Shalimar Perfume, created in the gardens of India, born Paris, 1926

- Shalimar Cologne, made a splash in high society
- Shalimar Perfume Spray, famous for its scented love-letters
- Shalimar Cologne Spray, airborne member of the family
- Shalimar Dusting Powder, warm scented, cool mannered
- Shalimar Talc, a dashing relation
- Shalimar Capillaire Hair Spray, youngest member of the jet set
- Shalimar Bath Oil, an unashed sensuality
- Shalimar Lotion Vegetale, family traditions
- Shalimar Film Spray Body Lotion, as silky as a ray on the skin
- Shalimar Toilet Water Spray, this essential beauty making its debut

From the House of Guerlain
Shalimar Perfume,
conceived in gardens of India, born Paris, 1926

Shalimar Cologne, made a splash in Jazz Age society

Shalimar Perfume Spray, famous for its scented love-letters

Shalimar Cologne Spray, airline member of the family

Shalimar Dusting Powder, warm scented, cool mannered

Shalimar Toilet Water, direct descendant of the perfume

Shalimar Toilet Water Spray, for women

Shalimar Lotion Vegetale, family tradition

Shalimar Talc, a discriminating relation

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Shalimar Capillaire Hair Spray, youngest, member of the jet set

Shalimar Bath Oil, an unlabeled sensuality

From the House of Guerlain
BEAUTY REPORT:

GEMINESSE

THE DOUBLE ENTENDRE EYE

An exciting collection of new concepts in eye make-up that suggests, in its own fashionable way, there's more to beauty than meets the eye.

The Double Entendre Eye Shadow Compact
Double gems of silky shadows in colors that hint of wildflowers. One, a fresh, vibrant pastel to sweep on over and under the eye. Its companion, a misty iridescent to use as a highlight over the cheekbone, under the brow, wherever you want to add a shimmering nuance.

The Double Entendre Liner Compact
A case of two tone-on-tone pastels. On one side, a quiet underliner. On the other, a more intense hue to line the upper lid or shade the hollow of the eye.

The Nature Lashes
As "as natural" as a lash can look. A set of silky, spikey upper and lower lashes, meticulously trimmed in artful little clusters, that look to all the world like nature's own.

The Geminessse Eye Make-up Collection
All it takes to see eye to eye with fashion. Including other colorful interpretations of the Double Entendre Eye in Geminessse Eye Shadow Cream and Liquid Liner. Here, at last, are totally new concepts in color... to give a glorious new definition to your eyes.

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PERFORMING ARTS

SAN FRANCISCO'S MUSIC & THEATRE MONTHLY
DECEMBER 1970 / VOL 4 NO 12

contents

the persistence of beethoven
by Stephanie van Duchau

8

the program

13

the audible audience
by Don Dunin

51

performing arts stereo
by John Athan

53

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The Persistence Of Beethoven

by STEPHANIE VON BUCHAU

"It isn't mastery that keeps a composer's head above the waves of indifference that wash over every style of art from time to time. It is rather something intrinsic in the music and the times which meets, marries and sends our children, grandchildren and great-grandchildren of regard over the years."

EVERYBODY knows the story of Mendelssohn singlehandedly rescuing Bach from oblivion with his 1829 performance of the St. Matthew Passion in Berlin. Like all good dramatic stories, it isn't quite true. All important musicians studied and admired Bach, Mozart once said of a concert which featured works by Bach that the "quantity was small but the quality was great." While Beethoven kept a picture of Bach in his room, asked his publishers for Bach scores, and once offered to raise money for Bach's testament last surviving child. But it is true that as far as the general public cared, Bach was dead. Those were the days, unlike today, when "new" music was the rage. No one wanted to eat a crusty loaf of counterfeit when he could stuff himself with classical banana bread. Mendelssohn changed all that with his shattering gravestonesque performance. Since then, resurrection has been one of music history's more amusing sideshows.

Some of the operas of Mozart and most of early Verdi, which we think of as repertory staples, had to be dug out of the library during the first part of the 20th century. It is only recently, with the advent of Callas, Sutherland, Cavaradossi and Sills, that the bel canto works of Donizetti, Rossini and Bellini are taking hold again. Berlioz and Mahler, so popular now, were not in disregard before so much as they were in limbo. One can hardly be considered "out" when one has never been "in." Beethoven, speaking of Les Troyens: "O my noble Cassandra, my heroic virgins, I must resign myself. I shall never hear you..." and Mahler, lamenting his Fifth Symphony: "Nobody understands it..." I wish I could conduct the first performance 50 years after my death!" are accurate prophets. Troyens was first performed in its entirety only last year at Covent Garden and Mahler's music is just now being understood.

If we had a larger box of Kleenex we could go on with these sad stories of neglect, but it is more interesting that there is one composer who has never suffered neglect as others have, though his sufferings on earth have been eloquently documented: Beethoven. Beethoven's music was considered difficult, dissolvent and unmelodic by some of his contemporaries, but these judgements were tempered by the understanding and financial and moral support of his many friends. He was the most famous composer of his day and after he was buried in 1827 he went right on being the most famous, most beloved, most popular composer who has ever lived. He even survived without damage the affront of being regarded by the Victorians as a moral paragon, whose syphilitic condition was conveniently ignored and whose "An die Freude" and Fidelio were raised to heights all out of proportion with their musical merits merely because they contained noble sentiments. The composer who can survive that can survive anything.

If we ask why Beethoven has not suffered neglect, it is possible we will be answered why should he? After all, we acknowledge him a master. Yet, without building any irrelevant pedagogical orders, are not the operas of Mozart masterful? They were hardly ever performed in England around the turn of the century. The Victorian Edwardians found Cosi shocking. [For that matter, Beethoven, too, thought it immoral.] Is not Berlioz a master in his own field of classical music drama? Les Troyens waited 111 years to be fully produced.

It isn't mastery that keeps a composer's head above the waves of indifference that wash over every style of art from time to time. It is rather something intrinsic in the music and the times which meets, marries and sends out children, grandchildren and great grandchildren of regard over the years. If we examine this quality we will discover not why Beethoven is great (if we could discover that we could all be composers) but why we have never ceased to admire him.

The 18th century into which Beethoven was born was undergoing an upheaval which can be classified as either a destruction or a transformation of existing institutions. The peasantry, especially in Europe, was no longer a feudal set, and though not attaining a standard of living we would recognize as adequate, was well enough off to wish to better himself. A large middle class, excluded from politics but growing ever more powerful through the expansion of trade and finance, was a fertile receptacle for the seeds of reformulation in France by Voltaire (1694-1778) and the philosophes.

With the writing of Candide (1759) Voltaire openly declared what we would eventually come to think of as gospel: that man, a vicious, untrustworthy animal, can through the use of reason, hard work and vigorous action alleviate his natural condition. If one considers Candide the Bible of the last 200 years we see that with several major wars and countless smaller bloodlettings, the Devil, as usual, has cited Scripture for his own...
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Some of the operas of Mozart and most of early Verdi, which we think of as repertory staples, had to be dug out of the library during the first part of the 20th century. It is only recently, with the advent of Callas, Sutherland, Caballé and Sills, that the bel canto works of Donizetti, Rossini and Bellini are taking hold again. Berlin and Mahler, so popular now, were not in disrepute before so much as they were in limbo. One can hardly be considered “out” when one has never been “in.” Beethoven, speaking of Les Troyens: “O my noble Cassandra, my heroic virgin, I must resign myself. I shall never hear you…” and Mahler, lamenting his Fifth Symphony: “Nobody understands it… I wish I could conduct the first performance 50 years after my death!” are accurate prophets. Troyens was first performed in its entirety only last year at Covent Garden and Mahler’s music is just now being understood.

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Yesterday's Gift to today.
the look of Antigue!

Christmas Means Love...
Love Means Jewelry!

Beethoven's Funeral (March 29, 1827), watercolor by F. Silber. A huge crowd, including the cream of Vienna's musical and literary life, was in attendance. The composer's last residence is seen to the right of the church.

purposes.) When Johann Joachim Winckelmann published his pseudo-
archeological theories in 1764 their tone supported this blossoming new spirit:
clear-sighted, Apollonian calm, nobil-
ity, poise and restraint incalculable by reason. The question of why these
noble ideals didn't work at least some of mankind's problems can be left to
another essay. What they did to art
is the important subject here.

Baroque art, to simplify itunneces-
fully, has the quality of moving in a straight, unbroken line of tension
toward a cumulative release. One need
only think of any fugue by Bach
to understand that, despite the deceptive
cadences, the music goes on and on,
and on, some people think, until it stops.
Then you let your breath out
with a whoosh. But classical art (or
properly neo-classical, since classical
refers to Periclean Greece) builds its
tensions in small segments. There are
points of repose on the facade of a
classical building just as there are
points of repose in the classical sonata-
allegro form. The sonata-form has an
introduction, a cadence; if the exposition
consists of two themes they are usually
broken by a bridge passage;
there is a full cadence at the end of
the exposition before the develop-
ment begins. And so on. Overall
tension builds towards the ultimate
recapitulation of the themes, but the
segments of the movement are suffi-
cient within themselves. (Again, this
is brief and oversimplified, but these
general principles hold true through-
out the structure of the classical sym-
phony: Haydn, Mozart and Beethoven.)

The faith which sustained the bar-
oque composers was a belief in an
external, supernatural unity while the
artists after Voltaire's Enlightenment
believed that Man held the answer to
the exigia of life. Baroque music
could afford to go on and on; the
world was in the sway of a Supreme
Being—Bach's "To the Greater Glory
of God." Classical music, and all that
has followed it, needed breathing
spaces for Man is only so powerful
in his effort to master matter.

Bach was a seminal artistic force in
the gradual change from blind belief
to self-sufficient inner resource. As
Emest Newman says in his book,
The Unconscious Beethoven," "It was char-
acteristic of him that in his moments
of greatest suffering, though he made
the conventional verbal play with the
conventional consolations of religion,
it was to the antique pagan world that
he went to renew his spirit's strength.

Newman then quotes Beethoven:
"Platarch taught me resignation.

As man evolved these spiritual ideas
he developed material ones to go with
them: worship of science and tech-
ology, of everything man could de-
duce with his mind or make with
his hands. Beethoven, the nature lover,
tends to negate the above theories,
but it is still instructive to look at his
music in the light of such generaliza-
tions. For, we are concerned here with
why we like it, not with why he
wrote it.

The 19th and 20th centuries nour-
ished the qualities of reason, logic,
technology and "progress" but failed
misably to apply them: the Crimean,
Calcutta, Dachau, Dresden and Hiro-
shima are the pertinent examples.

