

March 92
PERFORMING ARTS



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PERFORMING ARTS

SAN FRANCISCO'S MUSIC & THEATRE MONTHLY
MARCH 1972/Vol. 6 NO. 3

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SETTING THE ARTIST FREE...

AT this stage of the game, the term "subsidized theatre" no longer has the slightly sinister overtones it once held for many Americans. In past decades—and as recently as the nineteen-fifties—the idea of subsidy for our theatres was often regarded as vaguely "socialistic" or even "un-American" by a nation steeped in the principles of individual enterprise, self-reliance, and paying-your-own-way.

The concept of subsidy—that is, money given to theatre companies by individuals, corporations, foundations or government to supplement box office and other earned income—was dismissed by some as a minor matter worthy of only a place near the bottom on any sensible taxpayer's list of financial priorities. Weren't there more important things to consider? Others held that theatre—and, by extension, all other performing arts—should simply support itself, and if it couldn't, then it probably wasn't worth worrying about anyway. Even those who cared about the future of good theatre in the United States and agreed with the idea of subsidy in theory tended to take a "let-someone-else-worry-about-it" attitude.

The intervening years have brought far wider acceptance of subsidy for the arts. For one thing, we are now more aware that, far from being foreign to American ideals, governmental subsidy is firmly rooted in the American tradition.

As Leonard Baker points out in his 1968 book, *The Guaranteed Society*, "The principle of the federal government giving a subsidy to private industry is very much a part of American life, but the word *subsidy* may not be used. . . . To the businessman the word subsidy has a connotation of 'hand-out', and the businessman does not like to be known as the recipient of a handout from the federal government.

"So he cloaks the benefits he receives from Washington in complicated and often difficult-to-understand devices such as tax concessions, depletion allowances, monopolies and the like. Still, the businessman gets the money . . ."

In addition, all the books and articles and speeches about "increased leisure time" and "the quality of life" during the past few years have created another awareness in most of us: theatre and the other performing arts are an essential part of our existence—a civilizing, humanizing signpost in a world that sometimes seems to have lost its way.



A.C.T. General Director William Ball (left) greets W. MacNeil Lowry of the Ford Foundation, a pioneer in funding the American regional theatre movement. Since 1959, Ford has been a major source of subsidy for non-profit professional theatre in the U.S.

Although subsidy of the arts was not the subject, President John F. Kennedy made a strong case for it when he spoke in 1963 of art and its role in our lives: "I see little of more importance to the future of our country and our civilization than full recognition of the place of the artist. If art is to nourish the roots of our culture, society must set the artist free to follow his vision wherever it takes him . . . art is not a form of propaganda, it is a form of truth . . . art establishes the basic human truths which must serve as the touchstones of our judgment."

In the late President's phrase, "society must set the artist free to follow his vision." In other words, we must liberate artists from the purely commercial dilemma of making a quick dollar if they are to do what we expect of them—to give us beauty and light, show us what we are, tell us when we go wrong and remind us of our potential.

Nowhere is the need for that kind of freedom more obvious than in the commercial theatre we call Broadway. There, spiralling costs and the profit motive dictate that only those works likely to make money will ever reach the stage. The vast majority of Broadway shows in recent years have been musicals or comedies. Those "serious" plays which did manage to make it to Broadway have usually been either written by celebrity authors or imported from London where they have been previously successful. Little consideration is given to the creative needs of the actor, director, designer or playwright. The search is not for art but for a marketable commodity

with just enough artistry or professionalism to secure the blessings of the drama critics.

The often-lamented dearth of dramatic art on Broadway was one contributing factor to the growth, which began some fifteen years ago, of professional theatres in cities outside New York. Another factor was the gradual decline of touring theatrical companies, leaving many areas of the nation with no access to professional theatre for months at a time.

More important is a third factor, eloquently summed up by John D. Rockefeller III in a 1965 Rockefeller Panel Report called *The Performing Arts: Problems and Prospects*. "Only in our time," he observes, "have we begun to recognize the arts as a community concern to be placed alongside our long-accepted responsibilities for libraries, museums, hospitals and schools. In the decades since World War II, our society has achieved material advances almost beyond belief. Yet, man increasingly realizes that meeting basic physical needs falls far short of attaining the end objectives of life—the emotional, intellectual and aesthetic satisfactions that constitute his higher needs. The arts today are more fully appreciated as one means by which man can achieve the satisfactions he seeks, and therefore are important, even essential to the human mind and spirit."

The resident, or "regional," theatre movement started slowly, then gathered strength in the nineteen-sixties. Today, there are dozens of resident professional theatres in cities across the country: The American Conserva-

tory Theatre in San Francisco, the Tyrone Guthrie Theatre in Minneapolis, the Long Wharf Theatre in New Haven, the Alley Theatre in Houston, the Arena Stage in Washington, D.C., to name a few. These, and others like them in various cities, are nonprofit organizations which depend considerably on subsidy, in one form or another, for their very survival.

"Virtually all resident professional theatres run on deficits, must run on deficits, will always run on deficits," declares critic Julius Novick. "It takes a while for this realization to sink in."

August Heckscher, one-time consultant on the arts to President Kennedy, probes the reasons for resident theatre's ever-present deficit: "The live performing arts . . . come within that sector of the economy where productivity cannot be increased at anything like the general rate. Costs, therefore, inevitably mount; revenues do not keep pace. . . . It is not only that the performing arts do not pay for themselves, but that, within the developing economic system, they will show deficits of increasing size."

Putting it another way, the same number of man-hours are still required to dance *Swan Lake*, sing *Aida* or act *King Lear* as were required in past centuries. And, the impact of technology notwithstanding, no efficiency expert can show three men how to play a string quartet.

Granting for a moment, then, the need and justification for subsidy, the next question must concern where the money comes from. According to the Rockefeller Panel Report and another study, William J. Baumol and William G. Bowen's *Performing Arts: The Economic Dilemma*, the sources of subsidy are few and well-defined.

Taking sample years from the nineteen-sixties, the analysts of arts subsidy note that private philanthropy for all purposes in the United States rose to an annual sum of more than ten billion dollars in the mid-sixties, a figure representing donations from individuals, foundations and corporations. Cultural activities, however, accounted for less than two percent of the total, with the performing arts receiving less than half of the two percent. "It is only in the past few years," say the Rockefeller Panelists, "that cultural activities have entered seriously into competition for the philanthropic dollar. But, as noted, they remain the least significant aspect of American philanthropy."

