They work like cigarette holders work.

Like any other cigarette holder, the tip of a Parliament serves a purpose. It keeps the filter away from your lips. It's recessed, far inside the holder.

That means you never taste anything but good, clean flavor. The Parliament cigarette holder. It works like the big holders, in its own little way.

Shalimar Perfume, conceived in a garden of India, born Paris, 1928

Shalimar Cologne, made a splash in the Jazz Age society
Shalimar Perfume Spray, famous for its sweetened love letters
Shalimar Lotion Vegetale, family traditionalist
Shalimar Cologne Spray, airborne member of the family
Shalimar Talc, a dashing relation
Shalimar Film Spray Body Lotion, as silky as a sat on the skin
Shalimar Capillaire Hair Spray, youngest member of the set
Shalimar Bath Oil, an unabashed sensualist
Shalimar Toilet Water Spray, chic aromatherapy making its debut

From the House of Guerlain
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Shalimar Perfume, conservator of a garden of India, born Paris, 1926

Shalimar Cologne, made a splash in its scented Jazz Age society

Shalimar Cologne Spray, airborne member of the family

Shalimar Perfume Spray, famous for its scented love letters

Shalimar Lotion Vegetal, family traditionalist

Shalimar Dusting Powder, scented, cool mannered

Shalimar Talc, a dashing relation

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From the House of Guerlain
The Superiority Complexion

Much more than mere make-up, it's an enriched moisturizing treatment and a veil of sheer perfection, all in one.

Geminesse Enriched Moisturizing Make-up
An extraordinary blend of the world's finest creams and moisturizers, whipped to sheer weightlessness. To pamper and protect your complexion every moment you wear it. To sweep tiny imperfections from view. To grace your face with a radiant glow that is seemingly flawless, disarmingly natural.

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Max Factor
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Geminesse
MAX FACTOR
TINTA CREAM PORT
A rare dessert wine from the cellars of The Christian Brothers

The delicate Tinta Madeira grape is used in the most famed wines of Portugal but it is not widely planted in California. The area around where we make our sweet wines is one of the few spots where the Tinta Madeira is grown.

About nine years ago, we began to set aside some of the wines from the Tinta Madeira grapes to create a unique California Port.

Since then, I have personally supervised its progress—giving each lot its own number. The long years in oak casks have been kind to the wine, bestowing on it an exquisite mellowness. The first bottling is now ready. We have given it the name Tinta Cream Port. The case number is on each bottle.

I believe you will find Tinta Cream a true classic Port of character and distinction: a wine with the finesse that can come only with long aging. It is deep red in color; creamy smooth, luscious; yet not too sweet; a wine to be sipped at the end of a meal with fruits, cheeses or cake, or to be opened when your best friends drop in.

Tinta Cream Port will only be available in limited amounts. It is priced about $5.00 a bottle. Should your wine merchant fail to have it, you may write to me personally.

Brother Timothy F.S.C.
Brother Timothy F.S.C.

The Christian Brothers Winery
Napa Valley, California

PERFORMING ARTS
SAN FRANCISCO MUSIC & THEATRE MONTHLY
APRIL 1971 / VOL. 5 NO. 4

Performing Arts is published monthly and circulated to audiences attending prime attractions at the Opera House and other San Francisco theatres—average monthly circulation 75,000. Performing Arts is also published in Los Angeles and circulated at the Music Center—average monthly circulation 200,000. All rights reserved, 1971, by Performing Arts. Reproduction of this magazine without written permission is prohibited.


Performing Arts 9 performing arts
the Bob Hill
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It isn't months away. Only miles away. And in a few hours you can stretch out and smile back at the sunshine. Swim. Play. Tennis. Golf. Try out spectacular Aerial Tramway. All in our inviting, fresh desert air. It's easy to fly here with some flights that are easy to fly here. East to fly here. East to fly here. For reservations, call "Sunny" in San Francisco at (415) 982-0220. Preview it. Send for free Palm Springs information. Vacation folder. Just write to Dept. 29.

Palm Springs Convention and Visitors Bureau Palm Springs, California 92262
TINTA CREAM PORT
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GUMP'S

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The lyrical magnificence of Puccini’s “Madama Butterfly” on April 17, 1971 signals the end of Texaco’s 31st consecutive year of radio sponsorship of the many Saturday matinee performances aired live, directly from the stage of the Metropolitan Opera House, Lincoln Center For The Performing Arts, in New York City.

It has been a privilege and a pleasure for us to have once again played the role of exclusive sponsor of this program. And we would like to acknowledge and to thank all the others without whose dedicated, superb assistance these broadcasts would not have been possible:

* The Metropolitan Opera Association, for its superb productions and making them available for broadcast.
* The artists, chorus, and ballet on stage.
* The conductors, musicians, and staff.
* The hundreds of artisans who perform so skillfully behind the scenes.
* Commentator Milton Cross, and the very capable staff of radio engineers and technicians.
* The noted singers and musicians who participated in “Opera News On The Air.”
* Edward Downes, Quizzmaster, and the panels of experts who appeared on the Texaco Opera Quiz.

But on December 11, 1971 the curtain will rise again—this time on our 32nd season—and we hope you will join us for another twenty-Saturday matinee broadcast series.

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**TEXACO INC., 135 EAST 42ND STREET, NEW YORK, N.Y. 10017**

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**FARAWAY PLACES**

**BY RICHARD F. MACMILLAN**

**KYOTO, CITY OF THE TEMPLES**

If temples are your cup of tea, Kyoto, the ancient capital of Japan, can provide you with what amounts to a lifetime's cuisine. There, two hours and fifty minutes from Tokyo on the famed To- kaido Super Express, 120 Shinto shrines and more than 1,500 temples.

You can, for example, visit a shrine a day for almost three years without a repeat, although there are many deserving of it.

There is one famous temple you cannot visit: “the guide with a conspiratorial chuckle, “Shirley . . . Shirley Temple. Get it?”

He had to be a hard-won Nisei from Hawaii for Japanese humor does not run that deep, particularly when it comes to temples, Shirley and otherwise.

The temples, gardens and gardens of the olden city are venerated places to many Japanese. In addition, there is for the shoppers the Silk Mansion where one can watch silk worms spinning the glossy cocoons of pure silk, for which Kyoto is famed and which can be purchased in garments or as yard goods.

Waiting on the shopping whir of a half dozen Hawaiian luaus dances on one visit. I settled forth on an expedition in the neighboring lanes and wound up seriously lost.

No one I confronted spoke English and my moege Japanese did not include words like “silk” or “woven.” My pantomime of a silk worm brought grins but no directions. When I found the Silk Mansion a couple of hours later the police were looking for me and I had an advanced case of blistered feet. It was only slightly eased by a cool pair of new silk socks.

In other areas of the city one can see artists in the ancient crafts of cloisonne and lacquerware at work and their products also are available for tourist shops.

Kyoto once was the center for training Geisha girls, those “poor butterflies” dollies who spent years of training in the arts of playing the samisen, giggling from behind ornate fans and complying with the whims of tired business tycoons.

Alas, they are a dying breed. After all that training their sponsor had to find a wealthy patron. The tycoons of today are having more fun with less financial obligation in the hostess clubs where their no limit expense accounts go a long way. Hostess clubs feature a bevy of table companions from which to make your choice.

Kyoto has its share of so-called Geisha houses, but they are modern hostess clubs. I cherish an advertisement in English I picked up in Kyoto, “Geisha house,” it advertised. “Girls. Fried ice cream.”

Believe it or not, the fried ice cream is just as real as the girls. It is frozen ice cream dished in boiling chocolate, à la Dairy Queen.

There are dozens of daily flights between Tokyo and this southern bastion of Japanese culture which was the capital of the nation for ten centuries, from 794 to 1868. But the best way to go is on the Tokaido Express, the world’s fastest train.

You board at Tokyo Central Station without the necessity of the long drive to the airport. The three-car train reaches speeds of 125 miles per hour. The ride is smooth although there in no dining car on the train. Passengers sit at counters facing the windows.

It is non-stop to Kyoto and the train pulls up with precision at a marked area on the platform. If there is one outstanding feature of Japanese trains, other than speed it is that they are on time. The express disgorges passengers and takes new ones aboard in a matter of seconds. The doors slide shut and the train disappears in the direction of Osaka.

Thus does the modern age of speed give way to the Japan of other centuries. Although Kyoto has its new tall buildings and traffic like most other cities, the ancient temples are on every hand.

Obviously, you won’t find every temple interesting. Nor can you hope to take them all in. If you are serious about temple-seeing you will need a directory, of which several highly informative ones in English are readily available.

To start at the beginning in the historical sequence, there is the old Imperial Palace, originally built in 794 by the Emperor Kammu and repeatedly destroyed by fire until the present structure was erected in 1858. The enthronement and other Imperial ceremonies take place in it Shokren- den Hall.

One of the outstanding sites in the old city is the famed Kinkaku-ji Temple, Golden Pavilion, three stories high and covered with gold foil. The building, one of Japan’s greatest national treasures, was destroyed by fire in 1500 but was restored in 1955.

Another ancient edifice is Nijo Castle built in 1603 as a residence for the Shoguns visiting Kyoto. Where the old Imperial Palace is austere, Nijo has an almost flamboyant appearance.

There also is the Saihiki (Moss) Temple built in 1339 with gardens covered by more than 50 varieties of moss; the Heian Shrine, site of a colorful annual historical procession, and the Kiyomizu Temple visited by thousands each year to view its famed cherry and mulberry trees.

The entrances to many temples in Japan (as elsewhere, including the Vatican) are lined with shops, and the sloping street outside Kiyomizu is known as Teapot Lane for its pottery shops.

For contemplation, the Sanjuan- gendo, or “Hall of the 33 Kan,” has few equals in the 33 spaces between the floors of the three-storied Bodhi- dhist temple was built in 1252 and it are 1,101 images of the Goddess Kannon.

For those visiting Kyoto between May 11 and October 15 there is the opportunity to view the U-kei (corresponding fishing): the long-necked birds perform on moonless nights from boats manned by Ukei (fishing masters) and their crews. Each bird is tethered to a line and when placed in the water promptly dives for river trout. A tug on the line and the head of the fish is flung to the base of the neck and the bird with a fish which is disgorged before the cor- ners are the chance to swallow it. The fishermen and the spectators enjoy the routine, but it must leave the
AGAIN, IT'S TIME FOR TEXACO TO SAY

Thank You

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- Francis Robinson for his "Biographies In Music."
- G. H. Johnston Inc. for their supervision of the Opera broadcasts.
- Souvaine Associates for creating and producing the informative and entertaining intermission features.
- The radio stations comprising the Texaco-Metropolitan Opera Radio Network.
- The Metropolitan Opera Guild for its many contributions to the broadcasts, including its stellar magazine "Opera News."
- And above all, to our millions of loyal and dedicated listeners... with a special citation for the thousands who submitted questions for the Quiz.

But on December 11, 1971 the curtain will rise again—this time on our 32nd season—and we hope you will join us for another twenty-Saturday matinee broadcast series.

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The fishermen and the spectators enjoy the routine, but it must leave the

By RICHARD F. MACMILLAN

KYOTO, CITY OF THE TEMPLES
The Japanese Steak Ceremony.

At Benihana we turn a steak into an experience you'll never forget. And we do it before your very eyes.

We put into this experience centuries of tradition, the skill of a Japanese chef born and trained in Japan, and the finest steak you can get.

So come, experience a steak with us.

BENIHANA of TOKYO
YOUR TABLE IS OUR KITCHEN
740 Taylor St., San Francisco
732-8141


Birds more than a little frustrated.

Meanwhile the Buddhist temples and shrines and their long history have resulted in many festivals.