(continued on p. 47)}
Beethoven's Funeral (March 29, 1827), watercolor by F. Silber. A huge crowd, including the cream of Vienna's musical and literary life, was in attendance. The composer's last residence is seen in the right of the church.

The Baroque period is often characterized by a sense of tension and movement, with music that often seems to be building towards some form of climax or resolution. This is particularly true of the works of Johann Joachim Winckelmann, who supported the ideals of the Enlightenment and the rise of the industrial revolution.

The Baroque period saw the development of new musical forms, such as the concerto and the cantata, and the use of complex harmonies. It was a time of great innovation and experimentation in music, and the Baroque period is often seen as a time of great artistic achievement.

The Baroque period is also characterized by a strong sense of national identity, with many composers developing a unique style that reflected the cultural and political values of their individual nations. This is particularly true of the works of Johann Sebastian Bach, who was a German composer who lived during the Baroque period.

The Baroque period is often seen as a time of great intellectual and artistic achievement, and it is a period that continues to inspire composers and musicians to this day.
PADDY CHAYEFSKY’S
LATENT HETEROSEXUAL

The time is October 11, 1960. Our setting is the New York office of Irving Spatz, high-powered tax lawyer, where John Morley, a celebrated novelist, and his friend, Henry Jadd, have come to beg help.

Morley, a fortyish bachelor whose flaming homosexuality isn’t exactly the city’s best kept secret, is the author of a runaway best-seller, A Corporation of Cats. It has sold some forty thousand copies in hard covers and more than a million and a half in the paperback edition, making Morley a rich man.

The novel, Jadd explains acidly to Spatz, while Morley sits sobbing on a divan, “is about the homosexual community in Tangiers . . . . Smooth skinned Arab boys on every page, some instant Upanishad here and there, and what is perhaps meant to be Swiftian satire on American middle classes. This faddish pile of prose is presented to us as man’s search for serenity, a search presumably conducted with a proctoscope . . . .”

The novel netted Morley some seventy-two thousand dollars last year, and there’s more to come. “Stanley Kramer bought the book for the movie,” says Jadd, “though what he hopes to do with it I can’t imagine.”

Getting down to cases, Jadd explains the reason why he and Morley have come to throw themselves on Spatz’s mercy: Morley is in big trouble, IRS-wise. Not only did he fail to pay his taxes last year; he has
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TALK TO THE HEAD MAN. If you’re the head man in a growing business, you deserve the banking help of a man your own size. You’ll find him at Union Bank. He’s a Regional Vice President. The man in charge. Union Bank’s unique regional banking system puts the decision makers, the men with the ability and the authority to act, out where the action is. Where you are. No need to call “headquarters.” You’re already there.

REGIONAL BANKING: ONLY AT UNION BANK

never, it turns out, paid taxes in any year.
Spatz, an experienced hand in such cases, isn’t surprised in the least.
"Well, Mr. Morley," he says, taking a fatherly tone, "you’re in one of those technical binds that come up in tax matters now and then, more frequently than you might think, as a matter of fact. Willful failure to file a tax return is punishable by a ten-thousand-dollar fine and a year’s imprisonment.

“In the government’s eyes, you’ve willfully failed to file tax returns since your majority, which was twenty-two years ago. Since the government has no figures on your income other than last year’s, they’ll assess your delinquencies on a like basis. There are interest charges of six per cent on all those years. With all the fines, penalties and assessments, applicable to your case, you’re technically liable for about five hundred thousand dollars, Mr. Morley, and, of course, twenty-two years in a federal prison.

"I don’t know, God," says the novelist, "what are they saying?"

Undeterred, Spatz outlines his plan for saving Morley’s skin. He will (1) have Morley declared incompetent by a reputable psychiatrist; (2) turn Morley into a corporation; (3) make Morley a charitable foundation; and (4) get Morley married immediately.

Tallulah, who has been staring in that satifaction at Spatz’s suggestions, balls when he hears the word “married.”

"Do you mean to a woman?" he asks the lawyer incredulously. "To marry a woman would be an inadmissible rejection of my identity!"

"I’ll save you about fifteen thousand dollars on your 1960 taxes," says Spatz.

"Oh, well," Morley sighs, "in that case, dig someone up for me."

So begins Paddy Chayefsky’s new comedy, The Latent Heterosexual, which ACT will present in its Northern California premiere engagement starting Tuesday, January 12, at the Geary Theatre, under the direction of Allen Fletcher.

Previously staged only in London, Dallas and Los Angeles, The Latent Heterosexual reveals a new and brilliant comic side of the famous playwright who won international praise for Marty, Gallon and The Middle of the Night. And in John Morley, Chayefsky has created one of the most memorable characters in the modern theatre.

Returning to the play for a moment, Spatz observes indeed “dig someone up” for Morley. The bride-to-be is Christine Van Dam, a beautiful call girl with an average yearly income of fifty thousand dollars. The marriage is a prudent financial move for her, too, since the IRS has already begun to ask sinister questions about how she can live on the scale she does when her declared income last year was less than twenty-five hundred dollars.

Morley and Christine soon find themselves face to face in Spatz’s office. The novelist clearly isn’t impressed; hand on hip, he eyes her clothes critically and snaps, “I don’t like the suit at all, dear.”

Christine, on the other hand, is very impressed by her potential bridegroom. “Are you really a living poet?” she asks. “I’ve never met a living poet.”

Morley sets down some strict ground rules for their life of wedded bliss: “The kitchen is my province. Stay out of it. And I don’t want you wandering around the house in terry kimonos.” Christine agrees, and they set the wedding date. What follows is an outrageous human comedy and a devastating satire on a society that has made a religion of money.

The premiere of The Latent Heterosexual in Dallas drew nationwide attention from major critics. Henry Hewes, writing in Saturday Review, called it “a hilarious yet deeply significant fable about how worship of money and sexual prowess have distorted America’s sense of values.”

Clive Barnes of the New York Times wrote that “Mr. Chayefsky attacks with vigor the new materialism, with its almost religious rite of financial sanctity, and he is always pointed—and pointed in the right direction.”

Chayefsky, a pioneer in quality television drama who went on to win acclaim as a writer for both films and the theatre, was born in the Bronx in 1923. He graduated from the City College of New York before enlisting in the Army during World War II.

In Germany, an unfortunate encounter with a booby trap put him in the hospital, and while he convalesced he wrote the book and lyrics for an Army musical. His work came to the attention of writer-director Garson Kanin, who invited Chayefsky to collaborate on the script of the award-winning documentary film, True Glory.

After the war, Chayefsky worked for a time in his uncle’s print shop, then turned to writing full-time. He soon rose to prominence with such TV scripts as Marty, Bachelor Party, Middle of the Night, The Mother, The Big Deal and The Catered Affair.

Marty, which won the Academy Award as the best film of the year, was the first television play to be successfully made into a motion picture. The film version of Bachelor Party was a United States entry at the Cannes Film Festival. Chayefsky’s first original screenplay was The Goddess, a powerful study of a Hollywood superstar, with Kim Stanley in the central role. It won the Critics’ Prize at the 1958 Brussels Film Festival.

His first play for Broadway, an adaptation of his TV 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 Festival. Equally successful with Broadway critics and audiences were Chayefsky’s Gallon and The Tenth Man. His most recent work for Broadway—which he directed himself—was the controversial Passion of Josef D. He also wrote the extraordinary screenplay for The Americanization of Emily, starring Julie Andrews and James Garner.
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“Oh, well,” Morley sighs, “in that case, dig someone up for me.”

So begins Paddy Chayefsky’s new comedy, The Latent Heterosexual, which ACT will present in its Northern California premiere engagement starting Tuesday, January 12, at the Geary Theatre, under the direction of Allen Fletcher. Previously staged only in London, Dallas, and Los Angeles, The Latent Heterosexual reveals a new and brilliant comic side of the famous playwright who won international praise for Marty, Gideon and Middle of the Night. And in John Morley, Chayefsky has created one of the most memorable characters in the modern theatre.

Returning to the play for a moment, Spatz does indeed “dig someone up” for Morley. The bride-to-be is Christine Van Dam, a beautiful call girl with an average yearly income of fifty thousand dollars. The marriage is a prudent financial move for her, too, since the IRS has already begun to ask sinister questions about how she can live on the scale she does when her declared income last year was less than twenty-five hundred dollars.

Morley and Christine soon find themselves face to face in Spatz’s office. The novelist clearly isn’t impressed; hand on hip, he eyes her clothes critically and snaps, “I don’t like the suit at all, dear.”

Christine, on the other hand, is very impressed by her potential bridegroom. “Are you really a living poet?” she asks. “I never met a living poet.”

Morley sets down some strict ground rules for their life of wedded bliss: “The kitchen is my province. Stay out of it. And I don’t want you wandering around the house in tatty kilimoses.” Christine agrees, and they set the wedding date. What follows is an outrageous human comedy and a devastating satire on a society that has made a religion of money.

The premiere of The Latent Heterosexual in Dallas drew nationwide attention from major critics. Henry Hewes, writing in Saturday Review, called it “a hilarious yet deeply significant fable about how worship of money and sexual prowess have distorted America’s sense of values.”

Clive Barnes of the New York Times wrote that “Mr. Chayefsky attacks with vigor the new materialism, with its almost religious faith in financial sanctity, and he is always pointed—and pointed in the right direction.”

Chayefsky, a pioneer in quality television drama who went on to win acclaims as a writer for both films and the theatre, was born in the Bronx in 1923. He graduated from the City College of New York before enlisting in the Army during World War II.

In Germany, an unfortunate encounter with a booby trap put him in the hospital, and while he convalesced he wrote the book and lyrics for an Army musical. His work came to the attention of writer-director Garson Kanin, who invited Chayefsky to collaborate on the script of the award-winning documentary film, True Glory.

After the war, Chayefsky worked for a time in his uncle’s print shop, then turned to writing full-time. He soon rose to prominence with such TV scripts as Marty, Bachelor Party, Middle of the Night, The Mother, The Big Deal and The Catered Affair.

Marty, which won the Academy Award as the best film of its year, was the first television play to be successfully made into a motion picture. The film version of Bachelor Party was a United States entry at the Cannes Film Festival. Chayefsky’s first original screenplay was The Goddess, a powerful study of a Hollywood superstar, with Kim Stanley in the central role. It won the Critics’ Prize at the 1956 Brussels Film Festival.