Surprisingly, contributions from individuals made up a staggering eighty-six percent of the ten billion dollars. But, the Panel Report points out, "While individuals make by far the

largest total contribution to philanthropy, they use only a small fraction of the thirty percent deduction from their taxable income that the federal government now permits."

Foundation support has emerged as a key element in the resident theatre movement. Jack Poggi's 1968 study, *Theatre in America*, reveals that in 1959, "The Ford Foundation announced a number of three-year grants designed to help resident theatres develop permanent companies. The Alley Theatre and the Actor's Workshop of San Francisco each received \$156,000, and Arena Stage received \$127,000. . . . In 1962, the Ford Foundation announced grants totaling \$6,100,000 to nine resident theatres . . . Ford has since continued its massive support of resident theatres. It has been joined by the Rockefeller Foundation, other foundations, corporations, state arts councils and the federal government. . . .

"The Ford grants in 1959 were for a kind of 'demonstration project' to see what could be done if a few theatres had resident companies for three years. The 1962 grants were mostly for the purpose of helping companies to expand activity and increase audiences . . . Grants to theatres continue to be mainly for the purpose of stimulating activity, not for sustaining it indefinitely. In addition, most grants have been contingent on the theatre's ability to raise matching funds. For a long time W. McNeil Lowry (head of the Ford Foundation's arts and humanities program) operated on the theory that with sufficient stimulation resident theatres could eventually support themselves at the box office. Recently Lowry announced that he believes that 'nonprofit professional theatre, like the symphony and opera, will have to be operated on a deficit basis.'"

So much for the undeniable generosity of Ford and the other foundations. Now, what about their corporate

counterparts? The Rockefeller Panelists argue convincingly when they emphasize, "The arts can be a major source of strength for the business community. They provide cultural resources increasingly recognized as essential to a suitable environment for business enterprise. Their presence or absence in a community frequently plays a role in the decision of personnel to join or stay with a company. Their availability certainly encourages new firms to locate in a city and helps attract tourists and conventions. They help make the increased leisure with which our greater productivity has rewarded us a boon rather than a dangerous emptiness. They constitute a growing market and provide expanding avenues for employment. There are, therefore, compelling reasons why, in the interest of his community and, indeed, in his own self-interest, a businessman and his firm should be concerned with the cultural and artistic life of his community."

So far, so good—until the Panel continues, "Yet the typical American corporation has so far shown very little enthusiasm for financial support of the performing arts. Indeed, its contributions to philanthropy of all sorts is surprisingly small." And, the report concludes, although corporate income tax laws permit deductions of up to five percent on net incomes for charitable and educational activities including non-profit arts organizations, "It has been the practice of American corporations in recent years to use only a little over one-fifth of the allowable tax exemption." Plenty of room for improvement obviously exists here, though in all fairness it should be noted that corporate support of the arts, while still inadequate, has been on the rise in the past few years.

Also on the increase—albeit slowly—is government support of the arts. Municipal and state governments have begun to recognize their responsibility with respect to theatre, dance,



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music and opera, but the most striking recent advances have been at the federal level. Only a few years ago, the federal government's National Endowment for the Arts had at its disposal an annual sum of only about \$6 million to provide financial aid to all performing arts groups throughout the nation. This year, however, things are looking up. The National Endowment is scheduled to receive some \$39 million in federal funds for the fiscal year beginning July 1, according to the budget recommended to Congress in January by President Nixon.

The signs are encouraging, but they can be misleading, too. With government and foundations joining in support of American performing arts, too many of us will happily hand over the burden of support to large institutions with their blue ribbon committees and hand-picked experts. What we may fail to see is that a major source of funding like the federal government reflects and responds to the public it serves. This relationship has its most tangible form in matching grants, which the National Endowment or the Ford Foundation for example, offer to a theatre company or symphony orchestra on the condition that an equal sum can be raised from individuals, corporations and local foundations in the performing group's home area.

In a less direct way, the government's expanded arts support is a response to widespread public opinion. If there were not large numbers of Americans concerned about the future of the performing arts, there would be no \$39 million budgeted for the National Endowment. In short, the basic responsibility for subsidy of the arts lies with us, people for whom the theatre, dance, opera and music are an enjoyment, an enrichment, an enlightenment that constitutes an essential part of our lives.

The Rockefeller Panelists sound a hopeful note as they conclude, "Many social and political forces have combined, at this moment of history, both to compel interest in the arts and to justify interest in practical terms. The intersection of these forces provides an unparalleled opportunity for the arts and for the nation, particularly since it occurs at a moment when a surge of vitality in the arts themselves has brought their needs and their delights to the attention of the national consciousness as never before. Wisely applied, all these factors can lead to an environment more conducive to distinguished performance, to a larger and more appreciative audience, and to a higher level of artistic accomplishment."

It's up to us.

—Dennis Powers

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BRITISH COLUMBIA...SHORT HOLIDAY BARGAIN

One of the best travel bargains today for the short holiday is the sea-air package. Fly one way; sail the other. One way you're a jet-setter. High speed and high excitement. Champagne at thirty thousand feet. The other a creature of pampered leisure. Time is on your hands and a touch of salt spray is in your hair. The contrast makes you effervescent. A man flirts broadly with the stewardess as soon as the landing gear is up. A few days later he is at the Captain's cocktail party aboard ship discussing winds and tides with the Master. All of this on two weeks with pay. It's a nice way to take a holiday.

One of the best of these sea-air packages is to be found on the West Coast of the United States between British Columbia and California. Canadian Pacific Airlines, which prefers to call itself CP Air, now in a burst of U.S. style image creating, runs a top-notch jet service between San Francisco and Vancouver. During an hour and fifty minutes or thereabouts a steward streaks up and down the aisle pouring goblets of Moet and Chandon of a good vintage year and a calypgian stewardess entertains you with cold Alaska King crab and mayonnaise, chicken in aspic, things like that. For that hour and fifty minutes you could be the King of Tasmania.

Now how about the other way. Well, picture yourself in this scene. You are asleep. You awake to a slight buzzing sound. It is the ship's radio channel. It has just switched on automatically. The buzzing you hear is a whisper of static, not an unpleasant sound to wake up to. Then you hear a voice: "Good morning," the voice says in a comfortable British accent laced with sea-going authority. "This is the bridge. It is now seven ayem. It's a lovely day today. The outside air temperature is sixty-five degrees. The water temperature is fifty-one degrees. The wind is gentle and from the southwest. Have a pleasant day." Recorded music begins.

Then there is a soft knock at the door of your cabin. "Aha! It is the Steward!" you say, and so it is. He enters with your tea and biscuits. "Good morning Oakes," you say.