April, as anyone who has visited Washington, D.C., knows, is the cherry blossom season by courtesy of the Japanese ruler who gave Washington its trees. In Kyoto the occasion is observed not only with cherry blossoms but with the Miko Odori dances that interpret the occasion.

There is the Hollyhock Festival on May 15 which is as old as Kyoto itself. It was first observed as a thanksgiving to the gods for ending a long storm. Today it is a reproduction of the former grandeurs of court life.

Best known of the festivals is the Gion, originated in the nineteenth century as a plea to end a summer of pestilence. On the 17th and 24th of July a procession of 20 float-riding winds through the streets of the city. The Gion attracts visitors from all over the world. Among Kyoto's numerous fine hotels, two strike me as being outstanding: the Kyoto Hotel, in the heart of the city, which is modern, reasonably priced ($10 to $15 for a double room) and central to almost any place you might want to visit; and, in the outskirts of the city, the Miyako Hotel ($12-20 double) with its own gardens and pool.

Appropriately, Nara, a half-hour's drive south of Kyoto, is also a classic city. It is even older than Kyoto, tracing its beginnings as a national capital to 710. It shares honors as a cradle of Japanese arts, crafts, literature and industry and it has more of a feeling of intimacy than its neighbor.

Best-known of the attractions in Nara is the Deer Park where more than 800 tame deer mingle with the visitors. The Kasuga Shrine Festival is held annually on March 13. There are more than 3,000 lanterns on the grounds and in the eaves of the vermilion-colored buildings. Some of these offerings to the deities date back to 1723.

From March 3-13 a water drawing festival is held at the Todaiji Temple which contains a colossal Buddha image, the Daibutsu, 11.5 meters in height and is the largest statue in the world. The building which houses it is the largest wooden structure in the world.

There is a history on every hand along with ancient culture, which only goes to prove that Europe has a monopoly on antiquity.
The Japanese Steak Ceremony.

At Benihana we turn a steak into an experience you'll never forget. And we do it before your very eyes.

We put into this experience centuries of tradition. The skill of a Japanese chef born and trained in Japan, and the finest steak you can get. So come, experience a steak with us.

Benihana of Tokyo
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From March 7-13 a water drawing festival is held at the Todaiji Temple which contains a colossal Buddha image, the Daibutsu. It is over 76 meters in height and is the largest statue in the world. The building which houses it is the largest wooden structure in the world.

There is history on every hand along with ancient culture which only goes to prove that Europe has no monopoly on antiquity. □
You needn’t envy the people who live in lovely Parklahrea Towers. You too can live on this island of tranquility in the heart of the city. Acres of neatly groomed lawns, trees and colorful flower beds. Ever-changing panoramic views. Delightfully spacious apartments make living a pleasure and entertaining a happy event. The 24-hour security patrol and efficient maintenance staff bring both peace of mind and satisfaction seldom found today. Parklahrea is not only nice, but easy to come to—from Beverly Hills, Wilshire Blvd. or downtown Los Angeles. 1, 2, and 3 bedroom available—all $160.00 to $350.00 monthly. Rental office: 6200 W. Third St. Los Angeles. So nice to come home to.

For younger stage buffs, ACT’s popular Theatre School will hold a special eight-week summer session from June 7th through July 31st. Youngsters from seven years through high school age will meet Monday through Friday for two hours of instruction, demonstration and workshop sessions in all the theatre arts, under the guidance of Ross and Lou Graham. The Theatre School places the young students in classes according to age groups, including seven to nine-year-olds, ten to twelve-year-olds and thirteen to seventeen-year-olds. Admission is by personal interview.

This summer, the Theatre School will add a special advanced section with emphasis on rehearsal and performance. Students in the advanced class will meet from two to three hours, five days a week. They will present their own theatrical production at the end of the eight-week session. Admission to this special section will be determined by individual auditions. Theatre School interviews and auditions are scheduled to be held in May, and complete information about fees and curriculum is available to those contacting William Baer at the address or telephone number noted above.

ACT’s varied training programs, designed to serve the needs of professionals as well as those for whom the theatre is an avocation, have brought national attention to San Francisco’s repertoire company as a theatre institute and center for the development and practice of training techniques for the stage.
SUMMER AT ACT: THEATRE TRAINING FOR ALL AGES

Some two hundred people from all parts of the nation will gather in San Francisco this June as the American Conservatory Theatre's fourth annual Summer Training Congress gets underway at ACT headquarters on Geary St.

The intensive ten-week program in theatre training starts June 14 and continues through August 21. Applications are being accepted now for admission to the Congress at beginning, intermediate and advanced levels. Applicants must be high school graduates at least seventeen years old.

The Congress provides three hundred hours of professional training in such diverse subjects as acting, voice, speech, mime, stage movement, dance, improvisation and theatre games, along with special seminars and workshops.

Training sessions will be conducted by members of the ACT acting company, resident directors and Conservatory trainees, as well as distinguished guest teachers such as New York University's Honey Burgess, who will teach special classes in circus techniques. Training at the Congress is comparable to that regularly offered ACT company members.

The program emphasizes individual attention by dividing participants into small groups where they are exposed to all aspects of the curriculum at levels appropriate to their own age and background. The Congress operates from 10 a.m. to 5 p.m. Monday through Friday and from 10 a.m. to 1 p.m. Saturday, with most sessions conducted on a workshop basis calling for active participation and providing close association with working professionals.

Those seeking applications and further information should contact William Bair, Conservatory Administrator, at ACT, 459 Geary St., San Francisco 94102, telephone (415) 771-3300. Some partial scholarships are available to deserving students unable to attend without financial aid.

The previous three Summer Training Congresses drew a combined enrollment totalling more than six hundred college students, drama instructors, theatre professionals and interested community members. Participants travelled to San Francisco from virtually every state in the Union and several foreign countries, and for younger stage buffs, ACT's popular Theatre School will hold a special eight-week summer session from June 7 through July 31. Youngsters from seven years through high school age will meet Monday through Friday for two hours of instruction, demonstration and workshop sessions in all the theatre arts under the guidance of Ross and Lou Graham.

The Theatre School places the young students in classes according to age groups, including seven to nine-year-olds, ten to twelve-year-olds and thirteen to seventeen-year-olds. Admission is by personal interview.

This summer, the Theatre School will add a special advanced section with emphasis on rehearsal and performance. Students in the advanced class will meet from two to three hours, five days a week and will present their own theatrical production at the end of the eight-week session. Admission to this special section will be determined by individual auditions.

Theatre School interviews and auditions are scheduled to be held in May, and complete information about fees and curriculum is available to those contacting William Baer at the address or telephone number noted above.

ACT's varied training programs, designed to serve the needs of professionals as well as those for whom the theatre is an avocation, have brought national attention to San Francisco's repertory company as a theatre institute and center for the development and practice of training techniques for the stage.
1. 331-484. ROUND TRIP TO CANADA, HOTELS AND USE OF A CAR FOR 7 DAYS.
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And sure that you get a Tilden Rent-A-Car for a day (excluding mileage), a free tour on Vancouver's Harbour Ferries, a lunch in the Grouse Nest overlooking the city, an original Coast Indian Mask print on parchment from the Capilano Suspension Bridge in North Vancouver, a pastry and beverage at Gizzie's Swiss Chalet, a Bronco Bus Mini Tour of the city, superb late evening appetizers at the Bayshore Inn's Bayside Room, and to guests of the Bayshore Inn we'll give a day of skiing at Whistler Mountain. That's $36.00 worth of goodies. All included in our Holiday Passport, free with your CP Air ticket to Vancouver.

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2. **WE’LL PUT YOU IN THE VANCOUVER PUBLIC AQUARIUM FREE**

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Properties

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Properties

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Master Electrician

Robert Hering

Properties Master

Thomas Edwards, Assistant Carpenter

William Freeman, Sound

Robert McPhee

Assistant Properties

James Frontier

Assistant Stage Manager

Richard Laskin, Swingman

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Frank Hooven, Shopper

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Kenneth Allen, Wig Master

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SELLING THE PRESIDENT - 1976 STYLE

What will a Presidential election be like in 1976? What wonders will the advertising experts dream up to "sell" a human being to a nation? Can a man running for the highest office in our land really be packaged, promoted and marketed to a public of television viewers—with roughly the same techniques used to sell deodorants, detergents and mouthwashers?

Could such a thing happen in the political future? More to the point, isn't such a thing already a reality in the political present?

The modern Presidential election campaign has, in fact, become the ultimate selling job, the supreme manipulation of television's mighty powers. And that's what ACT's first world premiere musical, The Selling of the President, is all about.

Set in a 1976 television studio, the new show takes a funny and terrifying look at a stunningly high-powered team of experts whose goal is to use all the considerable resources of the TV medium to shape the future of the U.S.A. through the election of George Mason as President.

Based on the best-selling book by Joe McGinniss, the musical is under the direction of Ellis Rabb, who staged ACT's hit production of The Merchant of Venice and The Tavern. The Selling of the President has a book by Stuart Hample, with music and lyrics by Bob James and Jack O'Brien.

ACT is presenting the show in association with stage and film producer John Flaxman. Following its premiere engagement here, The Selling of the President will travel to New York for an autumn opening on Broadway. It marks the first time that a Broadway-bound musical has originated at an American resident repertory theatre company.

The idea that McGinniss's remarkable book might be the basis for a Broadway musical came from Flaxman, former executive on the acclaimed TV series, Profiles in Courage, and producer of the recent movie success, Something for Everyone. "I read the book," Flaxman recalls, "and somehow the word 'vaudeville' kept coming to mind. In a sense, that's what TV is, after all, a vaudeville of selling. As McGinniss points out in his book, television was the heart of President Nixon's campaign in 1968. The President has become a sort of Ultimate Product to be sold to America, and I began to think about what the campaign of a fictional President might be like in, say, 1976, when all the selling techniques used now would be even more perfectly developed. The concept of the show, as a kind of 'musical vaudeville' started to take shape.

The author's first step in getting the project underway was to contact McGinniss' agent and, later, the author himself. "A big movie company had offered him a lot of money for the film rights to his book," Flaxman says, "but he was intrigued by the idea of a stage musical and decided to take a chance on it."

Flaxman then contacted writer Stuart Hample, whose extensive background in advertising made him a natural to create the book for the musical. Working closely with Flaxman, Hample wrote and rewrote for the next six months until the script was ready for the addition of musical numbers.

Word spread around New York that Flaxman was seeking a young composer and lyricist for an unusual new project. A friend recommended O'Brien and James, who had written a pair of award-winning musicals while they were students at the University of Michigan and had later contributed songs to Rabb's APA Repertory Company production of Panta, Alex's The Merchant of Venice. O'Brien had also directed ACT's 1970 hit, The Importance of Being Earnest.

Rabb feels that the partnership of Flaxman and ACT is important because it may inspire similar ventures in the future. "It's particularly exciting that ACT is undertaking such a project," he says, "because it means that we're taking steps in a direction we haven't explored before. It's exciting for the show itself, too, because now it has a chance to grow and develop in a repertory situation before going on to Broadway. There's been a great deal of rewriting and revising during the rehearsal period, and the writers are working closely with the ACT company, shaping the material for the individual talents of each cast member."
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Before we brought it to America, we road tested it in Germany for 61 years.

The Audi wasn’t born yesterday. Our heritage goes back to 1909 when the very first Audi rolled out of the factory. And won its very first race just three months later.

Ever since then we’ve been learning and testing and developing. Until today we have a car that we’ll match against anyone’s.

A car with rack and pinion steering, the most responsive steering system any car ever had. And front-wheel drive, for corner suer and grip the road better. As well as inboard front disc brakes that stay cooler and stop faster. And a unique rear suspension that smooths out virtually any bump you run across.