His first play for Broadway, an adaptation of his TV 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 Festival. Equally successful with Broadway critics and audiences were Chayefsky’s Gideon and The Tenth Man. His most recent work for Broadway—which he directed himself—was the controversial Passion of Josef D. He also wrote the extraordinary screenplay for The Americanization of Emily, starring Julie Andrews and James Garner.
We do a thing or two that might make you move from bourbon.

George Dickel has a very special gentleness. Because we do things even the best bourbons don't. We age our mash a full 24 hours before fermentation. Mellow our whiskey through 10 feet of charcoal. Then, for extra clarity and extra mellow flavor, we filter our whisky—cold—before and after aging. George Dickel Tennessee Sippin' Whisky. It's made to be sipped, not gulped. It's where an educated bourbon drinker goes for higher education.

It's where you go from bourbon. (and the going's a little expensive)
George Dickel has a very special gentleness. Because we do things even the best bourbons don’t. We age our maras a full 24 hours before fermentation. Mellow our whisky through 10 feet of charcoal. Then, for extra clarity and extra mellow flavor, we filter our whisky—cold—before and after aging. George Dickel

Tennessee Sippin’ Whisky. It’s made to be sipped, not gulped. It’s where an educated bourbon drinker goes for higher education.

It’s where you go from bourbon. (and the going’s a little expensive)
She's just researched the chemical industry and picked one firm as a growth stock for her portfolio.

She can concentrate on the important things in life—because Bank of America is looking out for her interests. The investments held in trust for her receive constant attention from our professional analysts. And all recommendations for her portfolio are reviewed by a committee of top bank officers.

After looking her investments is just one of our responsibilities. Department experts take care of her real estate holdings, too. Later, we'll counsel with her about a college education, a new car, and her monthly allowance. Until she comes of age, we'll meet our obligations in helping her make the right decisions.

This same blend of financial impartiality and personal interest is given to all our Trust clients. Could you benefit from it? Talk to your local Bank of America branch manager, or stop in at any of our District Trust Offices.
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The action takes place in Venice and on the Belmont.

There will be one ten-minute intermission.

understudies

Shylock: Jeff Chandler; Portia: Lee McCain; Antonio: William Paterson; Bassanio: Mark Wheelley; Jessica: Kathleen Harper; Nerissa: Suzanne Collins; Lorenzo: Jerry Glover; Gratiano: Dudley Knicht; Launcelot: Michael Cavagna; Cesario: Robert Fletcher; Duke: Frank Ottwell, Old Gold; Jeff Chandler; Mexico; Tubal: Jim Baker

Photographic Processing by Maurice Beesley

Clothes worn by Antonio, Bassanio, and Shylock furnished by DAVID STEPHEN INTERNATIONALA; A variety of gowns' apparel furnished by J. MAGNIN CO., INC. Gentlemen's shoes furnished by KUSHINS.

NOTES ON "THE MERCHANT OF VENICE"

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

As Harold Clurman, the distinguished director and critic, once noted, "No one has decided exactly what The Merchant of Venice is. It was a farcical melodrama at one time, a humanitarian melodrama at another. It has been called a fairy tale, a tragedy, and a comedy, an actor's vehicle, an anti-Semitic tract, a propaganda piece for tolerance, an Elizabethan potboiler, 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 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. "It's humor is biting and sometimes grim," says Rabb, "and it has surprising psychological realism. It is, in fact, an extremely anti-Semitic comedy."

Many of the greatest and most popular English-speaking actors of the past have a go at the role of Shylock. He emerged in their performances, as everything from a stock comic to a great and grand comedy buffoon in a red frowning wig to a towering tragic symbol of religious persecution.

In addition to drawing upon renowned and 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 regular and long-running play was first performed in London seven years before The Merchant of Venice was written, and historians have pointed out several parallels between the two works, including the fact that both offer major portraits of Jewish fathers whose young daughters abandon them to become Christians.
ACT BRINGS OFF-BROADWAY'S HIT ROCK MUSICAL TO SAN FRANCISCO

Continuing its series of outstanding special attractions at the Maritime Memorial Theatre, ACT will present the West Coast premiere production of this year's off-Broadway rock musical hit, The Last Sweet Days of Isaac.

The offbeat, upbeat award-winning musical will open on Monday, December 28, at 8:30 p.m.

Thoroughly contemporary in spirit, The Last Sweet Days of Isaac won virtually unanimous praise from critics when it opened last January at New York's East Side Playhouse—where it is still going strong. Reviewers cheered the musical's originality, imagination and exuberance, noting that in its departure from the tired formulas of Broadway song-and-dance extravaganzas, the show fully justified its subtitle, "A 1970 Musical."

Writing in the New York Times, Walter Kerr called the new show, "My favorite rock musical thus far...a splendid theatrical memory to be held in the blown mind-long after."

The setting for the first part of The Last Sweet Days of Isaac is an extraordinary one by any theatrical standard—an elevator stuck between floors. The two inhabitants of this cage in limbo are Isaac and Ingrid. They have never seen each other before, but under the circumstances, and after exchanging mutually doubtful looks, they decide to make the best of it and get to know each other.

Isaac is thirty-three years old and utterly convinced that he won't be alive for more than a few days. With that in mind, he is determined to make each remaining moment in his life a perfect work of art. In order to heighten and record these moments, he carries with him a guitar, a trumpet, a camera, a tape recorder and a pocketful of other useful little items. Isaac speculates on a future in which human lives may be completely recorded from the cradle to the grave, admitting that the earth's population might then have to be divided into those who do the living and those who do the watching.

Urging Ingrid to "relax and enjoy the moment," to seek out all possible "encounters" in life, Isaac sets about seducing her in his own wildly eccentric fashion. "I am a life poet," he tells her passionately. "You are created for me at this moment, and conversely, I for you."

Ingrid is a basically conservative girl from the Midwest, "the essence of secretary," yet with a hidden longing inside her to be a poet. "My most important moments go by," she sings wistfully, "and I don't notice it." Ingrid is tired, she declares at one point, of "folding the years" and putting them nearly away as they pass.

She begins to succumb to Isaac's philosophy and removes a brunet wig to reveal her own blonde locks. Then, as he sings of his self-imposed inspirding demise, she picks up his trumpet and accompanies him with surprising expertise.

The second part of the musical takes place in San Francisco. Isaac is back with us, still lagging all that equipment, but this time he's only nineteen years old. A professional protester whose mother sees him only on television news programs, Isaac is once again consumed with the recording of an entire life. He thinks it might be a good idea if his completely documented existence were to be kept for public use in a library. But, he wonders, "would anybody play me?"

The girl in this case is Alice, also a full-time protestor, who makes a brave attempt to relate to the young policeman gently rectifying her during a peace demonstration. Alice and Isaac wind up in separate cells where they communicate with each other and the world outside only through a television camera and screen helpfully placed in each cell.

They have a go at making love to each other's images, but a newsclip interrupts their tube tryst with an unsettling on-the-spot report of Isaac's death during the demonstration. The newsclip ends, leaving Alice and Isaac with each other's TV images and a disturbing uncertainty about where they now stand in relation to the rest of the world.

The Last Sweet Days of Isaac has music by Nancy Ford and book and lyrics by Gretchen Cryer. They also collaborated on an earlier hit off-Broadway musical, Now Is the Time for All Good Men, presented in New York during the 1967-68 season and later in London under the title Grass Roots.

The December 28 opening will be preceded by seven reduced-rate public preview performances on December 21, 22 and 23 at 8:30 p.m. and December 25 and 26 at both 7 and 9:30 p.m. No performance is scheduled on Christmas Eve.

ACT subscribers may see The Last Sweet Days of Isaac at discount prices by ordering their tickets on the special forms being mailed to season ticket holders only. Other theatre-goers may purchase tickets any Monday through Saturday at the Geary Theatre box office and most Northern California agencies starting December 7.

-An Arpege Promise

Dear Broadway,
I promise, someday to write a musical for a male star.
Maybe "Hello Ollie."
Love, Jerry Herman

(Promise her anything but give her Arpege.)
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Maybe "Hello Ollie."

Love, Jerry Herman

(Promise her anything but give her Arpege.)
THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO
presents
JOHN VANBRUGH'S
THE RELAPSE

Directed by EDWARD HASTINGS
Scenery and Costumes by ROBERT FLETCHER
Music by WARNER JEPSON
Lighting by WARD RUSSELL

THE CAST

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<tr>
<th>Role</th>
<th>Actor</th>
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<tbody>
<tr>
<td>John</td>
<td>MR. WHEELER</td>
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<td>Abigail</td>
<td>MISS COLLINS</td>
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<td>Loveless</td>
<td>MR. THOMAS</td>
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<td>Amos</td>
<td>MR. MCCAFFRAY</td>
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<td>Mary</td>
<td>MR. BRASHALL</td>
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<td>Sir Toby</td>
<td>MR. BERTMAN</td>
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<td>Tugg</td>
<td>MR. BAKER</td>
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<tr>
<td>Lord Foppington</td>
<td>MR. RILEY</td>
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<td>Pages to Foppington</td>
<td>MR. GILLIAM</td>
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<td>La Vorole</td>
<td>MR. GORMAN</td>
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<td>Mr. Taylor</td>
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<td>Mr. Mandingo</td>
<td>MR. CAVANAGH</td>
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<td>Mrs. Calcio</td>
<td>MISS HARPER</td>
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<td>Cousler</td>
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<td>Barnett</td>
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<td>Thomas</td>
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<td>Servants to Sir Tubby</td>
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<td>Captain</td>
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<td>ROBERT HUBBARD, Oboe</td>
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<td></td>
<td>DOUG BLUESMENSTOCK, Cello</td>
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<tr>
<td></td>
<td>DANNY ANSTON, Violin</td>
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The year is 1695. The action takes place in London and the nearby countryside.

There will be one ten-minute intermission.

understudies

Toppington: Patrick Gorman; Amenda: Suzanne Collins; Bearinhitha: Katherine Kennedy; Clumney: David Gilliam; Lady: Jim Baker; Hoysen: Suzanne Collins; Nurse: Anne Lawler; Biff: Michael Cavanagh; Servants: Frank O'Malley, Couplid: Jeff Chandler; Worthy: Dudley Knight; Friendly: Jerry Glover

RESTORATION AND RELAPSE: TELLING IT LIKE IT WAS

The Restoration that sprang from the recent life in English history, begun in 1660 when Charles II and his court returned from France, where they had lived in relative splendor, was to restore the monarchy to England after a bleak period in which the nation had been governed as a Commonwealth under Cromwell and Puritan austerity had been the order of the day.