"Good morning Sir. It's a lovely day today."

And it is.

What a way to wake up.

Assume you jetted to Vancouver aboard CP Air and sailed back aboard a P & O liner. You have two nights and a day at sea. Two nights and a day with Oakes or one of his counterparts taking extremely good and delicate care of you. Two nights and a day of

walks around the decks (miles of decks). Conversations with your fellow passengers over a pink gin or a brandy, lime and soda. A game of deck tennis. A dance to music from the ship's orchestra. An hour or so just staring at the sea.

Now you could if you wanted to, and if you timed it carefully, step off of CP Air's DC-8 in Vancouver, hop a cab and race over to Oriana or Canberra or one of the other P & O liners and run away to sea. But most travelers don't do quite that. They spend a few days in British Columbia and that too can be a holiday experience of high contrast. After the British Columbia holiday they board the P & O liner and turn themselves over to someone like Oakes for the trip back down the coast to San Francisco or Los Angeles.

The city of Vancouver, the largest in British Columbia, is a fine spot to spend a few land-bound days between ship and jet. But this account deals with Vancouver Island, a few relaxing ferry hours across the Georgia straits from Vancouver to Victoria, B.C.'s Provincial Capitol.

Victoria is like an awesome totem pole with a London umbrella hanging on it. There is a sense of raw-boned Western history about Victoria coupled with a gentility and attention to such rituals as high tea in the afternoon, which is still observed at the Empress Hotel, where visitors sleep on crisp lemon-yellow sheets. The Empress, with a facade as imposing as a drawing of a British dowager by Ronald Searles, dominates the downtown Victoria area. A huge structure topped by copperclad towers and faced with generations of ivy seems to have been designed for picture postcards.

Across the street from the Empress lies Victoria's inner harbor, a placid, sailboat-dotted waterway, and cat-a-corner to the Empress is the Provincial Government's Parliament Building, all stately domes and turrets and at night completely outlined by strings of light bulbs looking almost too gay to be a government building.

Now across the street from the Parliament Building is the finest collection of totem poles in the world. They can be found in the new Provincial Museum and in adjoining Thunderbird Park. The attention which the people of British Columbia lavish on these relics of an earlier culture show a fine appreciation for their country and its Indian peoples.

The shopping in Victoria can be gratifying. British woolens, fine English bone china and antiques of all kinds are generally thought of. It's also a good place to buy fine fly fishing

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equipment: beautiful split bamboo rods of unbelievable lightness imported from England, Japan and India, and hand-tied trout flies. Jackets and moccasins hand-made by Indians are excellent but expensive. The antiques are to be found in a series of fine shops along Victoria's Fort Street. Magnificent cut glass decanters and glasses, pewter, brass, copper candlesticks. Furniture from every period, carefully preserved, highly polished and generally costly. Nothing is under-priced.

Here are some restaurants that come to mind:

The Swiss Restaurant. Fred and Lilli Haupt. He chef, she hostess. The restaurant is housed in a fifty-year-mansion, which seems to be a popular place for restaurants in Victoria. The food is Swiss, or perhaps Continental would be a better description. The dining room is quite small and you must make a reservation. Don't accidentally make two reservations for the same party of four or Mrs. Haupt will chide you fiercely.

The Olde England Inn—More than a restaurant, the Olde England Inn is an historic happening, to use that well worn word once more, and run by an ex-RAF squad leader. Besides a restaurant which features ye olde roast beef of England, steak and kidney "pye", the ex-squadron leader has turned a few wooded acres into a series of reproductions of historic English shrines. You will find here a replica of the birthplace of William Shakespeare and his wife Ann Hathaway's cottage and Gardens. Antiques abound at the Old England Inn and it is generally a pleasant place to visit.

Oak Bay Beach Hotel—The hotel overlooks the Straits of Georgia and has a fine dining room and excellent food.

The Dingle House—This should be a top choice for Victoria visitors. First of all the restaurant is located in another private home, a large, pleasant white structure. The dining room is simple but elegant with white napery, good crystal and English bone china. The Dingle House is Victorian, and when I use the word now I mean in the sense of reflecting the age of Queen Victoria, although I suppose it fits as well meaning it is typical of the city. An any rate salads are crisp, green and cold with three choices of excellent prepared dressing, blue cheese, green goddess or French. The grilled salmon was notable. Steaks, chops and roast beef are also on the menu and I would be willing to bet that all are first rate.

One hundred and sixty miles south of Victoria is a small town called Campbell River. It is here that can be



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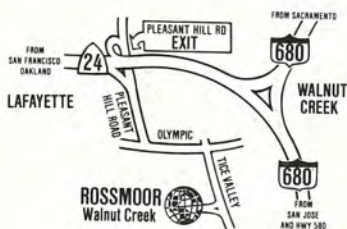


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The easiest way to get to Gold Lake is by flying in a small, pontoon-equipped airplane and landing on the lake's smooth surface. No superhighways running by this lake. Probably that is why it verily leaps with trout. Deep in the interior of Vancouver Island, Gold Lake is surrounded by thousands of acres of heavy timber and high, snow-capped peaks. For those who want to try for some cutthroat trout, Island Airways will fly a Cessna 185 into Gold Lake with a canoe strapped on to one of the pontoons. Once the plane drops the fisherman off at the Lake, it takes off and spirals over the surrounding mountains out of sight. The silence is deafening. No telephones, no automobiles, no TV, no electric knife sharpeners, no doorbells, also no smog, no water pollution, no newspapers.

This rambling account is just a sampler of British Columbia's varied holiday fare—there's lots more for the asking. Try a few days there sandwiched between jet-setting and unwinding at sea.