We’ve even have an engine that takes you from 0-50 in a mere eight seconds. But still gives you an incredible 20 miles to the gallon.

After 61 years of German engineering and precision, we’re convinced that the Audi is the most advanced car in the world.

And we’re sure you’ll agree with us. The first time you drive one.

The Audi
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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

Antonio: KEN RUTA
Salarino: JERRY GLOVER
Salanio: MARK WHEELER
Solanio: MICHAEL CAVANAUGH
Bassanio: MARK BRAMMELL
Gratiano: SCOTT THOMAS
Lorenzo: DAVID GILIAM
Portia: MICHAEL LEARNED
Nerissa: ANN WELDON
Stephano: FRANK OTTIGE
Launcelot Gobbo: MARTIN BERNAN
Shylock: JOHN HANCOCK
Jessica: DEBORAH SUSSEL
Gobbo: PATRICK GORMAN
The Prince of Morocco: WILLIAM PATTERSON
Tubal: JOSEPH BIRD
The Duke of Venice: G. WOOD
Court Official: JIM BAKER

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 farcical melodrama at one time, a humanized melodrama at another. It has been called a fairy tale, a tragic-comedy, an actor's vehicle, an anti-Semitic tract, 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.”

Rabb’s distinctive interpretation has resulted in one of the most controversial productions in ACT history. It is also the most consistently popular show in the current repertoire—with young and old audiences alike.

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. \n
Clothes worn by Antonio, Bassanio, and Shylock furnished by DAVID STEPHEN INTERNATIONAL. A variety of gentleman’s apparel furnished by J. MAGNIN CO., INC. Gentleman’s shoes furnished by KUHINS.
Before we brought it to America, we road tested it in Germany for 61 years.

The Audi wasn’t born yesterday. Our heritage goes back to 1909 when the very first Audi rolled out of the factory. And won its very first race just three months later.

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Associate Director: EUGENE BARCONE

the cast

In order of speaking

Antonio KEN RUTA
Salanio JERRY GLOVER
Salanio MARK WHEELER
Solanio MICHAEL CAVANAUGH
Bassanio MARK BRAMHALL
Gratiano SCOTT THOMAS
Lorenzo DAVID GILIAM
Portia MICHAEL LEARNED
Nerissa ANN WELDON
Stephano FRANK OTTOWELL
Launcelot Gobbo MARTIN BERNMAN
Shylock JOHN HANCOCK
Jessica PETER DONAT
Gobbo PATRICK GORMAN
The Prince of Morocco WILLIAM PATerson
Tabul JOSEPH BIRD
The Duke of Venice G. WOOD
Court Official JIM BAKER

Citizens of Venice, revelers, officials of the court:

Janie Atkins, Katie Canove, Stanford Gates, Richard Council, Sue Damsante, Lowell Gottstein, Jessica Hagedorn, Joe Hansen, Marciel Kimmell, Randy Kitzing, Nancy McDonnell, Sharon McLean, Chuck Martin, Paul Myrrold, Jacqueline Portney, Kay Rastapaus, Robert Ross, Don Russell, Shirley Sater, Sandi Spenkel-
ner, Meg Truscott, Fred Wolfe, Paul Woodville, Jason Wyler.

The action takes place in Venice and on the Belmont. There will be one ten-minute interval.

understudies

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

Photographic Processing by Maurice Beesley

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fore 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.
An Arpege Promise

Dear Broadway,

I promise never to let them tear down Sardi’s no matter what they offer me.

Love, Vincent

(Promise her anything but give her Arpege.)

THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO
presents
PETER LUKES’s

HADRIAN VII

Directed by ALLEN FLETCHER
Scenery and Costumes by ROBERT FLETCHER
Lighting by WARD RUSSELL

the cast

Frederick William Rolfe
Mrs. Crowe
First Bailiff
Second Bailiff
Agnes
Dr. Talacyn, Bishop of Caerleon
Dr. Courtleigh, Cardinal-Bishop of Penlico
Jeremiah Sant
The Cardinal-archdeacon
Father St. Albans, Provisor
General of the Jesuits
Cardinal Benstein
Cardinal Ragna
Rector of St. Andrew’s College
George Arthur Rose

PETER DONAT
WINIFRED MANN
JAY DOYLE
G. WOOD
FANNY LUBRITSKY
JAY DOYLE
G. WOOD
WILLIAM PATerson
DUDELEY KNIGHT
JEFF CHANDLER
JIM BAKER
JOSEPH BIRD
ROBERT FLETCHER
MICHAEL CAVAUGH

Rollei’s Hadrian VII is based on the novel of the same name and other works by Frederick William Rolfe. The play was first produced by the American Conservatory Theatre of San Francisco.

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

There will be one ten-minute intermission.

understudies

Rolfe: Mark Branham; Talacyn: Frank Ottwell; Courtleigh: Patrick Gorman; Sant: Scott Thomas; Ragna: John Hancock; Benstein: Dudley Knight; Rose: Mark Wheelar; Rector: Martin Berman; Agnes: Anne Lawler; St. Albans: Jerry Glover; Mrs. Crowe: Kathleen Harper.

NOTES ON “HADRIAN VII”

Peter Luke’s Hadrian VII is based on the novel of the same name and other works by Frederick William Rolfe. The play was first produced in 1967 by England’s Birmingham Repertory Theatre and later opened in both London and New York to critical acclaim. ACT’s production, featuring Peter Donat as Rolfe under Allen Fletcher’s direction, joined the repertory a year ago.

An extraordinary man by any measure, Rolfe was born to middle-class Protestant parents in London on July 22, 1860. His father was a piano maker, and Rolfe was the eldest of six children. He left school, then home, at the age of fifteen. He died in Venetian squalor on October 25, 1913.

Between 1875 and his death, Rolfe zigzagged his way through a funny, tragic, absurd and thoroughly incredible life. At twenty, he converted to Catholicism and spent the rest of his days simultaneously loving and hating the Church he had embraced. He taught school, took up painting and composing, tried his hand at interior decoration, photography, inventing, journalism. He wrote brilliant, sometimes obscure books and bewildering pamphlets. Some won him acclaim, but none brought him significant financial rewards.

Poverty dogged him; so did creditors. He suffered humiliating evictions from shabby rented rooms and from the homes of friends whose friendship with Rolfe invariably came to an end. He adopted several pseudonyms, the best known being “Berton Corvo,” and revealed a talent for making enemies that was matched only by his extraordinary capacity for fantasy.

Twice expelled from divinity schools, Rolfe’s ambitions for the priesthood remained thwarted. Yet his dreams of a career in the Church persisted, and those dreams became the basis for his most celebrated work, Hadrian VII. That novel, along with A. I. A. Symons’ biographical study, The Quest for Corvo, are recommended to anyone wanting to explore further the haunted life of Frederick William Rolfe.

Peter Luke was born in England fifty-two years ago and grew up there and in Austria, Malta and Palestine. He studied painting and went on to write plays, stories and book reviews before becoming a producer for the BBC. Several of his plays were presented on television and the London stage, and he directed two documentary films. Luke’s wife and their five children now live in a remote region of Southern Spain.
THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO presents
PETER LUKE'S
HADRIAN VII
Directed by ALLEN FLETCHER
Scenery and Costumes by ROBERT FLETCHER
Lighting by WARD RUSSELL

the cast
Frederick William Rolfe
Mrs. Crowe
First Bailiff
Second Bailiff
Agnes
dr. Talcarn, Bishop of Caerleon
dr. Courtleigh, Cardinal-Bishop of Pienza
Jeremiah Sant
The Cardinal-Archdeacon
father St. Albans, Propositor
General of the Jesuits
Cardinal Benetin
Cardinal Ragna
Rector of St. Andrew's College
George Arthur Rose

PETER DONAT
WINIFRED MANN
JAY DOYLE
G. WOOD
FANNY LUBRITSKY
JAY DOYLE
G. WOOD
WILLIAM PATerson
DUDLEY KNIGHT
JEFF CHANDLER
JIM BAKER
JOSEPH BIRD
ROBERT FLETCHER
MICHAEI CAVAUAUGH

Cardinals, Acolytes, Guards:

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

There will be one early-20th century intermission.

understudies
Rolfe: Mark Bramhall; Talcarn: Frank Ottwell; Courtleigh: Patrick Comman; Sant: Scott Thomas; Ragna: John Hancock; Benetin: Dudley Knight; Rose: Mark Wheeler; Rector: Martin Berman; Agnes: Anne Lawder; St. Albans: Jerry Glover; Mrs. Crowe: Kathleen Harper.

NOTES ON "HADRIAN VII"
Peter Luke's Hadrian VII is based on the novel of the same name and other works by Frederick William Rolfe. The play was first produced in 1967 by England's Birmingham Repertory Theatre and later opened in both London and New York to critical acclaim. ACT's production, featuring Peter Donat as Rolfe under Allen Fletcher's direction, joined the repertory a year ago.

An extraordinary man by any measure, Rolfe was born to middle-class Protestant parents in London on July 22, 1860. His father was a piano maker, and Rolfe was the eldest of six children. He left school, then home, at the age of fifteen. He died in Venetian squalor on October 25, 1913.

Between 1873 and his death, Rolfe zigzagged his way through a funny, tragic, absurd and thoroughly incredible life. At twenty-six, he converted to Catholicism and spent the rest of his days simultaneously loving and hating the Church he had embraced. He taught school, took up painting and composing, tried his hand at interior decoration, photography, inventing, journalism. He wrote brilliant, sometimes obscure books and bewildering pamphlets. Some won him acclaim, but none brought him significant financial rewards.

Poverty dogged him; so did creditors. He suffered humiliating evictions from shabby rented rooms and from the homes of friends whose patience with Rolfe invariably came to an end. He adopted several pseudonyms, the best known being "Banton Convo," and revealed a talent for making enemies that was matched only by his extraordinary capacity for fantasy.

Twice expelled from divinity schools, Rolfe's ambitions for the priesthood remained thwarted. Yet his dreams of a career in the Church persisted, and those dreams became the basis for his most celebrated work, Hadrian VII. That novel, along with A. I. A. Symons' biographical study, The Quest for Convo, are recommended to anyone wanting to explore further the haunted life of Frederick William Rolfe.

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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 has brought him international acclaim.

The 1966 premiere of The Latent Heterosexual in Dallas drew nationwide attention from major critics who praised Chayefsky's ability to use a framework of dazzling comedy to make some decidedly serious comments on several aspects of American life. Many felt that in the central character of John Morley, the playwright had accurately portrayed the total denaturalization of a highly individual man at the hands of a society whose reverence for money, success and sexual prowess has reached truly religious proportions.

Born in the Bronx in 1923, 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 Great Sเบา.

Marx, 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 screenplay, The Godfather, a powerful story 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 fusion of Joel O. Perry's 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 talented new actor, Josef Sommer, to ACT audiences in the role of John Morley.

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 G. WOOD
Henry Judd, a lawyer JAY DOYLE
John Morley JOSEF SOMMER
Arthur Landau, a tax consultant JOSEPH BIRD
A secretary KATHLEEN HARPER
Leister Freitag, a tax lawyer PATRICK GORMAN
Christine Van Dam LEE McCAIN
Mel Delaney, a tax consultant MARTIN BERNAN
Jimme Churchill, a corporation lawyer ROBERT FLETCHER
Another secretary SUZANNE COLLINS
An attendant ANNE LAWDER
Handyman JOHN HANCE
Dr. Khane, a psychiatrist DUDLEY KNOTT

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

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

for your convenience: DOCTORS may leave the number 771-3860 with their call services and give name and next number to house manager. • Those who wish to MEET PERFORMERS after the performance may use the stage door entrance: GEARLEY THEATRE (around corner on Mason Street) and MEMORIAL ATRIUM (through auditorium right front exit).