One of the first things Charles and his friends did was to re-open the theaters of London, where their doors had been closed for eighteen years by Puritan pressure groups. Offstage, upper-class England exchanged the solemn tracts of Puritanism for the gaiety of fandy and quickly began to make up for lost time. Onstage, a similar overreaction was taking place.

Diedhard Puritan moralists condemned Restoration comedy as licentious and debauched. Playwrights responded by insisting that they were merely relating, like it was. The Restoration, like our own era, has a reputation for decadence and frivolity on a very ambitious scale.

But not that there aren't plenty of upstanding, respectable, and thoroughly serious dramas around, too. For example, in the shuffle of literary history, it seems, that of the plays that London Life was like for the Restoration equivalent of the Beautiful People comes mostly from the comedies of the period.

The comedies reveal that, while those with the means to do it were half-serious for pleasure, they also had the endearing ability to laugh at themselves, and the age produced such comic masterpieces as William Congreve's The Way of the World, William Wycherley's The Country Wife, and John Vanbrugh's The Relapse. Like the best of its kind, the Relapse offers us a glimpse into a rich and stylish comic heritage and the opportunity to see just how much we have in common with our seventeenth-century London predecessors.

Vanbrugh was a late starter in the Restoration comedy sweepstakes. Born in 1664, he was an architect of buildings as well as plays and designed England's Blenheim Palace. In 1701 (exactly a century after Shakespeare wrote The Merchant of Venice), when he was thirty one, Vanbrugh dashed off The Relapse in a period of six weeks.

The play has its genesis in another comedy by another writer. Earlier that same year, Colley Cibber (later to become one of England's most mediocre Poets Laureate) had written a popular comic satire called Love's Last Shift. Substituted The Food in Fash-
The Restoration, that rough era in English history, began in 1660 when Charles II and his court returned from France where they had lived in rather splendid exile, to restore the monarchy to England after a brief period in which the nation had been governed as a Commonwealth under Cromwell and Puritan austerity had been the order of the day.

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Not that there weren’t plenty of up-and-coming, respectable and thoroughly serious dramas around, too, but where are they now? Lost in the shuffle of literary history, it seems, so that our notion of what London life was like for the Restoration equivalent of the Beautiful People comes mostly from the comedies of the period.

The comedies reveal that, while those with the means to do so, had half-vent, for pleasure, they also had the enduring ability to laugh at themselves, and the age produced such comic masterpieces as William Congreve’s The Way of the World, Henry Fielding’s Tom Jones, and Oliver Goldsmith’s She Stoops to Conquer.

Vanbrugh’s Lord Foppington, who has used a recent inheritance to buy himself a title and a position in Society, is a maestro with a touch of the insufferable Lord Foppington, who has used a recent inheritance to buy himself a title and a position in Society.

In the second plot, a young man named Tom Thumb is involved with an older woman, Miss Hoyden, and together, they scheme to keep Tom Thumb from marrying a younger woman. Miss Hoyden is a shrewd businesswoman who keeps Tom Thumb in check, and the two scheme to keep him from marrying the young woman who loves him.

To facilitate things for themselves and Lord Foppington, Berintha decides to engineer a liaison between Amenda and another of her former lovers, Worthy. Always a clever one, Berintha knows that if Amenda is busy maintaining her own extra-marital affair, she won’t have time to wonder why her husband and cousin keep disappearing simultaneously all the time.

In his own preface to the published version of The Relapse, Vanbrugh modestly labelled it “this abortive beast” and bragged that its “two shining graces” were “blushing and bashful.” In conclusion, he added, “I have offended any honest gentleman of the town whose friendship or good word is worth the having. I am very sorry for it; I hope they’ll consider it as gently as they can, when they consider it had no other design, than to divert (if possible) some of their spleen, in spite of their wives and their taxes.”
Win Rave Notices

William Ball
James R. McKenzie
Edward Hastings

J&B rare scotch
Pours More Pleasure

J&B Is a product of the two
centuries-old house of J & B & Brou's whose patrons have included, among the immortal Charles Dickens, the immortal Joseph P. Gielgey.

Pore a scotch on the rocks or in a glass. Whichever you prefer. You'll find both J&B and Brou's, right here, right now.

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J&B is a product of the two-century-oldhouse at Inchinnan,
Scotland, where its original
formula was invented. J&B
is a blended Scotch whisky
made with a unique blend of
aged Scotch grains, malt
whiskeys, and grain
whiskeys. It's a smooth,
easy-drinking whiskey that
pairs well with a wide range of
drinks and food pairings.

JAMES B. MCKENZIE, Executive Producer, is a graduate of the University of Iowa and holds a master's degree from Columbia University. Prior to joining ACT, he was one of the East Coast's most active theatrical producers, having been involved in more than 800 plays on Broadway, national and international tours, as well as in repertory theatres and stock productions. A member of the board of directors of New York Theatre, the Association of Theatrical Press Agents and Managers, and the New York and Wisconsin State Councils of the Arts, Mr. McKenzie is also a former President of the Council of Stock Theatres. A member of the 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 (Pa.), the Peninsula Players (Wis.), the Mineola Theatre (New York), as president of the Producing Managers Company and as associate producer of the Royal Prince of Playhouse (Palm Beach).

EDWARD HASTINGS, Executive Director, is also the founder of ACT. He was Production Stage Manager for David Merrick before joining ACT as a founder member. Off-Broadway, he co-produced The Saints (with Margery Kempe and Epiphany for George Ollson), and directed A Mene for All Seasons at Penn State University and the national touring company of Olivier's Mr. Hastings' productions of Chaucer's Aunt and Our Town were seen during ACT's first two seasons. He received extraordinary critical acclaim for his direction of a major revival of Our Town in New York two years ago which featured an all-star cast. He directed ACT's productions of The Promise, A Delicate Balance and The Devil's Disciple during the 1968-69 season, and directs The Rose and The Time of Your Life this season.

ELLIS RABB founded the internationally acclaimed APA Repertory Company of New York in 1960 and continues to serve as its artistic director. Mr. Rabb directed many of APA's most successful productions, including You Can't Take It With You, Pajatte, Exit the King, War and Peace, The School for Scandal, A Midsum- mer Night's Dream, Judith, The Love-Depth, and Hamlet. In addition, he appeared in the title roles of APA's Richard III, King Lear, Hamlet and Pajatte 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 leading at regional theatres and Shake- speare festivals. ACT audiences saw him last season as the palace messenger in Oedipus Rex and the Dauphin in Saint Joan. He directed ACT's highly successful production of The Taver- en last season and directs The Merchant of Venice, which opens the 1970-71 season.

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

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

the cast
Frederick William Rolle
MRS. CROWE
First Ballif
SECOND BALLIF
AGREES
DR. TALACRHN, BISHOP OF CARCERON
CARDINAL-BISHOP OF ORLEANS
JEHAN OF THE JESUITS
CARDINAL BERTIN
CARDINAL RAGNA
RECTOR OF ST. ANDREWS' COLLEGE
GEORGE ARTHUR ROSE

such studies
Rolle: Mark Bramhall; Talacryn: Frank Ottewell; Courteleigh: Patrick Gorman; Samb: Scott Thomas; Ragna: John Hancock; Bertin: Dudley Knight; Rose: Mark Wheeller; Rector: Martin Brennan; Agrees: Lee Lawder; St. Alburn: 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 Rolle. The play was first produced by England's Birmingham Repertory Theatre in May, 1967, with Alec McCowen playing the central role of Rolle. It was then taken to London, where it opened at the Mermaid Theatre in April, 1968, becoming a great critical and popular success. McCowen then travelled to New York to portray Rolle again when Hadrian VII opened on Broadway in January, 1969, and repeated its London success.

ACT's production, featuring Peter Donat as Rolle under Allen Fletcher's direction, opened at the Geary Theatre in May, 1970, and proved the most popular play presented by ACT last season. It returns this season for a limited engagement of eleven performances in repertoire with other ACT productions.

An extraordinary man on any terms, Rolle was born to middle-class Protestant parents in London's Cheapside district on July 22, 1660. His father was a piano maker, and Rolle was the eldest of six children. He left school, then home, at the age of sixteen. He died in Venetian squally on October 25, 1713.

Between 1685 and his death, Rolle zigzagged 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, became a painter, composer, interior decorator, photographer, inventor, journalist. He wrote brilliant, sometimes obscure books which brought him some acclaim but almost no financial reward.

Poverty dogged him, so did creditors, and he suffered humiliating evictions from a series of shabby rented rooms and from the homes of friends whose patience was at an end. He adopted several pseudonyms, including "Baron Corvo," and displayed a remarkable talent for making enemies.

Twice expelled from divinity schools, Rolle's ambitions for the priesthood remained thwarted. Yet he dreamed of a life in the Catholic Church, and his dreams became the basis of his best known work, Hadrian VII. That novel, along with A. A. Symons' biographical study, "The Quest of Corvo," is recommended to anyone interested in knowing more about Frederick William Rolle.

Peter Luke was born in England in 1917 and grew up there and in Austria, Malta and Palestine. He studied painting and later worked in a wine-shipping firm for nine years while writing plays, stories and articles. He became a book reviewer and a producer for the BBC, and had two of his plays, Small Fish Are Sweet and Roll On! Roll on! Death!, produced in London, while several others were presented on television. In 1966 and 1967, he directed two documentary films.

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Lake, his wife and their five children now live in a remote region of Andalusia in Southern Spain.
Eastern Airlines is a billion dollars worth of aircraft, one of the most sophisticated maintenance systems in the world, the largest real-time airline reservations computer in existence. 1,400 take-offs and landings every day; acres of terminals, hangars, warehouses and buildings; 32,000 of the most dedicated people in aviation.

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to make flying as natural for you
as it is for him.

EASTERN The Wings of Man.