Whatever you had in mind to do today—from an American or Continental breakfast through book-, clothes-, furniture-, jewelry-, gift-, or even grocery-shopping, gallery hopping, or strolling or sitting in the sun, to a Chinese, French, Mexican, Old English or American lunch, then more of the same until cocktails, dinner, entertainment, and the latest late movie—you can do it all at

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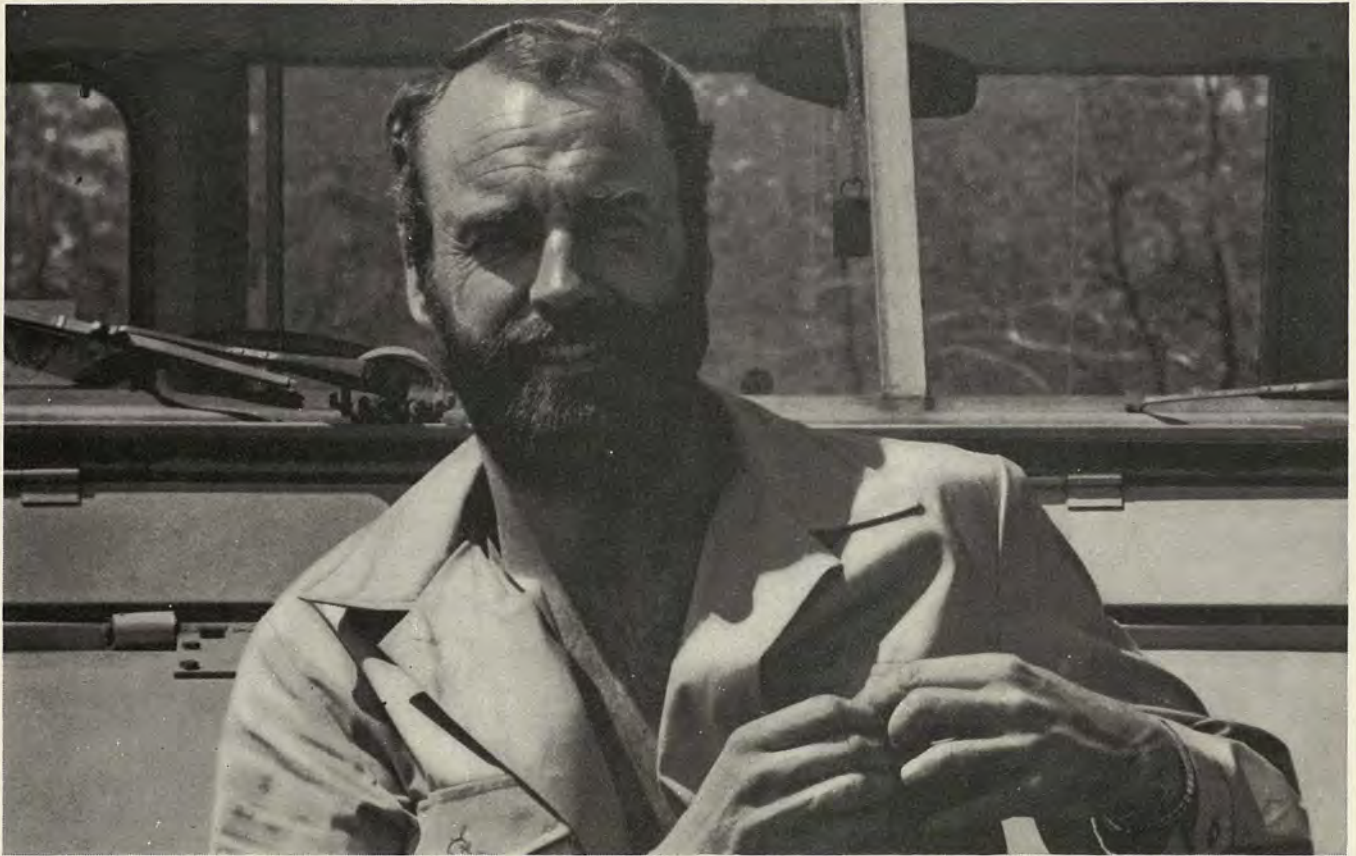
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DEWAR'S PROFILES

(Pronounced Do-ers "White Label")



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JOHN WALSH

HOME: Boston, Massachusetts

AGE: 30

PROFESSION: Field Officer for The International Society for the Protection of Animals.

HOBBIES: Flying his own stunt plane.

LAST BOOK READ: "Death as a Way of Life."

LAST ACCOMPLISHMENT: Directed the rescue of over 9,000 jungle animals threatened by a flood created by a new hydroelectric dam. Also author of "Time Is Short and the Water Rises."

QUOTE: "To most people today, being a hunter is no longer being a hero. The killing of animals has become a moral issue... animals belong to everybody, why shouldn't everybody learn to live with them?"

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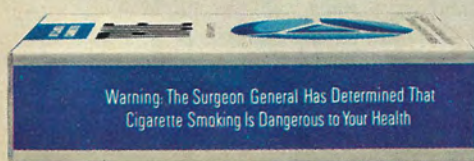
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THE RETURN OF THE WELL-MADE MURDER



SLEUTH

fact," he tells Milo, "the only thing I need to know from you is, can you afford to take her off my hands?"

Andrew appears sincerely glad to be rid of Marguerite. Or is he? . . .

The question won't be answered here, but it is answered—in a thoroughly frightening manner—in a play that has already been acclaimed as a masterpiece of mystery and suspense, *SLEUTH*. Milo and Andrew become the principal figures in a bizarre and breathtaking tale of murder that has

Broadway season. A.C.T. is the first resident professional theatre in the United States to present *SLEUTH*, and the company is proud of its record in bringing the best of recent London and Broadway hits to Northern California audiences—such diverse works as *Rosencrantz and Guildenstern Are Dead*, *Hadrian VII* and *The Contractor*.

A.C.T. invites you to share in the fun and suspense of *SLEUTH* . . . and hopes that you'll help keep its sur-

The setting is a spacious English country home, the sort we all recognize, even if we've never been in one. The time is early evening; the master of the house, a gentleman-writer of detective novels, sits reading aloud from his latest creation, savoring every word with the confidence of a master storyteller.

"Splendid!" Andrew Wyke congratulates himself. "Absolutely splendid!"

And then the doorbell rings. Andrew finishes his drink, straightens his smoking jacket and goes to the door to admit a fellow called Milo Tindle, who appears to be some twenty years younger than his host.

The two men have obviously never met before. But, just as obviously, they know a great deal about each other. Lurking beneath the pleasant, bantering tone of their conversation are dark and unspoken emotions.

"Tell me," Andrew asks, "would you agree that the detective story is the normal recreation of noble minds?"

"Perhaps," replies Milo, "it would have been truer to say that noble minds were the normal recreation of detective story writers."

Before long, the two men put social amenities aside and plunge into the subject they have hitherto avoided with their pleasantries. It seems that Andrew and Milo have only one thing in common: Andrew's wife, Marguerite.

Milo is desperately in love with her and anxious that she leave Andrew immediately. Andrew is impeccably civilized about the whole thing. "In



The head of a band of roving players (Ken Ruta, center) questions Rosencrantz (Marc Singer, left) and Guildenstern (Larry Carpenter) as to the strange happenings at Elsinore in a scene from *Rosencrantz and Guildenstern Are Dead* by Tom Stoppard.

