and Japanese capital for new resort projects. In Fiji they consider anything above three floors a high rise, so even the tallest buildings are rigidly controlled to the benefit of all concerned.

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The Political Power of the Arts

We can see the signs of crisis in our culture—great orchestras dying, festivals cancelled, our cities unable to pay for the public service of their arts institutions; art and music programs in schools being eliminated, teachers of art and music being let go; community activities—where whole families celebrate the arts together—cancelled. We hear the persistent doubt expressed by young and old that something is wrong with our spirit. These are serious, troubling symptoms—seen all across this country. But treating symptoms is not to cure. We need to identify the disease, to understand the nature of the problem before we can solve it.

Archibald MacLeish has said: “The true definition of a civilized society, whether primitive or technologically advanced, is a society which understands the place of the arts; which knows that the arts are not decorations at the fringes of life, or objects collected in museums, or exhibited in theatres and concert halls or published in books, but activities essential to humanity because it is through the arts and only through the arts that what is human in humanity is conceived... life without the presentness of art would be life lived in ignorance of itself and therefore half a life or less.”

With this beautifully expressed truth in mind, listen to what is happening in America:

Across the country inflation is knocking holes in school budgets and the first activity to be cut is the arts program. The lights of the performing arts are going dim everywhere—in our great cities, in our schools, in our local communities, where, through the ages, man has celebrated the arts—old, young, men, women, city and country dwellers. This is happening not because of intentional policy—but for lack of attention. Other priorities and rising costs stifle music, drama and our community activities in the arts, and we are reduced to “half a life or less.” As we have congregated in larger and larger cities, and have, of necessity, turned the education of children over to separate institutions, we have increasingly treated the teaching of culture, of art and music, as a fluff. We have forgotten our heritage. The symptoms indicate a cancerous anemia killing all artistic life. That is our problem. What is the solution?

The solution is to do in the 1970s for the arts what we did in the last decade for technology or as we did several generations ago to introduce new immigrants to the American way—we must turn to the schools. We must do what we did in 1957 when we woke up one morning to find a Russian satellite circling the globe. We must do as we always do when we require trained pens to fill our needs.

But when we turn to the schools what do we find? We find that the “Arts Program” takes a back seat to almost everything else. Far too many students complete their entire education without meaningful exposure to the arts or understanding of the aesthetic components of their environment. I am told that nationally as high as 60 or 90 per cent of high school graduates have had no courses in art or music at all.

Let me quote Mark Schubart, Director of Education at Lincoln Center and Manager of the Lincoln Center Student Program, which brings performing arts to a million children in the public schools in and around New York. Mr. Schubart says: “Curiously enough, we seem never to have thought of the idea of coping with artistic illiteracy in the same way that we cope with the problem of illiteracy in language. An enormous effort has been made to teach our citizens to read and to write through education, and that is precisely what we must do with regard to artistic illiteracy. Instead of treating the arts as an extracurricular activity—to put it bluntly, a fluff—they must stand where they should: at the heart of the curriculum.”

We do some fine educational programs in the arts developing in this country, but they benefit a pitifully small number of children. This is not so abroad. Carlos Moseley, the President of the New York Philharmonic, has just returned from Japan where he traveled with the Cleveland Orchestra preparing the way for the New York Philharmonic’s Japanese tour in late August.

It is significant that the Japanese place such emphasis on the arts that they will pay the cost of taking two of the great American orchestras half way around the world. It is significant that the Japanese audiences at these symphony concerts are young; that their nation is producing some of the finest string players in the world in contrast to a deficiency of such young players in this country. It is significant that Carlos Moseley saw whole classes...
A speech delivered before members of the American Symphony Orchestra League at Denver, Colorado, on June 19, 1970, by Annya Ames, Chairman of the Board, Lincoln Center for the Performing Arts, Inc.

The Political Power of the Arts

We can see the signs of crisis in our culture—great orchestras dying; festivals cancelled; our cities unable to pay for the public service of their arts institutions; art and music programs in schools being eliminated; teachers of art and music being let go; community activities—where whole families celebrate the arts together—cancelled. We hear the persistent doubt expressed by young and old that something is wrong with our spirit. These are serious, troubling symptoms—seen all across this country. But treating symptoms is not to cure. We need to identify the disease, to understand the nature of the problem before we can solve it.