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

credits • WILLIAM GANSLE, HANK KRAUS for photography. • Cover Drawing by Judith Clancy, San Francisco artist and author of The Lost Look at The Old Met. • Bellizzi School of Language for assistance in the translation of An Enemy of the People. • Formal clothing worn by Shylock and Gratian in Merchant of Venice furnished by SELBY WARD; FAB: Café chairs from Italy and projection screening from Germany made possible by the generous cooperation of Thomas Sreber of INTERIET CARGO SYSTEM, INC. Miss Learned’s costume by Ted Lee of Peter ESSET. • It’s Lucky for ACT! All beer served in ACT productions is provided through the courtesy of Lucky Breweries, Inc.

• SPECIAL THANKS to the following for their generous donations to ACT’s Theatre Club: DUNN-EDWARDS CORPORATION, for wallpaper and paint; SALSA, for wallpaper hanging; CARPET AND DRAPERY CENTER, Berkeley; PASHA PILLOW COMPANY; FAIRMONT HOTEL, for accessories; TOWER RECORDS, MIR COFFEE COMPANY

Special discount rates are available to clubs and organizations attending ACT performances at the Geary and Marines’ Memorial Theatres in groups of 25 or more. Complete details are available from Jeraldine Cooper, ACT Group Sales Director, 450 Geary Street, San Francisco 94102, telephone (415) 771-3860.

NOTES ON "AN ENEMY OF THE PEOPLE"

In 1881, a year before An Enemy of the People was published, Henrik Ibsen had written Ghosts, the dramatic masterpiece in which he had dealt directly with death and its consequences as a self-sufficient force. The play was never produced, but it was translated into English as "A Doll’s House" and dramatized again, this time in English as "An Enemy of the People." The play was first produced in England in 1900. Since then, it has been performed throughout the world, and its themes have been adapted and translated into many languages. The play is a powerful and moving commentary on the themes of power, corruption, and the struggle for justice.

In January of 1982, only a few weeks after Ghosts had appeared, Ibsen wrote to his friend Georg Brandes, foreboding one of the central themes of An Enemy of the People. "Never in any circumstances," he wrote, "shall I be able to belong to a party that has the majority on its side. The minority is always right—that is to say, the minority that is leading the way is right, and it is only by some point at which the majority has not yet arrived."

By August of the same year, Ibsen had rewritten the play twice. In September, he wrote to Brandes: "I am not yet tired. I have already written it," he confided to his publisher, "and now that it’s off my hands I feel quite lost and listless.

Often called "the father of modern drama" because of his profound influence on twentieth-century theatre, Henrik Ibsen died in Oslo in 1906. His work has been studied and admired for its power and its insight into human nature and the human condition.
THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO
presents
PADDY CHAYESKY'S
THE LATEN HETEROSEXUAL
Directed by ALLEN FLETCHER
Scenery by ROBERT DARLING
Costumes by WALTER WATSON
Lighting by WARD RUSSELL

Irving Spatz, a tax consultant        G. WOOD
Henry Judd, a lawyer                   JAY DOYLE
Arthur Landau, a tax consultant        JOSEF SOMMER
A secretary                           KATHLEEN HARPER
Leslie Freitag, a tax lawyer           PATRICK GORMAN
Christine Van Dam                     M. McCANN
Mel Delaney, a tax consultant          MARTIN BERMAN
Jimme Churchill, a corporation lawyer ROBERT FLETCHER
Another secretary                      SUZANNE COLLINS
An attendant                          DAVID GILLIAM
Handyman                              JOHN HANCOCK
Dr. Klune, a psychiatrist              DUDLEY KNIGHT

The cast
(in order of appearance)

To the audience...
curtain time: In response to numerous requests, LATTECMERS WILL NOT BE SEATED — after the opening or intermission curtain — until a suitable break in the performance.
please — while in the auditorium: "Observe the SMOKING" regulations; do not use cameras or tape recorders; do not carry refreshments. Please note the NEAREST EXIT. In emergency, WALK — do not run — to the exit. (by order of the mayor and the city’s board of supervisors.)

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Notes on “An Enemy of the People”
In 1881, a year before An Enemy of the People was published, Henrik Ibsen had written Ghosts, the dramatic masterpiece in which he dealt directly — and only to deal openly with such then forbidden subjects as venereal disease, incestuous marriage, patronage, thanatia and equal rights for women.

Early readers of Ghosts were scandalized by the play’s frank treatment of taboo themes and the waves of shock quickly spread from Ibsen’s homeland throughout Europe. No Scandinavian theatre would stage the drama, and several years passed before it was translated and found its way onto the stages of other countries. When it did, its author was frequently vilified by critics and audiences alike.

Then in his early fifties, Ibsen was hurt and angered by the narrow-minded reaction to Ghosts. The great Norwegian dramatist’s anger propelled him into writing An Enemy of the People. Its central character, Dr. Tomas Stockmann, emerges, like his creator, as a man alone, fighting the selfishness, stupidity and corruption of his contemporaries.

Ibsen took care, however, to make the crusading doctor more than simply a mouthpiece for his own convictions. Dr. Stockmann seems ridiculous at times in his unflagging zeal and was clearly intended to be so by Ibsen.

In January of 1882, only a few weeks after Ghosts had appeared, Ibsen wrote to his friend Georg Brandes, foreshadowing one of the central themes of An Enemy of the People: “Never in any circumstances, vowed the playwright, “shall I be able to belong to a party that has the majority on its side... The minority is always right—that is to say, the minority that is leading the way, does, in some point at which the majority has not yet arrived.”

By August of the same year, Ibsen had rewritten the play twice. In September, it was telegraphed: “I am delighted to have completed writing it.” He confided to his publisher, “and now that it’s off my hands, I feel quite lost and listless.”

Often called “the father of modern drama” because of his profound influence on twentieth-century theatre, Henrik Ibsen died in Oslo in 1906. He is survived by such works as Ghosts, Hedda Gabler, The Wild Duck, Peer Gynt, A Doll’s House, Brand, Pillars of Society and An Enemy of the People.
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This is the museum-authorized replica of the striking bronzes by the great Pierre Bonnard. A foot high, superlatively reproduced in Alavnastone from the original at the Albright-Knox Art Gallery, it is sculpture to enhance any home, any setting. Executed in the typically impressionistic style of Bonnard, "Girl Bathing," is one of the few sculptures by this strong, evocative artist with a very special vision of his own.
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The most important judge of our performance is you.

Crocker Bank.

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
Morten  CHRISTOPHER DONAT

their sons

Egil  CALEB DONAT

Peter Stockmann, the doctor's older brother and mayor of the town  JAY DOYLE
Morten Kill, tenancy owner and Mrs. Stockmann's foster-lather  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 PATERNSON

members of the Temperance Society
Rolund  PATRICK GORMAN
Lamptad  MARTIN BERMAN
Oftedal  JIM BAKER
Spanveiner  MARK WHEELER
A drunk  SCOTT THOMAS

Townsmen:

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: Anne Lawder; Petra: Suzanne Collins
The most important judge of our performance is you.

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Horster, a ship's captain DAVID GILLIAM
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P.S. It goes without saying that everything is 100% dermatologist-tested. And totally fragrance-free.

The 'Moon Drops' woman lives
Are you satisfied with the hypo-allergenic skincare you've been using? Revlon is not. That's why we created our own.

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William Ball
James B. McKenzie
Edward Hastings

WILLIAM BALL, General Director, founded the American Conservatory Theatre in 1965. Prior to that, he directed the highly acclaimed Tartuffe at New York's Lincoln Center and Homage to Shakespeare starring John Gielgud, Edith Evans and Margaret Leighton at Philharmonic Hall. His off-Broadway productions include Six Characters in Search of an Author, which won him for the D'Annunzio, Outer Circle Critics and Obie 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, Porgy and Bess, The Inspector General, Cosi Fan Tutte and Six Characters in Search of an Author. Four seasons ago, he was both librettist and director of Lea Hoby's Natalia Petrovna, a new opera commissioned by the Ford Foundation, produced and presented 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; the Arena Stage in Washington, D.C.; the Alley Theatre in Houston; and the Antioch 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 a Stage Director: 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 productions of Tempest returns to the ACT repertoire. A graduate of the Carnegie Institute of Technology, he is the recipient of a Fullbright scholarship, a Ford Foundation Director's Grant and an NBC-RCA 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 600 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 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 (Wis.), the Mineola 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, was Production Stage Manager for David Merrick before joining ACT as a founding member. Off-Broadway, he produced The Sainthood of Margaret 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 Charlie'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 directed The Reap 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-forming Actors' Company, which played its first engagement at the University of Michigan recently. He has directed for the Oregon Shakespeare Festival, the Antioch Area Shakespearean 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, Arsenic and Old Lace and The Hostage, as well as co-directed The Crucible, which earned 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 directs The Leont, Heterosexual and An Enemy of the People for the 1970-71 ACT season.

ELLIS RABB founded the internationally acclaimed APA Repertory Company in 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, Patchangetz, 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 role of APA's Richard II, King Lear, Hamlet and Pantalonez 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 Tavern last season and directs The Merchant of Venice and The Selling of the President this season.

EDITH MALKSON, 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. Malkson 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 Charlie'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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THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO
and JOHN FLAXMAN
present
A Musical Vaudeville

THE SELLING OF THE PRESIDENT

Directed by ELLIS RABB
Suggested by JOE MCGINNIS’ Book
Stage Script by STUART HAMPILE
Music & Lyrics by BOB JAMES & JACK O’BRIEN
Scenery, Lighting & Stall Projections by JAMES TILTON
Costumes by ELIZABETH COVEY
Musical Director: VAUGHN AUBREY
Orchestrations & Choral Arrangements by BOB JAMES
Sound Designed by CHARLES RICHMOND
Associate Director: JACK O’BRIEN
Film Sequences by AMERICAN ZOETROPE
Film Director: MICHAEL JACKSON

The cast

Megan
CAROLYN BLAKELY
Listus
NANCY BLOSSOM
Beige
LIGHT BROWN
Randy Mann
MICHAEL CAVANAUGH
Cocilie
JEFF CHANDLER
King George
JOHN HANCOCK
Roxie Rideout
LEE MCCAIN
Chunky Berman
DEBORAH SUSSEL
Canibus Sativa
ANN WELDON
Steven Tuff
MARK WHEELER
George Smith
G. WOOD
Irene Jantzen
MICHAEL LEARNED
Ted Bacon
JOSEF SOMMER
Ward Nichols
SCOTT THOMAS
Walter
JOSEPH BIRD
George Mason
PETER DONAT
Grace Mason
JOY CARLIN
Norman Billy Emerson
WILLIAM PATerson
Martty ‘Smiles’ Faraghati
MARTIN BÉRMAN

The performance takes place in a television studio theatre in 1976.

There will be no intermission.