TO THE AUDIENCE...

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

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

for your convenience: DOCTORS may leave the number 771-9903 with their call services and give name and seat number to house manager. ■ Those who wish TO MEET PERFORMERS after the performance may use the stage door entrance: GEARY THEATRE (around corner on Mason Street); MARINES' MEMORIAL THEATRE (through auditorium right front exit).

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

credits ■ HANK KRANZLER and WILLIAM GANSLER for photography. ■ HARCOURT BRACE JOVANOVIICH, INC. for books given to A.C.T.'s library. ■ PORSCHE-AUDI for generous donation of office equipment. ■ ROBERT JOYCE for March Program cover design. ■ GROVE PRESS for special educational materials. ■ OLD GLOBE THEATRE, San Diego, for archive photographs. ■ NET PLAYHOUSE for original 1933 Mickey Mouse drummer toy for *Paradise Lost*. ■ Special thanks to The Friends of A.C.T. volunteers and Francis Dee, Jane Guggenheim, Nancy Lewis, Polly Moore, Emily Thompson and Tanya Venta for their help on costumes and properties for the two Cleopatras. ■ Special thanks to the **International Re-Education Foundation**, whose cooperation and generosity made preparation of *The Contractor* possible. ■ G. Wood for special music for *The Contractor*. ■ CABLE CAR LEATHERS for evening cape fur trim for "Private Lives."

■ SPECIAL DISCOUNT RATES are available to clubs and organizations attending A.C.T. performances at the Geary and Marines' Memorial Theatres in groups of 25 or more. Complete details are available from Jeraldine Cooper, A.C.T. Special Events Director, 450 Geary St., San Francisco 94102, telephone (415) 771-3880.

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AMERICAN CONSERVATORY THEATRE of San Francisco

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Arthur Wing Pinero's *Dandy Dick*
Tom Stoppard's *Rosencrantz and Guildenstern Are Dead*

Clifford Odets's *Paradise Lost*
Noel Coward's *Private Lives*
David Storey's *The Contractor*
Anthony Shaffer's *Sleuth*

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Lee Cook
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Jim Kershaw, *Stage Doorman*

* On leave of absence

The American Conservatory Theatre is supported by the California Theatre Foundation (see page 24) as well as by grants from the Ford Foundation and the National Endowment for the Arts in Washington, D.C., a federal agency.



Tom Stoppard

Rosencrantz and Guildenstern, those two faceless minor figures from *Hamlet*, have traditionally been forgettable fellows. Directors tended to cast them with leftover actors, while audiences, if they even bothered to try, could rarely tell them apart. In his famous film production of *Hamlet*, Laurence Olivier eliminated the two characters altogether. They remained a kind of occupational hazard to anybody staging Shakespeare's tragedy, until playwright Tom Stoppard hit upon something very meaningful about this pair of classmates from Prince Hamlet's university days.

"Rosencrantz and Guildenstern are the most expendable people of all time," says Stoppard. "Their very facelessness makes them dramatic; the fact that they die without ever really understanding why they lived makes them somehow cosmic."

Revealing why he chose R & G as the main characters for a contemporary comedy, Stoppard comments on their relevance to the world in which we now find ourselves: "Almost everybody thinks of himself as nobody. A cipher, not even a cog. In that sense, Rosencrantz and Guildenstern are everybody. I feel that I am like that."

For his play, Stoppard plucked R & G from the fringe of Shakespeare's tragedy and put them at the center of the action. Consequently, Hamlet, Claudius, Gertrude, Ophelia and Polonius suffer a corresponding reduction in importance and become minor characters in the Stoppard comedy. The effect is a sort of inside-out *Hamlet*, a keyhole view of the royal tragedy at Elsinore in which we see the whole thing through the often bewildered and uncomprehending eyes of Rosencrantz and Guildenstern.

Following a brief, exploratory production at the Edinburgh Festival, the play had its first professional production by the National Theatre at the Old Vic in London in April, 1967. Two years later, after it had opened to acclaim in New York, A.C.T. gave *Rosencrantz and Guildenstern Are Dead* its Bay Area premiere. The comedy was voted best play of the 1967-68 Broadway season by the New York Drama Critics' Circle and went on to win the Tony Award as well.

presents

TOM STOPPARD'S

ROSENCRANTZ AND GUILDENSTERN ARE DEAD

Directed by WILLIAM BALL

Associate Director: EUGENE BARCONE

Scenery by STUART WURTZEL

Costumes designed by ROBERT FLETCHER

Lighting by MAURICE BEESLEY

Music by LEE HOIBY

the cast

<i>Rosencrantz</i>	MARC SINGER
<i>Guildenstern</i>	LARRY CARPENTER
<i>The Player</i>	KEN RUTA
<i>Alfred</i>	R. E. SIMPSON
<i>Hamlet</i>	HOWARD SHERMAN PAUL SHENAR
<i>Ophelia</i>	LEE COOK
<i>Claudius</i>	E. KERRIGAN PRESCOTT
<i>Gertrude</i>	NANCY McDONIEL WINIFRED MANN
<i>Polonius</i>	LARRY MARTIN
<i>Player King</i>	PATRICK GORMAN

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

Rudolph A. Andrews III, Janie Atkins, Alan W. Barnes, Robert R. Colston, Robert Cooke, Paul Gattuso, Catherine Harris, Bill Lehrke, Robert Lowry, William P. Molloy, Michael Molloy, Nancy McDoniel, Jenny Mosiev, Paul Perkins, Ray A. Rantapaa, Joel Story, Chris Weatherhead, Fred Wolfe.

There will be one intermission.

understudies:

Rosencrantz: Richard Council; Guildenstern: Howard Sherman;
Hamlet: Howard Sherman; Player: Dudley Knight; Claudius: Robert Ari;
Gertrude: Nancy McDoniel; Ophelia: Karie Cannon; Alfred: Mark Wheeler;
Polonius: Joseph Bird; Player King: Jay Doyle

Stage Manager: KENNETH JULIAN

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

Geary Theatre

presents

CLIFFORD ODETS'

PARADISE LOST

Directed by ALLEN FLETCHER
 Scenery by ROBERT BLACKMAN
 Costumes by ELIZABETH COVEY
 Lighting by MAURICE BEESLEY
 Sound by CHARLES RICHMOND

the cast

(in order of appearance)

Pearl Gordon	DEBORAH SUSSEL
Gus Michaels	JOSEPH BIRD
Clara Gordon	WINIFRED MANN
Bertha Katz	JOY CARLIN
Leo Gordon	G. WOOD
Julie Gordon	PAUL SHENAR
Sam Katz	RAY REINHARDT
Kewpie	MARTIN BERMAN
Lucas Pike	JAY DOYLE
Phil Foley	E. KERRIGAN PRESCOTT
Milton	LARRY MARTIN
Ben Gordon	RICHARD COUNCIL
Libby Michaels	LEE MCCAIN
Post	LARRY CARPENTER
Photographer	R. E. SIMPSON
Felix	MARC SINGER
Schnabel	PATRICK GORMAN
Rogo	ROBERT ARI
Lucy	ANNE LAWDER
Mr. May	WILLIAM PATERSON
Detective	HOWARD SHERMAN
Policeman	MICHAEL MOLLOY
Paul	MARK WHEELER
Williams	DUDLEY KNIGHT

PLACE: The Gordon Home in the Bronx, New York.