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

THE TEMPEST

Directed by WILLIAM BALL
Associate Director: EUGENE BARCONE
Scenery and Costumes by ROBERT FLETCHER
Lighting by WARD RUSSELL
Original Music by LEE HOBY

the cast

Alonso, King of Naples  JAY DOYLE
Sebastian, his brother  JEFF CHANDLER
Prospero, the right Duke of Milan  KEN RUTA
Antonio, his brother  ROBERT FLETCHER
the usurping Duke of Milan  DAVID GIULIAN
Ferdinand, son to the King of Naples  G. WOOD
Gonzalo, an honest old Councillor  JERRY GLOVER

Lords  SCOTT THOMAS
Adrian  JOHN HANCOCK
Francisco  PATRICK GORMAN
Caliban, a savage and deformed slave  JIM BAKER
Trinculo, a jester  SUSANNE COLLINS
Stephano, a drunken Butler  MARK WHEELER
Miranda, daughter to Prospero  DEBORAH SUSEL
Ariel, an airy Spirit  ANNE MILLER
his Spirits  ANN LAWDER
Ceres  JUNO

Dancers and Attendants:

Charles Calegher, Karie Cannon, Stanford Cates, Sue Damonte, Lowell Gottstein, Sharon McLean, Paul Myhold, Ray Kantappa, Robert Rosas, Meg Truscott, Jason Wyler

An island in the Bermudas in the year 1611
There will be one ten-minute intermission

understudies
Caliban: Scott Thomas; Miranda: Kathleen Harper; Stephano: Martin Berman; Francisco: Jerry Glover; Antonio: Joseph Bird; Iris, Juno: Lee McCain; Prospero: Dudley Knight

NOTES ON "THE TEMPEST"
The Tempest, with Henry VIII for the title of Shakespeare's last play. Most critics and historians give the nod to The Tempest, proposing as its date of composition either 1611 or 1612. Many have interpreted the comedy as a sort of metaphorical autobiography of Shakespeare (then in his late forties), a poetic summing up of his life and art which concludes with the announcement of his retirement from active life in the theatre.

Scoring the traditional biographical approach, others insist The Tempest is actually Shakespeare's veiled comment on England's colonization of the new world—or, in a broader sense, what happens when civilization is thrust upon a primitive land.

Several literary historians think that the playwright's inspiration for The Tempest came from William Strachey's 1609 account of a terrible ocean storm which drove the good ship Sea Venture, bound for Virginia, ashore at Bermuda. In any case, it seems likely that the play, at least in part, reflected a great interest throughout England in the colonizing of Virginia.

Those who see the play in somewhat more literal terms call it a play about man's eternal struggle to overcome the baser side of his nature, the ultimate triumph of reason over passion, the great human need for forgiveness and reconciliation with the world, or even a poetic history of Earth itself.

In general, critics tend to see Prospero as representing reason, Ariel as imagination and Caliban as instinct. In addition to being the personification of higher reason, Prospero is often equated with Shakespeare himself, civilization as opposed to savagery, and art as opposed to rough nature. Prospero's efforts to control Caliban and Ariel are viewed as symbolic of man's timeless struggle to keep all aspects of his being in balance and moderation, as well as the interdependence of all these aspects.

Whether or not Shakespeare consciously used The Tempest to bid farewell to his life in the theatre will never be known. But we do know that sometime after 1612, Shakespeare lived London and returned to Stratford, where he had been born in 1564. In January of 1616, he had his will drawn up, including a famous bequest to his wife of his "second best bed."

On April 25 of that year, he was buried at Stratford Church, where a monument over his tomb bears the day of Shakespeare's death as April 23, 1616.
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ACT DECEMBER PERFORMANCE SCHEDULE

GEARY THEATRE

William Shakespeare's THE MER-
CHANT OF VENICE
December 1, 2, 4, 9, 11, 15, 22 at 8:30
p.m. December 9 at 2:30 p.m.

Peter Lake's HADRIAN VII
December 5, 10, 15, 25 at 8:30 p.m.
December 12, 16, 23, 26 at 2:30 p.m.

John Vanburgh's THE RELAPSE
December 3, 7, 8, 12, 16, 17, 18, 19,
23, 26, 29, 30, 31 at 8:30 p.m.
December 5, 9 at 2:30 p.m.

William Shakespeare's THE TEMPEST
December 21, 22 at 8:30 p.m. December
21, 22 at 2:30 p.m.

MARINES' MEMORIAL THEATRE

Gretchen Cryer and Nancy Ford's THE
LAST SWEET DAYS OF ISAAC
Reduced rate public preview December
21, 22, 23 at 8:30 p.m. December
25, 26 at 7 and 9 p.m.

Regular performances December 28,
29, 30, 31 at 8:30 p.m.

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

For season ticket information, call
(415) 771-4044.

To add your name to ACT's mailing
list, sign the guest book in the Geary
Theatre lobby or send a postcard with
your name and address to ACT Mail-
ing List, Promotion Dept., 450 Geary
St., San Francisco 94102.
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To add your name to ACT’s mailing list, sign the guest book in the Geary Theatre lobby or send a postcard with your name and address to ACT Mailing List, Promotion Dept., 450 Geary St., San Francisco 94102.

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.
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New York, Chicago, Detroit, Boston, Atlanta, Houston, Charlotte, Washington, St. Louis, Dallas, Seattle, Portland, Los Angeles, New York.

Ken Ruta as Prospero the magician, and Mark Wheeler plays Ariel, the mischievous sprite in ACT’s The Tempest. Directed by William Hall, the costume, set, dance, and scenes on an enchanted island in the Bermuda return to the Geary Theatre this season for a limited engagement in repertory.
SEASON TICKETS AND
STUDENT DISCOUNTS

American Conservatory Theatre sea-
son tickets remain on sale throughout
December, since ACT’s rotating reper-
tory policy permits playwrights to get
full value from their subscriptions.
Sub-
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plans enabling them to see six new Af-
thalian plays, the schedule of all eight
productions, including the two re-
hits of last season, Peter Lurie’s Nul-
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Tempest.

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ing to ATC Subscriptions, 450 Geary
Street, San Francisco 94102, or tele-
phone (415) 771-4994.

In addition to the four productions
currently in repertory at the Geary
Theatre, ACT’s new twenty-six-week
season will offer the Northern Cali-
nomarque of Paddy Chayefsky’s con-
temporary comedy, The Lon-
ely Hearts; William Saroyan’s Pul-
itzer Prize comedy-drama, The Time
of Your Life; Henrik Ibson’s famous
drama of public corruption and
environmental pollution, An Enemy of
the People; and a final new produc-
tion to be announced within the next
few weeks.

ACT is presenting special matinees for
students and teachers throughout
December, January and February at the
Geary Theatre. Students attending the
2 p.m. weekday performances in groups
of 10 or more pay only 2.25 each, and
the accompanying teacher receives a
complimentary ticket. Speci-
fically prepared materials for class-
room use are distributed free of charge
in participation to all participating te-
cchers. ACT’s program has been developed in con-
versation with teachers and ad-
ministrators throughout Northern
California.

A total of six productions this sea-
son, including The Merchant of Ven-
cesco, The Tempest, Hamlet, The
Relapse, The Time of Your Life
and An Enemy of the People, are currently
scheduled for the student matinees.
Interested teachers are urged to order
class groups and get tickets immedi-
ately, since seating is limited and is
assigned on a first-come, first-served
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All inquiries and ticket orders may be
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ACT Student Matinees, 450 Geary
Street, San Francisco 94102, or made
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TO THE AUDIENCE...

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credits: W. GANSBERG, HANK KRANZLER for photography. FABRICS for Hadrian VII by Louis Gladstone. Original music for The Tempest by C. Smith. MARINES MEMORIAL THEATRE (through auditorium right front exit).

Palm Springs

Conventions and Visitors Bureau
Palm Springs, California 92262

37
WHO'S WHO

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 Joyce Landis and the Eastern University tour with The Manchurians 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 Electra. Mr. Bird appeared as Dr. Campbell on the CBS daytime serial, Love Is a Many Splendored Thing. He will be seen at ACT this season in The Merchant of Venice, Hamlet VII, and The Relapse.

MARK BRAMHALL, a Harvard graduate who studied acting as a Fulbright Scholar at the London Academy of Music and Dramatic Art, received national critical acclaim for his performance as George Gibbs in the off-Broadway revival of Our Town, which also featured 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! Soon to be released, and directed a production of Henry V for the Mint Shakespeare Festival. Mr. Bramhall has played major roles in ACT productions of Twelfth Night, The Misanthrope, Beyond the Fringe, Caught in the ACT, Tartuffe, Under Milkwood, Our Town (George Gibbs), Thieves' Carnival, Don't Shoot Mable It's Your Husband, Little Murray, The Prodigal, Glory! Hallelujah! and The Hostage. He appears in this season's productions of The Merchant of Venice and The Relapse.

JOY CARLIN, who appeared as Miss Prism in The Importance of Being Earnest and in The Tavern last season, was graduated from the University of Chicago and has also studied at Yale Drama School and with Lee Strasberg. An original member of Chicago's Playwright's Theatre and the Second City, she has appeared in several productions on and off-Broadway and with resident and summer theatres, as well as made numerous radio and television commercials. A veteran of several television and feature films, Mrs. Carlin has also appeared locally at The Committee and with the Oakland National Repertory Theatre. She teaches at UC Berkeley's department of dramatic art and will be seen in The Time of Your Life this season.

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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 years, 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 Garvy Theatre last season: Credulon Reu, Saint Joan, Rosencrantz and Guildenstern Are Dead, Hadrian VII, The Rose Tattoo and The Tempest. He played the Games Master in ACT's recent production of A Midsummer Night's Dream at the Marinette Theatre. Mr. Baker will be seen this season in The Merchant of Venice, Hadrian VII, The Relapse and The Tempest.

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 Ascent of Man. He is the King. He made his Broadway debut in You Can't Take It With You, and has appeared in 10 off-Broadway productions, including Moon in the Yellow River and Electra. Mr. Bird appeared as Dr. Campbell on the CBS daytime serial, Love is a Many Splendored Thing. He will be seen at ACT this season in The Merchant of Venice, Hadrian VII and The Relapse.

MARTIN BARMAN 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 Wonders of Gleeip. He has appeared in Room Service, Oh 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 Tyburn and The Tavern. Mr. Berman appears in The Merchant of Venice and The Relapse this season.

MARK BRAMHALL, a Harvard graduate who studied acting as a Fulbright Scholar at the London Academy of Music and Dramatic Art, received national critical acclaim for his performance as George Gibbs in the off-Broadway revival of Our Town, which also featured Henry Fonda, Robert Ryan, Estelle Parsons and Jo Van Fleet. Last season he took off from the company, during which he appeared with Jason Robards and Katherine Ross in Fool'saison to be released, and directed a production of Henry V for the Main Shakespeare Festival. Mr. Bramhall has played major roles in ACT productions of Twelfth Night, The Misanthrope, Beyond the Fringe, Caution in the ACT, Tartuffe, Under Milkwood, Our Town (George Gibbs), Thieves' Carnival, Don't Shoot Mable It's Your Husband, Little Marion, The Pavilion, Glory! Hallelujah! and The Hostage. He appears in this season's productions of The Merchant of Venice and The Relapse.