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The solution is to do in the 1970s for the arts what we did in the last decade for technology or as we did several generations ago to introduce new immigrants to the American way—we must turn to the schools. We must do what we did in 1957 when we woke up one morning to find a Russian satellite circling the globe. We must do as we always do when we require trained pens to fill our needs. But when we turn to the schools what do we find? We find that the “Arts Program” takes a back seat to almost everything else. Far too many students complete their entire education without meaningful exposure to the arts or understanding of the aesthetic components of their environment. I am told that nationally as high as 40 or 50 per cent of high school graduates have had no courses in art or music at all.

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If our culture is in crisis — and it is, if people care about the Arts — and they do — if we have the spirit and the money — and we have, then how can we be most effective? The answer lies, I believe, in developing a working partnership among our political leaders, our educators, our businessmen (who must concern themselves with the environment of the central cities), and all of us in the arts and humanities.

We must have symphony orchestras have a central role to play. As a first step, we should recognize that we have a community of interest with all of the arts, community activities in the arts and with the entire educational system of this country.

There is evidence that we can do as a nation what has been done so successfully in New York State under Governor Rockefeller's leadership. In New York, the true political power of the performing arts was demonstrated. First a goal was set — 18 million dollars to save the arts in New York State — a goal in one state almost equal to that of the National Endowment Bill. When Governor Rockefeller came for 16 million dollars for the arts was facing defeat a Committee of "Concerned Citizens for the Arts" met — 250 citizens — and initiated a letter campaign. Some assemblymen in Albany received more letters than they did on the abortion issue or the parochial school issue which were both hotly contested in New York State. The 18 million dollars for the New York Council on the Arts was passed untouched. The lights which were growing dim in New York, just as they are across the country, have brightened a great deal because concerned citizens and a responsive legislature cared. It is clear that the arts have political power if we will but use that power.

Our chances for national success are just as great as the chances were in Albany. We now have a wholly new force working for us, one that is widespread worry that the environment is in danger — not only the rivers, air, and soil, but the environment of the inner cities of and the inner mind. People want to do something to improve the quality of life — and even those not directly interested in the arts recognize their importance in this effort.

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(continued)
2. Raise our Sights in Partnership. All of us in the arts must join together in a partnership—that will raise its sights to the whole, forget rivalry and join in a well-planned drive to solve our national crisis in the arts—state by state, city by city, art by art.

3. Challenge our Educators: We must focus the attention of the country on the true cause of the crisis—the disease not the symptom—which is that our public educational system is failing to produce artistically literate people. So art, music, dance, drama and community play disappear from our country, and our people become artistically impoverished—unable to realize a full and good life.

4. Set a New Priority: The arts need 100 million dollars in federal and matching local funds in 1971/2 and a permanent base of support in the years ahead to cure this deficiency—a new priority equal to a two-day delay each year in the completion of our roads and highways.

5. Explain our Service to the Community: The museums, performing art companies and other art organizations that deserve support are those that are serving the local communities, working with the educators, participating in the active life of their communities. The people of this country must pay for such public service or they will be deprived of it.

6. Use our Political Power: We know our national leadership and our politicians are sympathetic to our cause. There are signs that we have great political power. We must ask our national leadership, our politicians, our businessmen, and all lovers of the arts to join in a national purpose—to make the arts a part of life in all our communities—to rescue our heritage from extinction.

If all of us will work for the common cause of the arts in our communities, in our schools, and in our great concert halls and museums—if we will do for the arts what we did for technology in the last decade, we can enter a wholly new phase of American life.

*The legislation was passed subsequent to Mr. Amer’s speech.

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For ’71, Monte Carlo remains much the way it was. Because most people liked it the way it was, a lot of research told us that. Along with a lot of sales, thank you. So, no big change. Rather, some small, but nice, improvements.

We widened the distance between the Power-Beam headlights, so the car assumes a slightly lower stance. We added a raised hood ornament.

Inside, we took last year’s control knobs and wrapped them in soft black vinyl. They look better. They feel better. But like we said, most people liked our Monte Carlo the way it was. So it still has steel guard beams built into the doors and a steel bulkhead in the trunk. Still has power disc front brakes. And what people like best of all—it still has a Chevrolet price.

Actually, Monte Carlo hasn’t changed one bit from what you wanted it to be. A personal luxury car priced hundreds of dollars less than other personal luxury cars. A whole new field of one.

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1971. You’ve changed. We’ve changed. Monte Carlo
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