ACT I: Evening, November 11, 1932.

ACT II: Evening, about eighteen months later.

ACT III: Late afternoon, a year and some months later.

There will be two ten minute intermissions.

understudies

Leo Gordon: Dudley Knight; Clara Gordon: Nancy McDoniel;
 Ben Gordon: Howard Sherman; Julie Gordon: Mark Wheeler;
 Pearl Gordon: Lee Cook; Gus Michaels: Herbert Foster;
 Libby Michaels, Lucy: Karie Cannon; Sam Katz: Scott Thomas;
 Bertha Katz: Anne Lawder; Kewpie: Patrick Corman; Mr. May: Larry Martin;
 Williams, Schnabel, Post: Shan Covey; Rogo, Milton: Eugene Barcone;
 Felix, Detective, Policeman: R. E. Simpson; Phil Foley: Robert Ari;
 Paul: Larry Carpenter.

Stage Manager: SHAN COVEY

Geary Theatre



In 1939, looking back over the plays he had written during the previous decade, Clifford Odets made a thoughtful evaluation: "*Paradise Lost*, poorly received as a practical theatre work, remains my favorite play in this group."

The playwright admitted that *Paradise Lost* wasn't flawless. "It's too jammed, too crowded," he acknowledged. "It spills out of its frame, but it is in many ways a beautiful play, velvety; the colors were very gloomy and rich."

Although he had successes in his later years, *The Country Girl* (1950) and *The Flowering Peach* (1954), most critics agree that Odets did his finest work in the 1930s, the period with which he is so closely associated.

When *Paradise Lost* opened on Broadway in 1935, Odets had already produced *Waiting For Lefty* and *Awake and Sing*, establishing him as a major American writer. *Paradise Lost* represented a new turn for Odets, a move toward the drama of indirection, in which plot was subordinated to character and much was suggested or implied rather than stated directly.

Paradise Lost traces the fortunes of the Gordons, a Depression family whose members reflect the lives of millions like them in cities across the country. Leo Gordon, his family and friends present a composite portrait of, as Odets put it, "the entire middle class of liberal tendency." The characters symbolize what Odets saw as the struggle of the American middle class to endure amid financial crises, outmoded values and the decay of traditional morality.

Though there is a sense of futility about some of the characters and the mood of the play is often melancholy, Odets nevertheless viewed *Paradise Lost* as an ultimately positive statement. "It's my hope," he said, "that when people see it, they are going to be glad they're alive."



The idea for *Private Lives* came to Noel Pierce Coward on a sleepless night in 1929 while he was stopping in Tokyo during an Oriental sojourn. The Japanese Sandman finally found his way to Coward's hotel room at four a.m.—"by which time," the playwright recalled years later, *Private Lives*, title and all, had constructed itself." He decided to let the play "mature" for a while before committing it to paper.

After traversing Japan and Korea, Coward's Asian peregrinations brought him to Shanghai, where he promptly became the temporary residence of a hardy virus and prudently took to his bed in the Cathay Hotel where he lay "sweating gloomily."

Recalling the incident in his 1937 biography, *Present Indicative*, Coward wrote that "the ensuing convalescence was quite productive, for I utilized it by writing *Private Lives*."

Private Lives introduced two of Coward's most dazzling characters, Amanda and Elyot—a glorious couple in whom the very essence of world-weary sophistication happily co-exists with untarnished childlike wonder and delight.

Glamorous and affluent, they couldn't make a go of their marriage and decided to be sensible about it and get a divorce. Now, five years later, they meet by chance at a ritzy French hotel and fall in love all over again. What could be more romantic?

Very little, except that, in the years since their breakup, each has remarried somebody else, leaving poor Amanda and Elyot with a pair of superfluous spouses on their scrupulously manicured hands.

How things work out for our leisure-class quartet is what *Private Lives* is all about. Directing this first play by Noel Coward to join the A.C.T. repertory is Oscar winner Francis Ford Coppola. The playwright, incidentally, recently celebrated his seventy-first birthday.

presents

NOEL COWARD'S

PRIVATE LIVES

Directed by FRANCIS FORD COPPOLA

Associate Director: EUGENE BARCONE

Scenery by ROBERT BLACKMAN

Costumes by ROBERT FLETCHER

Lighting by MAURICE BEESLEY

Sound by CHARLES RICHMOND

Music Arranged by CARMEN COPPOLA

the cast

(in order of appearance)

<i>Sibyl Chase</i>	DEBORAH SUSSEL
<i>Elyot Chase (Her Husband)</i>	PAUL SHENAR
<i>Victor Prynne (Her Husband)</i>	JAY DOYLE
<i>Amanda Prynne</i>	MICHAEL LEARNED
<i>Louise (A Maid)</i>	KARIE CANNON

ACT I: The terrace of a hotel in France. Summer evening.

ACT II: Amanda's flat in Paris. A few days later. Evening.

ACT III: The same. The next morning.

There will be two ten minute intermissions.

musicians

Bob Moonan, piano; Bill Pychon, violin; Dale Hoaglin, cello;
Al Simon, bass

understudies

Amanda Prynne: Nancy McDoniel; Victor Prynne: Larry Carpenter;
Louise: Lee Cook; Sibyl Chase: Lee McCain; Elyot Chase: Marc Singer.