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MICHAEL CAVANAUGH is a former ACT training program student. Prior to joining ACT, in 1968, he appeared with the White Oak Theatre in Carmel, was in the San Francisco production of Fortune and Men's Eyes, and between ACT seasons, appeared with the New York company of Oh! Calcutta! During his first season with ACT, Mr. Cavanaugh appeared in Glory! Hallelujah! and Oh Dad, Poor

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JEFF CHANDLER, who studied at Carnegie Tech (Mellon University), appeared with ACT during its first Stanford Festival season in 1966. He has appeared off-Broadway in Your Own Thing and People vs. Ranchman, and his television credits include a two-part N.Y.P.D. with James Earl Jones and Barbara Colby. Mr. Chandler has also appeared with the Alley Theatre in Houston, the Pittsburgh Playhouse, the Milwaukee Repertory Theatre and the Eugene O'Neill Theatre and Monty Theatre. He was last seen in Oedipus Rex, Saint Joan, Rosencrantz and Guildenstern Are Dead, The Tempest and Hadrian VII, and is currently appearing in ACT's revival of the latter production.

PETER DONAT, in his fourth season with ACT, has appeared on Broadway in The Chinese Prime Minister, The Entertainer, The Country Wife, and The First Gentleman, for which he won the Theatre World Award as best featured actor. He appeared in The Three Sisters off-Broadway, and in a film made with the Stratford (Ontario) Shakespeare Festival Company where he was a featured actor for six seasons. Mr. Donat's TV credits include many starring roles for CBC, Canada, and many guest appearances on American networks, including 1 Spy, Mission Impossible, Mannix, Run For Your Life, Judge for the Defense, F.B.I., Bracken's World, Medical Center and Young Lawyers. He appeared in ACT's productions of Under Milkwood, Tartuffe, Dandelion Dampening, My Son God, Staircase, Little Murders, The Architect and she Emperor of Atlantis. 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 Ayrton in The Merchant of Venice.

SUZANNE COLLINS, who holds a bachelor's degree from the University of San Francisco, also attended S.F. State and appeared in a number of theatre productions at both schools. A former student in ACT's training program, she is married to ACT actor James Milton, and appeared in THE HOSTAGE, THE DEVIL'S DISCIPLE, ROSENCANTZ AND GUILDENSTERN ARE DEAD, HAMLET and THREE SISTERS. She was seen last season in Six Characters in Search of an Author, Rosencrantz and Guildenstern Are Dead and The Rose Tattoo, and appeared as the Female Player in ACT's recent production of Adaptation. She is seen in THE RELAPSE and THE TEMPEST.

JAY DOYLE, who was seen off-Broadway in THE OLD GLORY and was a member of the national tour company of ANDERSONVILLE, appeared with the Milwaukee Repertory Theatre, the Pittsburgh Playhouse, and the Arena Stage in Washington, D.C., prior to joining ACT in 1965. During ACT's first Bay Area season, he was the Conservatory's busiest actor, appearing in eight different plays, often playing two roles in two different plays the same evening (one at each of ACT's two theatres). A graduate of Carnegie Tech (Mellon University), Mr. Doyle's role have included those of Deputy Gov. Danforth in The Crucible, Gronda in THE AMERICAN DREAM and the Ghost and Player King in HAMLET. He has also appeared in The Three Sisters, Rosencrantz and Guildenstern Are Dead, GARRY'S HALLUNKBURG, The Devil's Disciple, Oedipus Rex, Saint Joan and Hadrian VII, in which he will be seen again this season. He also appears in THE RELAPSE and THE TEMPEST.

ROBERT FLETCHER, ACT resident designer who doubles as an actor, has designed scenery and/or 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. Former assistant 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 numerous operas for NBC Opera Company, Boston Opera Company, Chelyne, 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 musica's production of the Play of Daniel, the Ice Capades, Holiday on Ice and several industrial shows. Years ago, Mr. Fletcher helped found Brittany 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 Anderson in the title role. He appeared as an actor last season in THE TEMPEST and HADRIAN VII, and will be seen in ACT's revivals of these productions this season and The Relapse.

DAVID GILLIAM, who is in his second season with ACT, has made a

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JAY DOYLE, who has been seen off-Broadway in The Old Glory and was a member of the national tour company of Andrews' Trial, appeared with the Milwaukee Repertory Theatre, the Pittsburgh Playhouse, and the Arena Stage in Washington, D.C., prior to joining ACT in 1965. During ACT's first Bay Area season, he was the Conservatory's busiest actor, appearing in eight different plays, often playing two roles in two different plays the same evening (one at each of ACT's two theaters). A graduate of Carnegie Tech (Mellon University), Mr. Doyle's roles include those of Deputy Gov Danforth in The Crucible, Grand

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The Servant 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 ANT A Matinee series, at the New York Shakespeare Festival and on Broadway in Those That Play The Clown. Between teaching at the American premiere production of Jerome Kilty’s Ives of March, directed by Nagle Jackson, at the Lortel-Hilton Center, and was seen at ACT in Six Characters in Search of an Author, Rosencrantz and Guildenstern Are Dead and The Rose Tattoo. He appears first this season in The Relapse.

JERRY GLOVER, a former member of ACT’s Training Congress and Conservatory Group, served as an acting fellow last season appearing in Othello, The Merchant of Venice, The Relapse and The Tempest last season, and will be seen in The Merchant of Venice, The Relapse and The Tempest this season.

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 productions of Johnny Moonbeam and the Showboat in White America, Alice in Wonderland, The Hostage and The Architect and the Emperor of Asayas. Mr. Hancock has appeared in an ABC Movie of the Week and has been in the forthcoming motion picture, Kane, 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 Relapse and The Tempest.

DUDELY 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 the Writers’ Theatre at that station, and has taught oral interpretation at UC Berkeley. Mr. Knight doubles as ACT’s voice teacher, and appears in Hadrian VII and The Relapse this season.

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 Kilty’s Ives of March, directed by Nagle Jackson, at the Lortel-Hilton 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 first this season in The Relapse.

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
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JERRY CLOVER, a former member of ACT's Training Congress and Conservatory Group, served as an acting fellow last season appearing in Othello, Henry V and The Taverns. He was seen in the 1970 summer Shakespeare Festival productions of The Winter's Tale and Henry V last summer, and played major roles in ACTS workshop productions of The Cherry Orchard and Richard III last season. Mr. Clover holds a B.S. from the University of Washington, where he played Alcide in The Misanthrope, the title role in Woyzeck and Mr. Badger's in Toad of Toad Hall. He will be seen first this season at ACT in The Merchant of Venice, The Relapse and The Tempest.

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 Shovel Array in White America. John in Wonderland. The Hostage and 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, King, 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 Relapse and The Tempest.

JERRY CLOVER, 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 he 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 Kilty's The Drift, directed by Noel Johnson, at the Lowden-Hilton 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 first this season in The Relapse.

DUDELY 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 literary readings from that station, and has taught oral interpretation at UC Berkeley. Mr. Knight doubles as ACT's voice teacher, and appears in Hadrian VII and The Relapse this season.

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42
MICHAEL LEARNED, wife of ACT actor Peter Donat, has appeared as a leading actress with the Stratford Fes-
tival (Canadian) resident and touring companies, and with the Shakespeare Festival, Stratford, Conn. She played
Irma in The Three Sisters at the Fourth Street Theatre in New York and ap-
ppeared in an off-Broadway produc-
tion A God Sent Her. Miss Learned’s talents in television include major lead-
ning roles for the Canadian Broadcast-
ing Company, including Estella in Eric Till’s production of Great Expectations, and she played leading roles in two films for the National Film Board, Canada. At ACT, Miss Learned has played major roles in Under Milk
Wood, Tartuffe, Deadline for Delilah, My Son God, The Mitanni-
tripe, A Delicate Balance, Little
Maids, Three Sisters, Chey! Halle-
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WINIFRED MANN, in her second sea-
son with ACT, will be remembered by Bay Area audiences for her many roles with the San Francisco Actor’s Workshop. She has also appeared with the Pittsburgh Playhouse, the New York Shakespeare Festival and Lincoln Center Repertory Theatre. Among the roles Miss Mann has played are Olga in Three Sisters, Floria Goltor in The Milkmaid Doesn’t Stop Here, Titania in A Midsummer Night’s Dream, Queen Anne in Brecht’s Ed-
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She played Irina in The Three Sisters at the Fourth Street Theatre in New York and ap-
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San Francisco season as Nelly Fell in The Torchbearers. Miss Lubretsky’s 77-
year career in the theatre began in London when she was three years old, and in 1918, Jacob P. Adler brought her to New York as a child protégé. She is in the current revival of Had-
rian VII, in which she also appeared last season.

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son with ACT, will be remembered by Bay Area audiences for her many roles with the San Francisco Actor’s
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LEW PATTERSON acted with East-
ern stock until 1947 when he began a 20-year association with the Clevel-
dand Play House as a leading actor, director and as associate director of the theatre. During leave-of-absence from Cleveland, Mr. Paterson ap-
ppeared in the television series ‘P’ in New York, and made five national tours of his one-
man show, A Profile of Jesse Oliver Wendell Holmes and A Profile of Benjamin Franklin. Among the many major roles he has played are the General in Waltz of the Toreadors, Undertaker in Shaw’s Major Barbara, Con Melody in O’Neill’s Torch of the Port and F.D.R. in Sunrise at Camp-
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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

SCOTT THOMAS, a member of ACT

John Schuck, who has appeared in more than 50 plays in the last five
years, toured with Imogene Coca in A Rainbow Day in Nebraska, and appeared in the award-winning off-Broadway
production of The Streets of New York and in The Shrike off-Broadway. Mr. Schuck’s television credits include Mission Impossible and Gunsmoke. A graduate of Denison University in Ohio, he has also performed with The
Paul de Vries
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(and values)

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Estate antique diamond set, 18 diamonds approx. 1.25 carats, police said $1700. Value $495.

G. WOOD, veteran of a long list of
Broadway, off-Broadway, touring and
resident theatre productions, returned
to ACT in 1966 after a two-year ab-
scence. Mr. Wood appeared in ACT's
Uncle Vanya and Death of a Salesman
at Northeastern University and at the Art
Institute of Chicago. His acting credits
include leading roles in several pro-
ductions at the West End Theatre in
New Hampshire, and he has been seen in
Oslo, Sweden, and at the U.S. Mili-
tary Academy. He has appeared in
The Merchant of Venice, The Relapse and
The Tempest this season.