We are grateful for the contribution of William Ball, George Bedard, Loteine Blair, Mark Bramhall, Suzanne Collins, Susan Damante, Noelle de Limur, Charles Dillingham, Christopher Donat, Lucas Donat, Allen Fletcher, Robert Fletcher, Dorothy Fowler, Fred Geick, David Gilliam, Jerry Glover, Carolyn Graham, Joe Hansen, Kathleen Harper, Edward Hastings, Helaine Head, Sally Kahn, Anne Lawler, Hope McClintic, Joy Nieva, Frank Ottewill, David Paine, Marky Quasay, Betty Ann Ratcliffe, Barbara Richter, Michael Routh, Ken Rutia, Ernest Simard, Greg Smith, Sanford Wheeler, Ruth Upton, Greg Weeks

Still Photographic Processing Supervised by MAURICE BIESSLEY

LEV’S and LEVI’S FOR GALS donated by Levi Strauss & Company, San Francisco

musical numbers

Look What It Took ............................................Carolyn Blakely and Light Brown
Something Holy .............................................Ann Weldon and The Company
The Lovin’ Train ..................................................The Four Freedoms—Carolyn Blakely, Light Brown, Michael Cavanaugh, Lee McCain
This Time .........................................................The American Flag
The Demographic Sequence ..................................Scott Thomas and The American Flag
Wanderer; Wanderer .............................................Light Brown and Jeff Chandler
Baltimore ..........................................................John Hancock
Boston .............................................................Mark Wheeler
New York ..........................................................Scott Thomas
Come to the Land of the Sun ....................................Carolyn Blakely, John Hancock, Ann Weldon
Honeytime ..........................................................Nancy Blossom with Carolyn Blakely, Lee McCain and Ann Weldon
Finale ...............................................................The American Flag
Little Moon .........................................................Light Brown and Nancy Blossom
Come On-A Good Life ............................................John Hancock
Make Contact ......................................................Martin Berman
The Sensitivity Squad—Light Brown, Michael Cavanaugh, Lee McCain, Deborah Suszel, and Mark Wheeler
The High Priests—Carolyn Blakely and Nancy Blossom
You Gotta Do the Thing You Do ................................Carolyn Blakely and Nancy Blossom
Take My Hand .....................................................Jeff Chandler, Ann Weldon, G. Wood and Nancy Blossom
The Stars of Glory ..............................................Light Brown, Carolyn Blakely, Jeff Chandler
He’s A Man ..........................................................Nancy Blossom, Carolyn Blakely, Lee McCain, Deborah Suszel and Ann Weldon
Ask George Mason .............................................The American Flag
Sunset ...............................................................Mark Wheeler
Captain Terror .....................................................G. Wood
We’re Gonna Live It Together ..................................Carolyn Blakely and The American Company
The Expiary’s Hymn ..............................................The Entire Company

Keyboard: Vaughn Aubrey
Electric Flute: Electric Flute
Guitars: David Blossom, Tyrone Schimeling
& Saxophone: Bob Ferreira
Electric Trumpet: Bill Atwood
Bass: Thomas Rutley
Drums: Vince Lastrone
Percussion: Lee Charlton

Women’s fashions by Helga Howie of San Francisco. American Zoetrope gives special thanks to UNIVAC and Carl Beetschem for their contributions to the film sequences. Special thanks to Frank Buxton for his assistance on sound effects. Special thanks to Cat Mother and the All Night News Boys. Mr. Hample gives special thanks to Gene Brook, Gloria Steinem.

SECURITY SAVINGS

The Statesman’s Club
The Statesman’s Club
33
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and JOHN FLAXMAN

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Beige LIGHT BROWN
Randy Mann MICHAEL CAVANAUGH
Coctail JEFF CHANDLER
King George JOHN HANCOCK
Rosie Rideout LEE McCAIN
Chunky Berman DEBORAH SUELSE
Canibus Sativa ANN WELDON
Steven Tudul MARK WHEELER
George Smith G. WOOD
Irene Janitz MIHAEL LEARMD
Ted Bacon JOSEF SOMMER
Ward Nichols SCOTT THOMAS
Walter JOSEPH BIRD
George Mason PETER DONAT
Grace Mason JOY CARLIN
Norman Billy Emerson WILLIAM PATerson
Marty Smiles’ Fanarhetti MARTIN BERMAN

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The Statesman’s Club
239 Grant Avenue
San Francisco, CA 94108
Telephone: 701-5551
Change your mind about Paradise:

Ever since Eve, the apple has been a symbol for Paradise. It is still so. But what does Paradise look like? Well...if you imagine a place with a golf course where the Tournament of Champions is played. And where there are thirteen all-weather tennis courts with Pancho Segura as the resident professional. And where there are riding stables and swimming pools and fine restaurants. And if you can imagine a most spectacular and luxurious Spa...then you'd come close to seeing La Costa.

But you needn't rely solely on your imagination. Though we can't properly show you all the temptations of La Costa here, we do have a colorful booklet that does. And we would like you to have one. It may be the only way to see Paradise in pictures. For reservations, call your travel agent.

JOHN P. FLAXMAN (Producer) since 1967 has been a partner with Harold Prince Media Productions, Inc., under whose banner his highly-successful film, Something for Everyone, was produced. Last season he produced 'Off-Broadway' the critically acclaimed Dear Janet Rosenberg, Dear Mr. Keen, with Kathy Burns and Kevin O'Connor. Flaxman entered the motion picture industry in 1958 as a member of the executive training program of Columbia Pictures Corporation. In 1964 and 1965, Flaxman served as executive story consultant on the critically acclaimed television series, Profiles in Courage. After that it was back to a film company as head of the Eastern Literary Department at Universal Pictures. Prior to entering into partnership with Hal Prince, Flaxman spent a year with the William Morris Agency, Inc. as a writer's agent. During that time, he put together the basic ingredients for several motion pictures, including the highly successful Bullitt and The Thomas Crown Affair. A native New Yorker, John P. Flaxman is 35 years old and a liberal arts graduate of Dartmouth College. He lives in Manhattan with his wife, Judy, and two sons, David and Peter.

STUART HAMPLE (Author of the stage script) first appeared in a picture with Ingrid Bergman in 1935 when he erased the background behind her portrait in the brown section of the New York Times and drew himself embracing her about the waist. In 1957 he appeared with Noel Coward at the Caribe Hilton in San Juan riding down in an elevator. In Chicago he worked with Mike & Elaine at Mr. Kelly's; when Mr. Nichols requested a line to begin an improvisation, Mr. Hample called out the now legendary: "Stadim, if you get one more drop of chicken fat on my bible, I shall have you ejected from the Andalusian Room of the Audubon Society." Nichols & May broke up subsequently and as a result Mr. Hample has not worked with them since. He is however currently engaged in preparing a musicalization of the Warren Report, and he continues to hold Ingrid Bergman in high esteem.

JOE MCGINNESS (Author of the bestselling book) was born December 9, 1942 in New York City. He grew up in Rye, graduated from Holy Cross College in Worcester, Mass. In 1964, was denied admission to the Columbia School of Journalism because of low grades, worked for the Portland (NY) Daily Item, Worcester Telegram, Philadelphia Bulletin, and Philadelphia Inquirer. The first two as reporter, the Bulletin as sports writer (wherein he was involved in a brief fistfight in a locker room with one Wilt Chamberlain) and the Inquirer as columnist. The column included McGinness in many major news events in the United States during 1969 including trips to Vietnam and Paris, for the peace talks. The founder of JoeMc Incorporated, he is married, has two daughters, and lives in Swarthmore, Pa.

JACK O'BRIEN (Lyrics) was the associate director of APA for five years. He directed Samuel Beckett's Play for the APA in Ann Arbor a year ago and O'Casey's Cock-a-Doodle-Dandy for Broadway the season before that. Two summers ago, he was in residence in San Diego where he staged A Comedy of Errors for the Shakespeare Festival there, and then took Ellis Rabin's production of Macbeth to Ann Arbor where he re-directed it for prosenium theatre. A graduate of the University of Michigan in both speech and drama, and English, Mr. O'Brien received the Hopwood Award there for his comedy, A Matter of Style, and saw productions of new musical comedies he wrote with Bob James, Bartholomew Fair and Land Hol, given their premières. The latter show was named BMU Musical of the Year in 1961. In 1967, Mr. O'Brien adapted Offenbach's Orpheus in the Underworld for production in both Kansas City and Dallas. Mr. O'Brien has taught at Hunter College in New York City, the American Musical and Dramatic Academy and Juilliard.

BOB JAMES (Music) was born in Marshall, Missouri and studied composition with Ross Lee Finney and Leslie Bassett at the University of Michigan where he received a master's degree in composition in 1962. While at Michigan, he formed a jazz group, the Bob James Trio, which went to the Notre Dame Intercollegiate Jazz Festival in 1961 and later recorded 2 albums with this group. James spent 3½ years as pianist, musical director and arranger for Sarah Vaughan and served as staff composer for the APA repertory company in New York, contributing scores to the productions of Pantagleize and Cock-A-Doodle-Dandy. He also composed the music for the 1969 season of the San Diego Shakespeare Festival. For the past four years, James has been active in the recording field as a free lance composer, arranger and pianist and has also scored music for many TV and radio commercials. He met his wife, Judy, at Michigan where she sang the leading role in his musical production, Bartholomew Fair. They have a four year-old daughter, Hilary.
"THE SELLING OF THE PRESIDENT"

THE WORLD PREMIERE TEAM

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WHO'S WHO

Jim Baker came to ACT from Montana, where he played major roles in several productions at the Montana Repertory Theatre and in radio and television dramas. He has appeared with the Oregon Shakespearean Festival at Ashland for three seasons, playing a number of major roles, including Sir Toby Belch in Twelfth Night, Bottom in A Midsummer Night's Dream, and the title roles in Macbeth and Volpone. Mr. Baker has taught during ACT's training program, and appeared in every ACT production at the Geary Theatre last season: Oedipus Rex, Saint Joan, Rosenconz and Goldenstern Are Dead, Hadrian VII, The Rose Tattoo and The Tempest. He played the Games Master in ACT's recent production of Adapta- tion at the Marines' Theatre. Mr. Baker is seen this season in The Merchant of Venice, Hadrian VII, The Time of Your Life and An Enemy of the People.

Martin Berman attended Brooklyn College where he appeared in several dramatic productions. He attended the Stella Adler Studio and George Morrison Studio in New York. A former member of ACT's Summer Training Congress, Mr. Berman appeared in the Children's Theatre productions of Johnny Moonbeam and the Silver Arrow, Alice in Wonderland and The Wonderland of Cleeper. He has appeared in Room Service, Old Dad, Poor Dad, and In White America, and was seen last season in Six Characters in Search of an Author, Little Malcolm and His Struggle Against the Eunuchs and The Tavern.

Mr. Berman appears in The Merchant of Venice, The Latest Heterosexual, An Enemy of the People, The Time of Your Life and The Selling of The President 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 Jesse Royce Landis, and the Eastern University tour with The Misanthrope and Exit 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 Electa. Mr. Bird appeared as Dr. Campbell on the CBS daytime serial, Love is a Many Splin- dored Thing. He is seen at ACT this season in The Merchant of Venice, Hadrian VII, The Latent Heterosexual, An Enemy of the People, and The Selling of the President.

Martin Berman

Carolyn Blakey, who is seen in The Selling of the President, left Sac- rament State College after two years as a psychology major to sing in the Middle East and Europe on a tour that resulted in three years of nightclub and concert exposure. A graduate of San Francisco State, she has appeared locally at the hungry i, The Purple Onion, Interlude and Hays Music Theatre. An original member of the New York cast of Hair, Miss Blakey was a featured performer, singing Aquarius, Dead End and What a Piece of Work Is Man. A student of vocal coach Judy Davis (with whom many in the Bay Area have worked), includ-
THANK YOU...

ACT AND KQED CHANNEL 9 WOULD LIKE TO EXTEND A SPECIAL THANKS TO THE FOLLOWING FOR THEIR VERY GENEROUS CONTRIBUTION TO THE ACT/9 TELETHON:

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WHO'S WHO

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MARTIN Berman attended Brooklyn College where he appeared in several dramatic productions. He attended the Stella Adler Studio and George Morrison Studio in New York. A former member of ACT's Summer Training Congress, Mr. Berman appeared in the Children's Theatre production of Johnny Moonbeam and the Silver Arrow, Alice in Wonderland and The Wonderment of Sleep. He has appeared in Room Service, Old Dad, Poor Dad, and In White America, and was seen last season in Six Characters in Search of an Author, Little Malcolm and His Struggle Against The Eunuchs and The Tavern.