Stage Manager: RANDY CARTER

Geary Theatre

presents

DAVID STOREY'S

THE CONTRACTOR

Directed by WILLIAM BALL

Associate Director: ROBERT BONAVENTURA

Scenery by PAUL STAHELI

Costumes by JULIE STAHELI

Lighting by MAURICE BEESLEY

Sound by CHARLES RICHMOND

the cast

(in order of appearance)

Kay, Foreman	MARC SINGER
Marshall, Workman	HERBERT FOSTER
Ewbank, The Contractor	RAY REINHARDT
Fitzpatrick, Workman	E. KERRIGAN PRESCOTT
Bennett, Workman	SCOTT THOMAS
Paul, Ewbank's Son	LARRY CARPENTER
Claire, Ewbank's Daughter	LEE MCCAIN
Glendenning, Workman	HOWARD SHERMAN
Old Ewbank	G. WOOD
Maurice, Claire's Fiance	RICHARD COUNCIL
Old Mrs. Ewbank	WINIFRED MANN
Mrs. Ewbank	NANCY McDONIEL

PLACE: A lawn near the Ewbank home overlooking a small industrial town in the north of England.

There will be two ten minute intermissions.

understudies

Kay: Patrick Gorman; Marshall: Martin Berman; Ewbank: Joseph Bird;
Fitzpatrick: Robert Ari; Bennett: Richard Council; Paul: R. E. Simpson;
Claire: Lee Cook; Glendenning: Mark Wheeler; Old Ewbank: Larry Martin;
Maurice: Paul Shenar; Old Mrs. Ewbank: Karie Cannon;
Mrs. Ewbank: Anne Lawder

Stage Manager: SHAN COVEY

Special thanks to consultants

NANCY WHITE and EDITH SKINNER

Geary Theatre



David Storey, the son of a mine-worker, was born in Yorkshire, England, in 1933 and studied at the Slate School of Fine Arts in London. Married since 1956, he is the father of three children.

The author of *The Contractor* writes from a close personal involvement in his characters' environment, and his novels and plays are often autobiographical in their vivid background material. Coming from the north of England, Storey has been a professional athlete like the hero of his novel and screenplay, *This Sporting Life*, and a teacher like the title character of his first play, *The Restoration of Arnold Middleton*. He also worked for a tent-erecting firm like the one which provides the setting for his novel, *Radcliffe*, and *The Contractor*.

London's Royal Court Theatre presented *The Contractor* in 1969 and Storey's best-known play, *Home*, in 1970. Both works went on to long and successful London runs, and *Home* was later produced on Broadway and television for American audiences, with John Gielgud and Ralph Richardson in the leading roles.

Critics have been diverse in their interpretations of *The Contractor*. Some have seen the raising and striking of its huge tent as symbolic of the rise and fall of England's national greatness. "In a still larger sense," one reviewer added, "the tent is emblematic of the vanity of human wishes—in art, in science, in business, in love, in life." Still other observers view the play's characters as representing the moral erosion of the working class.

The Contractor is a play in which the dialogue and the physical action (the raising and striking of the tent) are inseparable and completely dependent on each other. With that in mind, the A.C.T. cast worked with the tent and its equipment from the first day of rehearsals.

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The continued operation of the American Conservatory Theatre depends on financial support from the community. Through the California Theatre Foundation, and with the support of a matching Ford Foundation Grant, approximately \$700,000 will be provided to A.C.T. for the 1971-72 theatre season and the Conservatory training programs. In recognition of contributors supporting this cultural organization, we wish to publish a partial list of recent gift donors.

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Beneath makeup and wigs, the faces in the photos above belong to nine A.C.T. performers, all of whom may be seen in this season's repertory productions. The catch, of course, is that they are pictured here in roles they played during previous San Francisco A.C.T. seasons. Test your theatre memory by identifying the actors and actresses—but remember that some of the photos are devilishly tricky. Here's a tip: for help, check the photos in the "Who's Who" section in this program. If you think you've identified all nine, try naming the A.C.T. productions represented by each of the pictures. Answers appear on page 32.

A CHALLENGE TO THE BAY AREA MATCH IT OR LOSE IT...

A.C.T. and the San Francisco Bay Area will lose a vitally needed Ford Foundation grant of \$350,000 unless it is matched with funds from local contributors by April 30. We're still \$121,000 short of our goal . . . but gaining steadily . . . and we need your support NOW—before the deadline.

Special student matinee performances, a comprehensive theatre training school, ninety repertory productions in five years . . . all these and more have been made possible by the annual matching grant from the Ford Foundation.

A.C.T. CAN'T AFFORD TO LOSE IT!

Our goal: 12,000 friends of the theatre to contribute one \$10 share each. More, if you can. Please help with a contribution.

Make your check payable to A.C.T., and mail to "MATCH THE A.C.T. GRANT," 450 Geary Street, San Francisco 94102. Thank you.



Miss Michael Learned and Paul Shenar are featured in Noel Coward's romantic comedy, "PRIVATE LIVES," directed by Francis Ford Coppola.

and librettist of Lee Hoiby's *Natalia Petrovna*, a new opera commissioned by the Ford Foundation and produced at the City Center. Mr. Ball has worked as guest director at all major North American theatre festivals, including the American Shakespeare Festival at Stratford, Connecticut, the Stratford Shakespeare Festival in Ontario, the San Diego Shakespeare Festival, the Arena Stage in Washington D.C., the Alley Theatre in Houston, and the Antioch and Toledo Shakespeare Festivals. He made his San Francisco directorial debut ten years ago with the Actor's Workshop production of *The Devil's Disciple*. A graduate of the Carnegie Institute of Technology, Mr. Ball has been the recipient of a Fulbright Scholarship, a Ford Foundation Directorial Grant and an NBC-RCA Director's Fellow-

ship. Mr. Ball is currently President of The Council of Stock Theatres. A member of A.C.T.'s board of directors prior to his appointment as executive producer, Mr. McKenzie has also served as producer of the Westport Country Playhouse (Conn.), the Bucks County Playhouse (Penn.), the Peninsula Players (Wisc.), the Mineola Theatre (New York), as president of the Producing Managers Company and as associate producer of the Royal Poinciana Playhouse (Palm Beach). His highly successful Broadway production of *And Miss Reardon Drinks a Little*, is currently on tour.

EDWARD HASTINGS, Executive Director and Resident Stage Director, was a Production Stage Manager for David Merrick before joining A.C.T.

WHO'S WHO



Allen Fletcher



Francis Ford Coppola



Edith Markson

as a founding member. Off-Broadway, he co-produced *The Saintliness of Margery Kempe*, *Epitaph for George Dillon* and he directed the national touring company of *Oliver!* He served as guest director of *The Rake's Progress*, *Lemon Sky* and *A Man For All Seasons* in colleges and regional theatres. Mr. Hastings' productions of *Charley's Aunt* and *Our Town* were seen during A.C.T.'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 A.C.T.'s productions of *The Promise*, *A Delicate Balance* and *The Devil's Disciple* during the 1968-69 season, and *The Relapse* and *The Time of Your Life* last season. Mr. Hastings directs *Dandy Dick* this season.