ANN WELDON, as a singer, has daz-
zled audiences in San Francisco, Las
Vegas, Reno, Los Angeles, New York,
and in Canada, Australia and the Far
East, including Japan, Okinawa, Hong
Kong and Manila. Last March, she
made a highly-successful appearance
at the Festival. Her numerous televi-
sion 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
Dona Ines in Tartuffe. She also ap-
peared as Mrs. Barker in The Ameri-
can Dream and Tituba in The Crucible,
as well as being a featured perform-
er in The White Woman and Caught in
the ACT. Miss Weldon appeared in
A Play in Her Ear at ACT and on
Broadway last year. She was seen as
Serafina in The Rose Tattoo last sea-
son and is currently seen in The Mer-
chant of Venice and The Tempest.

MARK WHEELER, who came to ACT
last fall as a member of the Conserva-
tory Group, attended Northwestern
University's Emerson College in Bos-
ton and also studied at the Art
Institute of Chicago. His acting credits
include leading roles in several pro-
ductions at the West End Theatre in
New Hampshire, and he has been seen in
Oslo, Sweden, and at the U.S. Mili-
tary Academy. He has appeared in
The Merchant of Venice, The Relapse and
The Tempest this season.

Olympian Beethoven seems then, with
all his paranoia, unceasing temper,
death and stomach trouble, as he uses
these same qualities of logic and
technical resource, of sheer organiza-
tional genius to produce works of art.
The energies the rest of us use for
destruction, he used for man's ulti-
mate peaceful endeavor. And he did it
obviously with the enormous effort that we witness in the Sketch-
books. Newman says... "the long and
painful search for themes was simply
an effort to reduce an already existing
nexus to the atom. . . . We have every
reason to believe that Beethoven arrived at the
themes by a slow process of condensa-
tion from a more or less dimly previ-
sioned mass. . . ." Note the words nexus, atom, condensation, mass: the lan-
guage of astronomy, chemistry and physics.

Previously, we used the fugue as an
example of baroque art but it will do
just as well, better perhaps, as an ex-
ample of Beethoven's technical power,
for the fugue's tensions and purely
mathematical effects are so strong in
Western music that they constitute a
kind of perpetual awe for the tech-
ically minded. I once had a dream
that I visited by a famous con-
ductor well known for his keyboard
accomplishments. Catching me,
he asked what I would like him to play.
"The C-sharp minor fugue from the
Well-Tempered Clavier," I said. To
which the conductor, eyes popping,
responded weakly, "From memory?"
I cite this dream not to show contempt
for conductors but because I had been
studying that fugue in a counterpoint
class and the dream seemed to me a
perfect example of the unconscious
of an ordinary student refusing in all
genuine helpfulness to accept the fact
that such music could have come from
the pen of man.

(continued from p. 30)
Paul de Vries
Exciting Jewels
(and values)

Valis at Stratford, Conn. and San Diego, and the Mark Taper Forum in Los Angeles. Among his roles have been Angelo in Measure for Measure, Tom in The Glass Menagerie, Prince Hal in Henry IV, Part I, and Jack in the recent television credits include leading roles on Bonanza, Land of the Giants, Death Valley Days, and the TV movie, Shadow on the Land. Mr. Thomas's films include Kingston, with Richard Boone, and Gums of the Magnificent Seven, with George Kennedy and James Whitmore. He is seen first this season in The Merchant of Venice, The Relapse and The Tempest.

ANN WELDON, as a singer, has dazzled audiences in San Francisco, Las Vegas, Reno, Los Angeles, New York, and in Canada, Australia and the Far East, including Japan, Okinawa, Hong Kong and Manila. Last March, she made a highly-successful appearance at the Village. Her numerous television credits include appearances with Tennessee Ernie Ford and Soupy Sales. During ACT's 1967-68 season, Miss Weldon made her first professional appearance as an actress, playing a number of roles including that of Doisine 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 White America and Caught in the ACT. Miss Weldon appeared in A Flea in Her Ear at ACT and on Broadway last year. She was seen as Saratina in The Rose Tattoo last season and is currently seen in The Merchant of Venice and The Tempest.

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

G. WOOD, veteran of a long list of Broadway, off-Broadway, touring and resident theatre productions, returned to ACT in 1967 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 review Nevertheless on Cape Cod, appeared in the American premiere of Jerome Kilty's dramatization of The Isle of the Dead in St. Louis, and is finishing a musical treatment of A Member of the Wedding to be presented by New York's Circle in the Square. At ACT, Mr. Wood has appeared in Hamlet, Little Murders, Three Sistires, Rosenkranz and Guildenstern Are Dead, Room Service, Oedipus Rex, Saint Joan and Hadrian VII. He is also featured in the current 20th Century-Fox films MEA MAXIMA and MGM's forthcoming Brewhouse McClory. He is currently seen in The Merchant of Venice, Hadrian VII, and The Tempest.

Olympian Beethoven seems then, with all his paranoia, uncertain temper, deafness and stomach trouble, as he used these same qualities of logic and technical resource, of sheer organizational genius to produce works of art. The energies of men like him for destruction, he used for man's ultimate peaceful endeavor. And he did it obviously—indeed, with the enormous effort that we witness in the Sketchbooks, Newman says, “...the long and painful process for themes was simply an effort to reduce an already existing nebula to the atom...” We have every evidence that Beethoven arrived at the themes by a slow process of condensation from a more or less dimly perceived mass. “The words nebula, atom, condensation, mass: the language of astronomy, chemistry and physics. Previously, we used the fugue as an example of baroque art but it will do just as well, better perhaps, as an example of Beethoven's technical power, for the fugue's tensions and purely mathematical effects are so strong in Western music that they constitute a kind of perpetual awe for the technically minded. I once had a dream that I was visited by a famous conductor well known for his keyboard accomplishments. Catchingly, he asked what I would like him to play. “The C-sharp minor fugue from the Well-Tempered Claviers,” I said. To which the conductor, eyes popping, responded weakly: “From memory?” I cite this dream not to show contempt for conductors but because I had been studying that fugue in countless classes and the dream seemed to me a perfect example of the unconscious of an ordinary student refusing to accept the fact that such music could have come from the pen of man.

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Welcome to the Age of Vicarious
tested, sited, pointed out defects..."
And we bend our collective knees.
Man, however, is a contradictory beast. Ask anyone which work of
Beethoven’s he finds most rewarding and only the physicist or mathematician
will choose the Cossue Fuge. The casual music lover will probably name
“An die Freude,” though he may not care much for the rest of the Ninth
Symphony. (Casual music lovers have got pretty fond of it too, in a horrid,
pop version called Sing a Song of Joy which has to be heard to be believed-
probably the only time one would be glad Beethoven was dead.) The
regular concertgoer might pick the
“Eroica” or “Pastorale” Symphonies
while many musicians, especially string players, vote with a conductor’s smile
for the C sharp minor Quartel, Opus 77. (Any vote too, one has this thing
for C sharp minor.)

All this music has a common bond.
It is worked out with the same grudging, inch-by-inch struggle between the
impulses and the brain that characterizes the Cossue Fuge. It is this
struggle, this image of Man biding the Music to his will that continues
to inspire us whether we prefer the
“Radumovsky” Quartets or Ab, per-
lado. Yet, you might say, isn’t Beetho-
ven not only a man of reason but also a
raving Romantic, a Dionysian of
demonic power and urgency, obsessed
with ideals of freedom, tense, concen-
trated subjectivity? And there is your
answer, for in the blending of the
classical and romantic ideals, the
Apolloan grandeur of the Second Sym-
phony and the Dionysian thundering
of the Fifth, Beethoven is at once pre-
curser and break of modern man.
It seems that now modern man is
subtly altering himself for the first
time in the 200 years since Beethoven
was born. For one thing, popular mu-
sic has again become a vital life force.
We must remember that what we re-
der to as “classical music” (the
Bach-Beethoven-Brahms axis) has never

an Irish coffee
is awaiting you
at the buena vista

with the clean fresh
sea-spray cool of
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WINTER HAWAIIAN DRUMS PLAYS
WEST SIDE STORY

Academy Stage Oct 10 of "Fiddler" - based for the
Winter Opera by Morris von Schleinitz.
Beethoven wrote a fugue for the finale of his Quartet in B flat, Opus 130, only to remove it from that context when it became apparent that the music had transcended its usefulness as a finale and become a single new entity—eventually Opus 133, the Grosse Fuge. Compared to the Grosse Fuge, Bach’s gems are mere bagatelles. (One assumes, glibly, that Bach wouldn’t have wanted to write the Grosse Fuge any more than Beethoven wanted to have written Don Giovanni. Beethoven found Mozart’s opera incoherent, but due to unfortunate chronological circumstances, we don’t know what Bach thought of the crashing fugue.)

Just look at the most thorpy piece of music Beethoven ever wrote. I say “look” at it advisedly. Joseph de Marneuve, author of Beethoven’s Quartets, says of it: “Reading gives more pleasure than hearing,” a dubious statement to make about any piece of music, but one which adds to the point we are belaboring: Beethoven’s technical mastery. Vincent d’Indy divides the fugue into six sections: two fugues with three variations each in which a basic theme, the counter-subject of the first fugue, is used as the first subject of the second fugue. This is followed by a development section in which three divertissements are worked on the principal subject, the second subject in contrary motion and the second countersubject. This leads to a re-exposition of the first variation of the second fugue and a development of the second fugue which in turn leads to a recapitulation of the first subject in ordinary form with the second in augmentation before leading to a final statement of the basic theme (that was the countersubject to the first fugue, in case you’ve forgotten).

Now if that brief description seems impossibly complicated, that is nothing to how the work sounds. One can only gape at the over 740 measures of the score in abject amazement at a mind that could organize and bring to fruition such a project—and then be as a mere finale to a live movement quartet. Okay, the point is made. No wonder a materialistic society, obsessed with power, worshipping success, technology and progress continues to admire Beethoven’s genius. As Gustav Nottebohm, editor of an edition of the Sketchbooks, puts it: “The first thing with Beethoven was imagination, but imagination shot through with reflection—the reason

tested, sited, pointed out defects...” And we bend our collective knees. Man, however, is a contradictory beast. Ask anyone which work of Beethoven’s he finds most rewarding, and only the physicist or mathematician will choose the Grosse Fuge. The casual music lover will probably name “An die Freud’” though he may not care much for the rest of the Ninth Symphony. (Casual music lovers have got pretty fond of it, too, in a horticulture pop version called Sing a Song of Joy which has to be heard to be believed—probably the only time one would be glad Beethoven was dead.) The regular concertgoer might pick the “Eroica” or “Pastoral” Symphonies while many musicians, especially string players, vote with a conductor’s smile for the C-sharp minor Quartet, Opus 77. (Only vote too, one has this thing for C-sharp minor.)