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CAROLYN BLAYKE, who is seen in The Selling of The President, left Sacramento State College after two years as a psychology major to sing in the Middle East and Europe on a tour that resulted in three years of nightclub and concert exposure. A graduate of San Francisco State, she has appeared locally at the hungry i, The Purple Onion, Interlude and Hyatt Music Theatre. An original member of the New York cast of Hair, Miss Blayke was a featured performer, singing Aquarius, Dear Old Dad and What a Piece of Work Is Man. A student of vocal coach Judy Davis (whom many in the Bay Area have worked, includ-

THIS IS ONE OF OUR FAVORITE PICTURES

of Jack Daniel Hollow. We hope you like it, too.

One of our employees is showing a group of visitors up around the limestone cave spring. No doubt he's telling how Jack Daniel discovered the spring over 100 years ago and put his distillery right alongside it. One man has paused for a drink of water.

But he'll have plenty of time to catch up with his friends and not miss a thing.

We're happy most everyone enjoys a visit like this to our Hollow.

What we're hoping is, this fine picture might inspire a visit from you.
JOY CARLIN, who appeared as Miss Prism in The Importance of Being Earnest and as Clarice in The Taurian 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 Playwrights’ Theatre and the Second City, she has appeared in several productions and off-Broadway and with resident and summer theatres, as well as in 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 is seen in The Importance of Your Life & The Selling of the President this season.

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JEFF CHANDLER, who studied at Carnegie Tech ( Mellon University), appeared in his first season in The Importance of Being Earnest, Six Characters in Search of an Author, Little Malcolm and His Struggle Against the Eunuchs and The Taverne. Mr. Chandler played the Con- testant in ACT’s Adaptation during its recent 12-week run at the Marines’ Theatre in the Merchant of Venice, The Time of Your Life, Hadrian VII and The Selling of the President.

MICHAEL CAVANAGH is a former ACT training program student. Prior to joining ACT in 1968, he performed with the White Oak Theatre in Car-

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 was 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 Time of Your Life and The Latent Heterosexual.

ROBERT FLETCHER, ACT resident designer who doubles as actor, has designed scenery and costumes for over 20 Broadway shows such as How To Succeed in Business Without Really Trying and High Spirits, as well as numerous off-Broadway productions and several for Stratford, Conn., and Stratford, Ontario. Formerly an art director for the Perry Como Show, he has for the last 15 years been constantly at work designing for every TV network. Mr. Fletcher has also designed scenery and costumes for numerous opera for NBC Opera Company, Boston Opera, the Chicago Lyric, Washington Opera and the Spoleto Festival of Two Worlds. He has also designed scenery and costumes for the New York City Ballet, the Joffrey Ballet, the pro musical’s production of the Play of Daniel, the Ice Capades, Holiday on Ice and several other industrial shows. Years ago, Mr. Fletcher helped found Brattle Theatre in Cambridge where he directed, acted in and designed more than 85 productions within five years. He designed the costumes for ACT’s Hamlet three seasons ago, and for the recent production starring Dame Judith Ander- son in the title role. He appeared as an actor last season in The Tempest.

JAY DOYLE, who was seen off-Broadway in The Old Glory and was a member of the national tour company of Andosterone Trial, appeared with the Milwaukee Repertory Theatre, the Pittsburgh Playhouse, and the Arena Stage in Washington, D.C., prior to joining ACT in 1965. During ACT’s first Bay Area season, he was the Con- servatory’s busboy, appearing in eight different plays, often playing two roles in different plays the same evening (one at each of ACT’s two theatres). A graduate of Carnegie Mellon University, Mr. Doyle’s roles have included those of Deputy Gov. Danforth in The Crucible, Grandma in The American Dream and the Ghost and Player King in Hamlet. He has also appeared in Three Sisters, Rosencrantz and Guildenstern Are Dead, Glory Hallelujah!, The Hostage, The Devil’s Disciple, Oedipus Rex, Saint Joan and Hadrian VII, in which he was seen again this season. He also appears in The Latent Heterosexual and An Enemy of the People.

PETE 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 (On- tario) Shakespearean Festival company where he was a featured actor for six seasons. Mr. Donat’s TV credits in- clude many starring roles for CBC, Canada, and many guest appearances on American networks, including I Spy, 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 Milkwood, Tartuffe, Ddelele Ddelele Dumble, My Son God, Scarecrow, Little Murders, The Architect and the Emperor of Abyssinia. The Importance of Being Earnest, Six Characters in Search of an Author and in the title role of Hadrian VII, which he repeats this season. Mr. Donat is also appearing as Shylock in The Merchant of Venice. He appears as the Police and The Selling of the President.

NANCY BLOSSOM, seen in The Selling of the President, is a Taurus with Leo rising.

MARGO BRAINT, a Harvard gradu- ate who now works as a Fulbright Scholar at the London Academy of Music and Dramatic Art, received national critical acclaim for his per- formance as George Gibbs in the off- Broadway revival of our Town, which also featured Henry 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 Marin Shakespeare Festival. Mr. Brain is has also major roles in ACT productions of Twelfth Night, The Mikado, Beyond the Fringe, Caught in the ACT, Tartuffe, Under Milkwood, Our Town (Curtain Call), Thieves Carnival, Don’t Shoot Mabille’s Your Husband, Little Murders, The Promise, Glory Hallelujah! and The Hostage. He appears in this season’s productions of The Merchant of Venice and The Time of Your Life.

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MARGO BRAINT, a Harvard gradu-
BARBARA BREITENSTEIN, she was chosen Miss Bronze California in 1966. As a model, Mrs. Blankenship has appeared in many magazines, including Vogue and Ebony. Her film credits include At Any Price, with John Cassavetes and Peter Falk, and Machine Gun McCain. Prior to playing Evie Ames in the New York and San Francisco companies of No Place to Be Somebody, Miss Blankenship completed a nightclub tour of Canada with comedian Joey Byloop.

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MARK BRAMHALL, a Harvard graduate, is a Fullbright 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 starred Betsy Blair, 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 Marin Shakespeare Festival. Mr. Bramhall has played major roles in ACT productions of Twelfth Night, The Miracle, and in the ACT, Tartuffe, Under Milkwood, Our Town (Theater 3), Thieves Carnival. Don't Shoot Mabel. It's Your Husband, Little Murders, The Promise, Glory Hallelujah. The Hostage. He appears in this season's productions of The Merchant of Venice and The Time of Your Life.

JOY CARLIN, who appeared as Miss Prism in The Importance of Being Earnest and in The Taverns 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 is seen in The Time of Your Life and The Selling of the President this season.

JEFF CHANDLER, who studied at Carnegie Tech (Mellon University), appeared in ACT's production of Our Town during its first Stanford Festival season in 1966. He has appeared off-Broadway in Your Own Thing and People vs. Ranchman, and his television credits include a two-year stint on The Cato Letters, starring 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 Othello, with Joan Fontaine, Rosencrantz and Guildenstern Are Dead, The Tempest and Hamlet, and is currently appearing in the revue of the last production, The Time of Your Life, An Enemy of the People, and The Selling of the President.

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and Hadrian VII, and will be seen in Hadrian VII, The Latent Heterosexual and The Time of Your Life this season.

DAVID GILLIAM, who is in his second season with ACT, has made a number of television commercials and appeared in Universal's Summerkill, Antonioni's Zabriskie Point and CBS-TV's A Step Out of Line. He has appeared professionally with the Mill Valley Center for the Performing Arts, the Marin Shakespeare Festival, The Theatre in Berkeley, and produced a show at the Openhand Studios. He has studied at the Actor's Lab, ACT's training program, Performing Openhand, San Francisco State College, and the Academy of Kung Fu. He was seen in Oedipus Rex, Hadrian VII and The Tavern last season, and is seen in The Merchant of Venice, The Time of Your Life, The Latent Heterosexual and An Enemy of the People this season.

JERRY CLOVER, a former member of ACT's Training Congress and Conservative Group, served as an acting fellow last season appearing in Oedipus Rex, Saint Joan, Rosencrantz and Guildenstern Are Dead, Hadrian VII and The Tavern. He was seen in the Marin Shakespeare Festival productions of The Taming of the Shrew and Henry V last summer, and played major roles in ACT's workshop productions of The Cherry Orchard and Richard III last season. Mr. Clover holds a bachelor's degree from Yale University, where he played Alice in The Misanthrope, the title role in Woyzeck and Mr. Badger in Toad of Toad Hall. He is seen this season at ACT in The Merchant of Venice and The Time of Your Life.

PATRICK GORMAN appears here after three seasons and eighteen productions at the Seattle Repertory Theatre, where he played major roles in A Midsummer Night's Dream, U.S.A., Volpone, and the title role in The Revant of Two Masters. While studying theatre in Paris he worked as a clown in the Cirque Medrano, played in the French Broadway equivalent of How To Succeed In Business Without Really Trying and several TV productions. In New York, he has appeared in the ANTA Matinee series, at the New York Shakespeare Festival and on Broadway in Three Plays by the Clergy. Between teaching Movement at ACT's Summer Training Congress and beginning the same task for the 1970-71 season here, he played the Prosecutor in In the Matter of J. Robert Oppenheimer directed by Allen Fletcher at Ann Arbor, Michigan. At ACT, he is seen in The Merchant of Venice, The Time of Your Life, An Enemy of the People and The Latent Heterosexual.

KATHLEEN HARPER, a former member of ACT's Conservatory Group, holds a bachelor's degree from UC Berkeley. A founding member of Berkeley's Magic Theatre where she played major roles in 10 productions, Miss Harper has also appeared locally with the Alumni Repertory Theatre, and, more recently, in Oh! Calcutta! for two months. She appeared in the American premiere production of Jerome Killy's Aides of March, directed by Nagle Jackson, at the Lortait-Hillton Center, and was seen at ACT in Six Characters in Search of an Author, Rosencrantz and Guildenstern Are Dead and The Rose Tattoo. She appears this season in The Time of Your Life and The Latent Heterosexual.

JOHN HANCOCK, who attended Wayne State University and Detroit Institute of Musical Art, was a vocalist on CBS radio in Detroit for four years and has made two appearances as a vocalist on television in West Berlin. He appeared in the Center Theatre Group's production of In the Matter of J. Robert Oppenheimer in Los Angeles, and in ACT's production of Johnny Moonbeam and the Silver Arrow. In White America, Alice in Wonderland, The Huntington, The Architect and the Emperor of Assyria. Mr. Hancock has appeared in an ABC Movie of the Week and can be seen in the forthcoming motion picture, Kato, starring Sidney Poitier. He was in Six Characters in Search of an Author and Hadrian VII last season and appears this season in The Merchant of Venice, Hadrian VII, The Time of Your Life, The Latent Heterosexual and The Selling of the President.

DUDLEY KNIGHT, a newcomer to ACT who appeared with the Magic Theatre in Berkeley last year, played Prospero in the Marin Shakespeare Festival production of The Tempest and appeared in Henry V there this last summer. The recipient of a Rockefeller Grant for work in voice with Kristin Linklater in New York, Mr. Knight holds a master's degree in acting from Yale Drama School, where he also received several national awards for poetry and prose reading. A former staff announcer for WNYC in New York, he did several programs of literature readings for that station, and has taught oral interpretation at UC Berkeley. Mr. Knight doubles as ACT's voice teacher, and appears in Hadrian VII, The Time of Your Life and The Latent Heterosexual this season.
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DUDLEY KNIGHT, a newcomer to ACT who appeared with the Magic Theatre in Berkeley last year, played Prospero in the Marin Shakespeare Festival production of The Tempest and appeared in Henry V there this last summer. The recipient of a Rockefeller Grant for work in voice with Kristin Linklater in New York, Mr. Knight holds a master's degree in acting from Yale Drama School, where he also received several national awards for poetry and prose reading. A former staff announcer for WNYC in New York, he did several programs of literature readings for that station, and has taught oral interpretation at UC Berkeley. Mr. Knight doubles as ACT's voice teacher, and appears in Hadrian VII, The Time of Your Life and The Latent Heterosexual this season.
ANNE LAWDER, ACT’s speech team who doubles as actresses who go to school, is a graduate of Alamplin College and majored in drama at Stanford University. The role of the Wizard of Oz in The Wizard of Oz has been sung by Miss Lawder in 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’s production of Three Penny Opera. Lynsiatia, Mouning Becomes Electra and Our Town. She is seen in The Tempest, The Last Homo- sexual and The Time of Your Life.

FANNY LUBITSKY at 80 is the oldest member of ACT’s acting company. She returned to ACT last season to play Madame Ponce 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 37-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 Young Mr. McGillicuddy, which she also appeared last season.

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 the Lincoln Center Repertory Theatre. Among the roles Miss Mann has played are Olga in Three Sisters, Hilda Golightly in The Milkmaid Doesn’t Stop Here, Titania in A Midsummer Night’s Dream, Queen Anne in Brecht’s Ed- ward II, Meg in The Birthday Party, and Hannah Jelke in The Night of the Iguana. She appeared in The Rose Tattoo and Naxilian VII last season and returns her role in The Revival of the latter production this season. She is also seen in The Re- gatta and An Enemy of the People.

LEE MCCAIN, a newcomer to ACT this season, holds a bachelor’s de- gree 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 with Woody Allen on Broadway. She has since appeared in Buffalo as Sonia in Uncle Vanya and Lenore Shay off-Broadway. Among the major roles played are Allie Alma in Company and Smoke, Adelaide in Guys and Dolls, Viola in Twelfth Night, and the title role in Young Mr. McGillicuddy. Miss McCain is a veteran of national television and network commercials and a daytime series. She is seen in Twelfth Night, and the title role in Young Mr. McGillicuddy.

FRANK OTWELL has served the company as its teacher of the Alex- ander Technique since the Conserva- tory’s beginning in 1965 in Pittsburgh. He has studied at the Canadian Art Theatre and is a member of the Vera Sokolov Studio of Acting in New York and trained to teach at the American Cen- ter for the Alexander Technique in New York. In addition to Alexanderiz- ing ACT’s actors, Mr. Otwell is appearing in The Merchant of Venice.

KEN RUTA, a graduate of Goodman Theatre and for four seasons a lead- ing actor with the Tyrone Guthrie Theatre, has also studied at the Amer- ican Theatre Wing and appeared with several leading resident theatres. Among Mr. Ruta’s Broadway credits are Ross, Inherit the Wind with Mel- vyn Douglas, Dual of Angels with Vivian Leigh and Separate Tables. He appeared in the Phoenix Theatre production of Miss Summer and the Snows of Athens, and in the original revival of Under Milk- wood. In his fifth season with ACT, Mr. Ruta has played major roles in The Crucible, Endgame, Long Live Life, Twelfth Night, Man and Super- man, Under Milkwood, Three Sisters, Rosenzveig and Guildenstern Are Dead, Goya’s Haltuzshe, The Hostage, Oedipus Rex, Saint Joan, and Prospero in The Tempest, which he repeats this season. He appeared in ACT’s Adaptation Next last summer and is seen in The Merchant of Venice and The Time of Your Life.

WILLIAM PATerson acted with Eastern Playhouse until 1947 when he began a 20-year association with the Clevel- and Play House as a leading actor, director and as associate director of the theatre. During his three years in Cleveland, Mr. Paterson appeared on television with Time, The Legend of the White Buffalo, and General MacArthur. He has appeared in five national tours of his one- man shows, A Profile of Justice Oliver Wendell Holmes and A Profile of Benjamin Franklin. Among the many roles he has played are the General in Waltz of the Toreadors, Lendershaft in Shaw’s Major Barbara, Con Melody in O’Neill’s Touch of the Poet and F.D.R. in Sunrise at Campobello. Joining ACT in 1967, Mr. Pater- son has played in Long Day’s Journey Into Night, Endgame, Charlie’s Aunt, The Devil’s Disciple, Three Sisters, The Importance of Being Earnest, Six Characters in Search of an Author and Hadrian VII, in which he is again seen this season. He appears in a cameo role in The Merchant of Venice and in The Time of Your Life, An Enemy of the People and The Selling of the President.

DEBORAH SULLIVAN, a graduate of Carne- geoke Institute of Technology and a recipient of a Fulbright-Hays grant for study at King’s College in London, has appeared in a number of productions including the world premieres of Michelle Owen’s The Bark, Miss Sullivan was a member of the critically ac- claimed tour of The Tenant of Wilder- ness, and has also performed with Philadelphia’s Playhouse-in-the-Park and the Playhouse on the Square in New Jersey. In her fourth season with ACT, Miss Sullivan has appeared in The Benet in The Last Home, 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 Devil, and The T Damn. The wife of ACT actor Martin Berman, she is seen this season in The Merchant of Venice, The Time of Your Life, An Enemy of the People and The Selling of the President.

AN IRISH COFFEE IS WAITING AT THE BUENA VISTA...
ANNE LAWDER, ACT's speech teacher who doubles as actresses, went to school with the beloved Allen Fletcher and Mateo Junior College and majored in drama at Stanford University. The wife of Miss Allen Fletcher, Miss Lawder has sung with the New York Opera Company 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.

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FRANK OTWILL has served the company as its teacher of the Alexander Technique since the Conservatory's beginning in 1965. He has studied at the Canadian Art Theatre in New York, and in London with the Vera Sokolov 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 the company's actors, Mr. Otwill is appearing this season in The Merchant of Venice.

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 in the Off-Broadway productions of A God Slept Here. Miss Learned's television credits include many leading roles on the Canadian Broadcasting Corporation's TV series The Estelle in Eric Till's production of Great Expectations, and her leading roles in two of the Direct Cinema film Board Canada. At ACT, Miss Learned has played major roles in Under Milkwood, Tartuffe, Dedede Deedle Dimpling, My Son, The Misunderstand, Little Murderers, Three Sisters, Glory! Hallelujah!, The Importance of Being Earnest, The Rose Tattoo and The Tavern, as well as ACT's special production of Adaptation/Next. She appears as Polly in The Merchant of Venice this season, and in The Time of Your Life and The Selling of the President.

KEN RUTA, a graduate of Goodman Theatre and for four seasons a leading actor with the Tyrone Guthrie Theatre, has also studied at the American Theatre Wing and appeared in several leading resident theatres. Among Mr. Ruta's Broadway credits are Ross, inherit the Wind with Melvyn Douglas, Duel of Angels with Vivien Leigh and Separate Tables. He appeared in the Phoenix Theatre production of Doctor Faustus, Androcles and the Lion, Hamlet, and Willard Ball's original revival of Under Milkwood. In his fifth season with ACT, Mr. Ruta has played major roles in The Crucible, Endgame, Long Live Life, Twelfth Night, Man and Superman, Under Milkwood, Three Sisters, Rosencrantz and Guildenstern Are Dead, Great Hallelujah!, The Hostage, Oedipus Rex, Saint Joan, and Prospero in The Tempest, which he repeats this season. He appeared in ACT's Adaptation/Next last summer and is seen in The Merchant of Venice and The Time of Your Life.

JOSEF SOMMER, who appears as John Morley in The Latent Heterosexual, and in The Time of Your Life and The Selling of the President, comes to ACT from Ann Arbor, Michigan, where he appeared in the title role of the new ACT's Company production of Irish 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 VII, Part II and Much Ado About Nothing. 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 roles in St. Marguerite's Dance, Tartuffe, The Father and Volpone. A veteran of the stage, the screen, and radio, he last appeared on television stock as well as several network television appearances, he has also appeared in 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 Fulbright Grant for study of professional theatre in Germany and a Ford Foundation training grant with the American Shakespeare Festival.

DEBORAH SUTHERS, a graduate of Carleton University and the National Conservatory, is a recipient of a Fulbright-Hays grant for study at the University of Chicago in Music and Dramatic Art, came to ACT after a year at the Theatre of Living Arts in Philadelphia, where she appeared in a number of productions including the world premiere of Michelle Owen's Golden. Miss Suther was a member of the critically acclaimed touring company in Philadelphia and has also performed with Philadelphia's Playhouse-in-the-Park and the Playhouse on the Square in Pittsburgh, Pennsylvania, and the West Orange Theatre in New Jersey. In her fourth season with ACT, Miss Suther has appeared in Caught 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 Tavern. The wife of ACT actor Martin Berman, she is seen this season in The Merchant of Venice, The Time of Your Life, An Enemy of the People and The Selling of the President.

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 with Woody Allen on Broadway. She has since appeared in Buffalo as Sonia in Under Milkwood and Leonore on Broadway. Among the major roles played by Miss McCain are Wisdom and Snake, Adelaide in Guys and Dolls, Viola in Twelfth Night, and the title roles in Ulysses and Duchess of Malfi. Miss McCain is a veteran of national television, network commercials and a daytime series. She is seen this season at ACT in The Latent Heterosexual and The Selling of the President.
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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 Westmark Theatre in New Hampshire, and he was seen in Oedipus Rex, Saint Joan, Rosenzweig and Gulliversian Are Dead, Hadrian VII and The Tempest last season at ACT. He appears in The Merchant of Venice, The Time of Your Life, An Enemy of the People and The Selling of the President this season.

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 in the Mark Taper Forum in Los Angeles. Among his roles have been Flute 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 on Bananza, 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 this season in The Merchant of Venice, The Time of Your Life, An Enemy of the People and The Selling of the President.

ANN WELDON, as a singer, has dazzled audiences in San Francisco, 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 Captured in the ACT. Miss Weldon appeared in A Flea in Her Ear at ACT and on Broadway last year. She was seen as Snailba in The Rose Tattoo last season and is currently seen in The Merchant of Venice, The Time of Your Life and The Selling of the President.

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 Harriet, Little Murders, Three Sisters, Rosenzweig and Gulliversian Are Dead, Room Service, Oedipus Rex, Saint Joan and Hadrian VII. He is also featured in the current 20th Century-Fox film, MAESTRO and MGM's Brewster McCloud. He is currently seen in The Merchant of Venice, Hadrian VII, The Latent Heterosexual and The Selling of the President.
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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 West End's Theatre in New Hampshire, and he was seen in Oedipus Rex, Saint Joan, Rosenkreutz and Guildenstern Are Dead, Hadrian VII and The Tempest last season at ACT. He appears in The Merchant of Venice, The Time of Your Life, An Enemy of the People and The Selling of the President this season.

What's the word on New Kent Menthol?

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SIGHT & SOUND

by JOHN CULSHAW

THE OUTLOOK FOR VIDEO MUSIC

I want to consider the function and treatment of music on video. I am not writing about music on television or music in the cinema, which are essentially different media, and too many people are now making the mistake of assuming that what’s good for television or the cinema today will be good for the video tomorrow. Neither am I going to write about the various incompatible video systems new under development, because in the end they will either sort themselves out or be sorted out by the public. Which ever system emerges, I don’t think that music will be among its top priorities: there are other fields that must seem initially more appealing to manufacturers concerned about launching an entirely new product. Dramatized language courses seem to teach better and quicker than either textbooks or sound recordings; and it isn’t hard to see a market in short, colorful children’s programs, since young children will adore hearing and seeing the same story over and over again. I have no doubt at all that within a decade or less video players of one kind or another will be in very widespread domestic use. The question is: what, if anything, have they to contribute to musical enjoyment?