All this music has a common bond. It is worked out with the same drudging, inch-by-inch struggle between the impulses and the great brain that characterizes the Grosse Fuge. It is this struggle, this image of Man bending the Music to his will that continues to inspire us—whether we prefer the “Rasumovsky” Quartets or 6th or 7th. Yet, you might say, isn’t Beethoven not only a man of reason but also a raging Romantic, a Dionysian of demonic power and urgency, obsessed with ideals of freedom, taste, concentrated subjectivity? And there is your answer, for in the blending of the classical and romantic ideals, the Apollonian realm of the Second Symphony and the Dionysian thundering of the Fifth, Beethoven is at once precursor and modern man.

It seems that now modern man is subtly altering himself for the first time in the 200 years since Beethoven was born. For one thing, popular music has again become a vital life force. We must remember that what we refer to as “classical music” (the Bach-Beethoven-Brahms axis) has never
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Boo

THE AUDIBLE AUDIENCE

By DON DUNN

At an actor's nightmare, says playwright-author William Goldman in his book "Boo," the audience one night will grow so angry they're going to come up on stage and kill you. Goldman recalls a performance of Scuba Dula when an irate theatre-goer rose from his seat, walked past the aisle, ripped a program in half and threw it at two performers who stood frozen in terror on the stage. "What kind of fifth is this?" he shouted as he stormed out of the theatre.

Open hostility in the theatre is not new, of course. But since the hey-day of the melodrama when audiences were encouraged to cheer the hero and his the villain, American theatre-goers have been extremely gentled. For years they tended to stroll off of productions they didn't like. "Well, I guess it's all right, but it just isn't my kind of show." They did that, until the violent 60's -- and now a cross-check of producers and actors indicates that if no actual barrage of over-the-top tirades and eggs rains from the balcony, the dumb sound of "Boo!" is heard with surprising regularity. At Off-Centre for example, the audience frequently boos after several sketches, notes Mark Dempsey, one of the original male quartet of nude performers. The hostile reaction occurs, however, when the actor is fully clothed as a Vietnam Lecturer on the role of woman as a submissive creature. Dempsey's reaction to the spectacle is: "I enjoyed it... they were boosing the material, not my performance."

It's always so easy to tell what the audience is upset about. In a piece in The New York Times, Walter Kerr noted that spectators were outraged when they were being robbed, the material, not my performance."

It's always so easy to tell what the audience is upset about. In a piece in The New York Times, Walter Kerr noted that spectators were outraged when they were being robbed, the material, not my performance."

The New York Shake-
speare Festival staged Peer Gynt in Central Park, the most unusual bug-eyed-monster costumes for the trolls show an ugly "Boo!" from at least one pursler; he later said he would have loved them. A number of the trolls have beenPeer Gynt in Central Park, the most unusual bug-eyed-monster costumes for the trolls show an ugly "Boo!" from at least one pursler; he later said he would have loved them. A number of the trolls have been

FOREST

Forest had helped precipitate the riot three years earlier when he sat in an upper box for a performance of Macready's Hamlet in Edinburgh and made a noise—"a long, sustained hiss like the sound of a steam engine"—during a soliloquy. In his book, The Actor Place Riot, Richard Moody quotes Forest's reason: "There are two legitimate modes of evincing approval or disapprobation in the theatre — one expressive of approval, the other expressing evil disposed of the actor who does not please you. The actor who does not please you. The actor..."

But in this particular preview, however, the cast was trying a new ending to the play: a moody, sensitive, nude ballet with much intertwining and clasping of hands, and ending with a lowing of lights and a soft-spoken "Goodnight" from one of the men to the silent spectators.

In reply, the voice of a woman in the audience pierced the darkness: "Goodnight! And now go get dressed!" Welles, remembering how the cast stood around naked and defenseless for a long moment, says, "We were so never embarrassed. It was the first and last time we've done that."

"During the New York run of the Matter of Robert Oppenheimer," the actors became used to audience members muttering and loudly or soft droning, on the sides for or against the characters. But they're still trying to figure out one theatre-goer who announced an actor had just delivered a line to the effect that there must be a simple way to determine who is a patriot or a traitor. As the pondered the question, a clear man voice rose unexpectedly from the darkened tiers of spectators: "Look—at—his—shoes—" it said, and then broke out in a hysterical laugh.

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April 7, 1970

The Audible Audience
By DON DUNN

A composer’s nightmare, says playwright-author William Goldman in his new play, “The Audible Audience.” What audience one night will grow so angry “they’re going to come up on stage and kill you.” Goldman recalls a performance of Scuba Duba when an irate theologian rose from his seat, walked to the left side of the opera house, stood in the dress circle in half and threw at it two performers who were frozen in terror on the stage. “What kind of fifth is this?” he shouted as he stormed out of the theatre.

Open hostility in the theatre is not new, of course. But since the hey-day of the melodrama when audiences were encouraged to cheer the hero and hiss the villain, American theatregoers have been extremely gentle. For years they tended to shrug off production that didn’t like, “Well, I guess it’s all right, but it just isn’t my kind of show.” They did, that is, until the violent 60’s — and now a cross-check of producers and actors indicates that if no actual harmage of overripe tomatoes and egg rains from the balcony, the dread sound of “Boo” is heard with surprising regularity.

At oh! Cabaret for example, the audience frequently boos after several sketches, notes Mark Dempsey, one of the original muted quartet of nude performers. The hostile reaction occurs, however, when the actor is fully clothed as a Vietnam Lector on the role of woman as a submissive creature. Dempsey’s reaction to the spectacle is intense. “It enjoys it,” he said, “I think they were booing the material, not my performance.”

It’s always so easy to tell what the audience is upset about. In a piece in The New York Times, Walter Kerr noted that spectators at a production of “nude” were rightly booing him for a rave review that said “in fine print” that the show wasn’t “everyone’s cup of tea.” And when the New York Shake-
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TEAC


After all these years, it looks as if there is finally a genuine alternative to the phonograph record. The tape cassette, that small plastic thing that doesn't look like anything you should take all that seriously, has "come of age." It is now possible both to make cassette recordings that do full justice to records and broadcasts, and to buy pre-recorded cassettes that go as good in every audible way as records. Add that to the tremendously convenient of cassettes, and to the freedom of tape from the kinds of wear and damage that plague records, and you really have something preferable to records for most people.

But what I've just said applies only to a fraction of the cassettes and machinery now available. If you are interested either in switching over from records to cassettes or in beginning a stereo system to be built exclusively around cassettes, you will have to be both extremely selective and extremely patient. The situation is as follows:

The "super-cassette" recorder of the kind prophesied here, among other places, for the last year have arrived. Three decks from Advent, Fisher, and Harman-Kardon — now are equipped with the Dolby System of noise reduction, which is the sine qua non for serious cassette recording. This Dolby System, which I've talked about in detail elsewhere in this column, gets rid of the tape hiss that otherwise makes a mockery of any attempt to get wide frequency and dynamic range at the low speed at which cassettes operate. The mechanics of all these machines, coming from the same Japanese supplier, are very similar, but they differ greatly in their overall approach to things.

I would rate the Advent the best of the three because of its simple but very precise recording controls, but all do very well in achieving overall sound quality that is thoroughly equivalent to that of records.

Now all three of these machines, and some others due shortly, are of increased value because of the appearance of "Dolbyized" pre-recorded cassettes — again, the only kind able to exploit the full potential of the medium. Ampex, which releases something like two-thirds of the cassette recordings issued by various labels, has announced that all of its releases of "serious" material from now on will be Dolbyized, but hasn't made it clear yet whether "serious" extends to anything other than classical music. In the meantime, Vox has issued a cassette made up exclusively of Dolbyized releases, and others are said to be near an announcement.

My feeling at this point is that even pop releases shortly will be in Dolbyized form. I don't see how anyone interested in cassettes as a primary musical medium can be easily persuaded to buy "non-Dolby" releases from here on. The old standard pre-recorded cassette should become a background music medium, if it survives at all.

While waiting for the recorded repertoire to broaden, those who decide to start out with cassettes rather than records can get a good deal of music at fairly low cost by recording off-the-air stereo from FM. And the recent news of importance here is the arrival of Du Pont's chromium-dioxide ("Cromalux") tape on cassettes. The advantage of chromium oxide over standard iron oxide formulations is its ability to absorb far greater high-frequency energy, coupled with a natural recording characteristic that exhibits greater sensitivity as frequency goes up. That means in that louder highs can be recorded for greater dynamic range than previously possible and that the high-frequency sensitivity can be exploited to produce still less background noise. Coupled with the Dolby System, chromium-dioxide provides spectacular results in cassettes — very.

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STEREO
by JOHN MILDER

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But what I have just stated with all that conviction applies only to a fraction of the cassettes and machinery now available. If you are interested in switching over from records to cassettes in beginning a stereo system to be built exclusively around cassettes, you will have to be both extremely selective and extremely patient. The situation is as follows:

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So far, the only chromium-dioxide cassettes on the market are of the "Advocate" brand marketed by Ad-vent. By next spring, Agfa, BASF, and others will also be marketing the new formulation. To my way of thinking, it is definitely worth the slight price pre-

mium for serious recording jobs. For less critical purposes, formulations such as TDK "SD" provide excellent results, and both Ampex and Scotch have new "super" oxide tapes that should provide about the same results as TDK.

If you intend to get thoroughly in-

volved with cassette recording, a Dolby-equipped machine would seem the only sensible choice from now on. It's also important to make sure that the recorder you buy has a switch to choose between standard recording "equalization" and the special char-

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Finally, it's all-important to do all cassette recording on known, reliable brands of cassette tapes. Since cassettes themselves are mini-mechanisms (containing plastic rollers, pressure pads, and such), the cheaper, slapped-together variety have mediocre-to-awful functional results, and often swing sickeningly off-speed. But equally important, much of the tape inside the unknown bargain-style cassettes is of bad quality, with poor oxides that have been bonded on in sloppy fashion. These tapes can do real damage, depositing a coating on recording heads that impedes proper contact and proves very difficult to remove. Buy only cassette brands of known reputation.

And be prepared for occasional annoyance even with the major brands. About one in every ten cassettes from practically any manufacturer seems to have some problem that won't succumb to normal quality-control procedures. The only thing to do — fortunatly, stores are prepared — is return it and try again.

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