As it happens, video is arriving at a strange time in the history of domestic entertainment. We have reached the stage where more people than ever before have become acutely conscious of the rewards of good sound quality. This concern cuts right across the board from classics (ancient or modern) to pop. The Gramophone is full of advertisements for quality sound equipment, and so is every other simultaneous publication in every country of the western world. Anyone who has spent money on good quality equipment is concerned with what, fancifully, I like to call the tactile quality of sound, by which I mean that there is an immensity in immediacy which provide the main difference between music reproduced at home and music in the concert hall. I think this is a healthy development, because experiments with sound—any sound—inevitably involve some kind of music. Twelve years ago it was sometimes sacrilegious to say that many people bought the Decca (London) recording merely to test out their equipment on the avial sequences. I could never see anything wrong in that, because sooner or later they would get to the music. After thirty years we have learned not to sneer at Stokowski and Walt Disney because of Fantasia, which probably did more to convert a generation to classical music than ten thousand lectures on musical appreciation. It was also the first time that reasonably good musical sound was heard by a cinema audience. Now, as we have reached the point where first-class sound is commonplace in any home where there is a regular record collector. What bonus will be get from vision?

First, remember that whatever video system he uses, the picture will come out on his television screen. That will be the size. I hope that the sound will not come from his television speaker, but will be piped off in some way through his high fidelity system. It may even be stereo, and some video systems claim that it will be as good as or even better than present day records. Yet this presents a dilemma. If the sound is inferior to records, I cannot believe that the modern collector, who is conditioned to fine sound, will consider the picture an adequate compensation. On the other hand, if the sound really is as good as modern records, it will be hopelessly incompatible with the tiny television picture. Recently, in New York, I saw a television opera with simultaneous stereo transmission on FM radio. The combination was bizarre, until someone moved both speakers to positions immediately astride the television screen, which of course was all but neutralized the stereo effect. This contradiction between the size of the sound we have become accustomed to and the size of the largest television picture is not just a temporary inom-
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1971. You’ve changed. We’ve changed.

venience, it is a basic difficulty in any domestic video system which depends, as all of them do — on an outlet through the television screen. It won’t detect from a language course or a cooking lesson, but it can play ball with music.

This leads me to think that video will have to be extremely selective in its choice of repertoire. Unlike the modern gramophone, which can comfortably accommodate anything from a solo cello to the King and Queen of the Violin, the pip, musical production for video will be wise to restrict itself to those works with:
(a) built-in visual relevance, and
(b) sound requirements which, irrespective of quality, are not incompatible with a small picture.

Thus, for a start, we can rule out symphonic music on video, at least in terms of seeing the musicians and conductor in the course of performance. There is a world of difference between the televised transmission of a symphonic concert and a packaged, marketed version of the same kind of thing. The television transmission brings an event into people’s homes as it is happening, or very soon afterwards, and provides a link between the viewers and the audience in the concert hall. It is not intended for repetition. That is the crux of the matter. Remember the psychology of the record buyer. People today buy records with the conscious intention of playing them many more times than once; and people tomorrow will only buy video if there are very good reasons for watching more than once. What can be perfectly valid and useful on transmitted television is therefore not necessarily valid and useful for replayable video. Do you really want to see that obnoxious player with a pimple on his nose every time a certain phrase comes up in a Beethoven symphony? Neither, believe me, is it any solution to “stage” symphonic music for video production, as many companies on the continent have tried. Elaborate setting, elegant lighting, starting camera angles and fancy cutting all combine to contribute absolutely nothing to the music, and become maddeningly predictable and boring after the second or third viewing.

Then what is suitable for video? Opera and ballet look like obvious candidates because they are created to be seen as well as heard, but the small screen again imposes limitations which, though acceptable in a “once-only” television transmission, become increasingly tiresome on repetition.

You see how we keep coming back to that vital word. Yet there are certain pieces which might be made to work very well indeed, given that, as the new medium develops, its sponsors are willing to encourage (which means invest in) a new kind of producer/director who is not just anyone who happens to have spent ten years in television or made six forgotten feature movies. His breed may be difficult to identify for a while. His purpose will be to change the grammar which has governed the visual media for decades — a grammar which happens to be relevant to almost anything you can name except replaceable music.

This needs explanation. The point should be obvious, but is often forgotten; it is that almost all cinema films, and virtually all television productions, are made to be seen once only. The techniques that have been developed over the years are based on the idea of grabbing and holding the attention of a single mass audience (television) or a constantly changing paying audience (cinema). The fact that some of us go to see a favorite film more than once (or that television repeats programs from time to time) is irrelevant to the argument. The law of diminishing returns applies quite severely when you are working with vision; the eye is a more powerful organ than the ear. It has, so to speak, a much better memory, which means that it gets bored far more quickly. Even the most brilliant bit of film cutting becomes unrewarding after a few viewings, unless of course it is being studied for academic or professional purposes. Now it also happens to be true that the human eye can memorize a particular gramophone performance; the only sufficient repetition: the difference is that whereas music is somehow mysteriously self-renewing even in the same performance, a series of visual images is generally not.

A great painting has this self-renewing quality, but the greater it is, the more it will tend to seem different every time we look at it. The “once-only” principle of cinema and television is no embarrassment to those media, since the product is conceived in terms of a “once-only” audience: but it presents a severe obstacle to the presentation of music on replayable video. A director has to be found who understands that visual predictability is the one thing he has to avoid. If there is a serious future for video music in the
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home, then the picture has to aspire to complement and serve the music, not the other way round.  

One of the extraordinary qualities of the late Wieland Wagner's production of Parsifal at Bayreuth was that it never seemed to look the same twice. This derived, I think, from its extreme but precisely calculated simplicity. By the use of color and light, and the elimination of all the unessential, the eye and ear received impressions that were wholly integrated — in other words, music and vision were for once inseparable. To achieve this, Wieland Wagner had to discard all the traditional (one might even say sacred) approaches to Parsifal; and in doing so, he perceived that the work did not need all the nineteenth-century circumstances which it had carried, and which audiences had come to accept, for more than half a century. And if musical video eventually discovers its equivalent genius, it will be his lot to do the same with the "once only" principles of the visual media. In plain words, what Wagner did was to provide an experience which was difficult, if not impossible, to memorize in terms of continuity, individual moments, yes: they remained in the memory like a series of beautiful still photographs. But the continuity of the images and movements was so subtle, and so lacking in the devices of the trick, knock-on-between-the-eyes, kind of producer, that overall memory was defeated. Consequently, return visits to his production were like a new experience.  

Something akin to this quality will be needed if music on video is to be anything more than a medium for instructional purposes, and it will be very hard to achieve. Strangely enough, if or when it happens, I am sure it will turn out to be far cheaper than all the lavish musical spectacles which some manufacturers think will be video's salvation, and about which I have one of the gravest doubts. Neither do I believe in documentaries, except in the educational field. How many documentaries have you ever wanted to see more than twice? How many documentaries have you wished you hadn't seen once? What will be needed is an approach which asks, before any other considerations, whether anything is likely to be gained by adding vision to sound. If the answer is no, the work should be left in its proper medium, which is audio. If the answer is yes, the question still remains: is the visual treatment suitable for (theoretically) limitless repetition? Only a second affirmative will validate the project for domestic video.  

The biggest mistake of all is to assume that there is a genuine parallel between the known history of the gramophone record and the unknown future of video. Just because they have some things in common (they exist for domestic use only, they are playable and repeatable at will, etc.), does not mean they have everything in common. Let me take one example. While I write this, I have a piano record on the gramophone. I am not concentrating on it, but I prefer it to silence. If it had a video image, I don't think I could write a word; the ear can dissociate itself far easier than the eye, and is not drawn compulsively to the source of sound in the way that the eye cannot resist a moving picture. (Try writing a letter in front of a television screen with the sound turned off!) So when it comes to video, it will be total concentration or nothing, which is no bad thing in itself. Indeed, because of this requirement video may, in certain repertoire, provide a more rewarding experience than is now obtainable from records: it will demand more of the participant. Yet I suspect that for a long time to come it will have little to do with what we now regard as the standard repertoire. A new avenue may be explored, such as pieces especially conceived for video; or, more likely and more controversially, visualizations of existing repertoire. These are dangerous games, not only because such things are expensive to produce but because the mortality rate hovers just below one hundred per cent. But if Norman McLaren's work ever became available on video — he is the Canadian artist who draws his own images and his own sound tracks, and whose Pas de Deux is probably the best short ballet sequence ever filmed — I know I would buy it, because it is eminently repeatable. I might say the same of Alvin Nikolais's extraordinary Limbo, which, although too long by ten minutes, uses the whole bag of video-electronic tricks to hold the attention and defy the memory. Like the best of McLaren's work, it points, in a direction which is right because it is new. The grammar of conventional moviemaking has been thrown out of the window, and a new idiom can be seen struggling to live. Yet will this new idiom be recognized? The record industry is highly
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The second method (investment) is far better so long as a means can be found to retain some control over the production. I make no apology for re-turning to my main argument: for-merly the production is geared to the requirements of replayable video, the investment will have been wasted. Unfortunately, but understandably, just about everyone thinks of video in terms of television programs or com-mena films, but it has really precious little to do with either. It is related to them in much the same way that the gramophone record is related to radio; in other words, apparently similar but essentially different media serving different functions. The breakthrough in musical video will be made by the first company to recognize that difference, and to guess that it will not come through a "bought" production, nor from invention in a film conceived for television, but from the work of a small group of pioneers within the industry. I don’t know who or where they are; but it seems likely that an industry which has built itself on the exact opposite of the "once only" principle may produce from its own ranks the people who will make sense of music on video.

Mr. Cuthbert is the head of Music for BBC Television and former Manager of the Classical Department of The Decca Record Co. (London Records in the U.S.).

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specialized, and on the whole un
familiar with the problems of vision. It seems likely that to acquire material for video releases, the record companies will either buy existing material made by independent film companies or invest in the making of such productions. Both methods have their perils. The first (buying an existing production) is fine if the material is reliably available; unfortunately, recording industry executives on both sides of the Atlantic seem to me to be ex
cessively naive when it comes to this kind of judgement. They don’t seem to realize that there are hundreds of independent film producers (three
men-and-a-camera type outfit) all over the place, and all of them with cans of film to peddle. Some of it may be good, but much of it is awful. What worries me is that if this kind of stuff is what first appears on domestic TV (just because it happens to be readily available and cheap), the new medium may take a blow from which it won’t recover in a decade.

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April 15 & 30, 2:30

MAURIZIO POLLINI, Piano

Bach: Piano Concerto No. 3

Beethoven: Symphony No. 4 (Romanza)

September 28 & 30, 2:30

SEI OZAWA, Conductor

AESCHYLS WEINSTEIN, Piano

Handel: Symphony No. 39

Bachmann: Piano Concerto No. 2

Lutoslawski: Concerto for Orchestra

April 25, 3:00

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VAN CLEEF, Piano

Lanier: Concerto for Piano and Orchestra No. 3

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(Music Critic, Washington Post)

Singing mice have often been mentioned and exhibited but imposture has commonly been suspected.

— CHARLES DARWIN

Soprano? Most of them sound like they live on seaweed.

— SIR THOMAS BEECHAM

A secret to playing the piano? Yes, I have one: I sit down on the piano stool and make myself comfortable and I always make sure that the lid over the keyboard is open before I start to play.

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I am the last of my classical school. When Bruno Walter died I put my toe.

— OTTO KEMPFER

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(on his "non-classicism")

Why do we have all these third-rate foreign conductors around when we have so many second-rate ones of our own?

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