ALLEN FLETCHER, Resident Stage Director and Conservatory Director, is former artistic director of the Seattle Repertory Company. He has directed for the Oregon Shakespeare Festival, the San Diego Shakespeare Festival, the New York City Opera, the Pennsylvania State Festival Theatre, the Antioch Area Shakespearean Festival, the APA, the McCarter Theatre in Princeton, New Jersey, and the Boston Fine Arts Festival. For two seasons, he was artistic director of the American Shakespeare Festival, Stratford, Conn. Mr. Fletcher has directed the A.C.T. productions of *Uncle Vanya*, *Death of a Salesman*, *Arsenic and Old Lace* and *The Hostage*, as well as co-directed *The Crucible*, which entered the repertory at the Stanford Summer Festival in 1967. Mr. Fletcher directed A.C.T.'s highly successful productions of *Hadrian VII*, *The Latent Heterosexual* and *An Enemy of the People*. He also directs *Antony and Cleopatra*

and *Paradise Lost* for the current repertory season.

FRANCIS FORD COPPOLA, founder and president of San Francisco's American Zoetrope film studios, makes his A.C.T. directorial debut staging Noel Coward's *Private Lives*, which marks his return to the stage after a decade of acclaimed film work. He recently completed editing of *The Godfather*, a large-scale movie based on Mario Puzo's best-selling novel and starring Marlon Brando, which he directed on location in New York and Sicily. Mr. Coppola's other films include *You're a Big Boy Now*, with Geraldine Page; *Finian's Rainbow*, with Fred Astaire; and *The Rain People*, with Shirley Knight. He won a 1971 Academy Award as co-author of the screenplay for *Patton*, and has also written the screenplays for *This Property is Condemned*, *Reflections in a Golden Eye* and *The Rain People*.

EDITH MARKSON, Development Director, was instrumental in the founding of A.C.T. in Pittsburgh in 1965 and has served as vice president of the Board of Trustees ever since. She has been a leader in the resident theatre movement since its beginnings. Mrs. Markson was one of the founders of the Milwaukee Repertory Theatre, and was responsible for bringing the young APA Repertory Company there for a season. She also brought William Ball to that theatre, where he first directed *Charley's Aunt* and *Six Characters In Search of an Author*, as well as Allen Fletcher, where he first directed *The Crucible*. Mrs. Markson currently serves on the board of directors of The Theatre Communications Group and on the Theatre Advisory Panel of the National Endowment for the Arts.

ROBERT ARI, in his first season with A.C.T., studied at Carnegie-Mellon University, where he played major roles in several productions, including Grandier in *The Devils*, Oberon in *A Midsummer Night's Dream*, and James Tyrone in *Long Day's Journey Into Night*, *Godspell* and *Guys and Dolls*, with which he also toured Germany as a USO show. Mr. Ari is a professional singer and guitarist who has written and performed original scores for theatre productions, and has worked as a radio announcer and film reviewer. His other credits include major roles at the Utah Shakespearean Festival, including Caliban in *The Tempest* and Sir Toby Belch in *Twelfth Night*, the Tompkins Square Playhouse and the Ltd. in Company at the Arkansas Arts Center (title role in *Macbird*). He is seen this season at A.C.T. in *Paradise Lost* and *Caesar and Cleopatra*.

Robert Ari



MARTIN BERMAN attended Brooklyn College where he appeared in several dramatic productions. He attended the Stella Adler Studio and George Morrison Studio in New York. A former member of A.C.T.'s Summer Training Congress, Mr. Berman appeared in *Room Service*, *Oh Dad, Poor Dad*, and in *In White America*, and was also seen in *Six Characters in Search of an Author*, *Little Malcolm and His Struggle Against the Eunuchs*, *The Tavern*, *The Merchant of Venice*, *The Latent Heterosexual*, *An Enemy of the People*, *The Time of Your Life* and *The Selling of the President*. He is currently in *Paradise Lost* and *Caesar and Cleopatra*.

JOSEPH BIRD, who returns for a second season at A.C.T., holds a master's degree in drama from Penn State University. A featured actor in 17 productions at the APA Repertory Company in New York from 1963 to 1969, Mr. Bird also toured Canada and the United States with that company. He

appeared in the 1969 touring company of *The Show Off* with George Grizzard and Jessie Royce Landis and the Eastern University tour with *The Misanthrope* and *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 was seen at A.C.T. last season in *The Merchant of Venice*, *Hadrian VII*, *The Latent Heterosexual*, *An Enemy of the People*, and *The Selling of the President*. He is currently appearing in *Paradise Lost* and *Caesar and Cleopatra*.

Joseph Bird



KARIE CANNON, who came to A.C.T. as a member of the 1970 Summer Training Congress, appeared in last season's productions of *The Merchant of Venice* and *The Tempest*, and was one of four students selected to appear in scenes from *As You Like It*, directed by William Ball, at Lake Tahoe this past summer. Miss Cannon, who holds a B.A. from Brigham Young University, played major roles in numerous productions there, including *Richard III*, *Oedipus Rex*, *The Little Foxes*, *J.B.*, *You Can't Take It With You* and *Becket*. She is seen in *Dandy Dick*, *Caesar and Cleopatra* and *Private Lives*.

JOY CARLIN, who appeared as Miss Prism in *The Importance of Being Earnest* and in *The Tavern* during her first season at A.C.T., was graduated from the University of Chicago and has also studied at Yale Drama School and with Lee Strasberg. An original member of Chicago Playwright's Theatre, she has appeared on Broadway with the Second City, in several off-Broadway productions, and with resident and summer theatres, made numerous radio and TV commercials and has played an assortment of roles in TV and feature films. Mrs. Carlin teaches at UC Berkeley's department of dramatic art and was seen in *The Time of Your Life* and *The Selling of the President* last season. She is currently seen in *Paradise Lost*.

Joy Carlin



LARRY CARPENTER, who holds a B.F.A. degree from Boston University, where he acted in and directed numerous productions as well as composed the score for a production of *The Caucasian Chalk Circle*, comes to A.C.T. from the San Diego Shakespeare Festival, where he appeared in all three of their productions this past summer. Mr. Carpenter's other credits include the Oregon Shakespearean Festival, the Brockport Summer Arts Festival, the Rochester Opera Theatre and Thomas Wolfe Playhouse in North Carolina, where he has played major roles in such musical and dramatic productions as *West Side Story*, *Rosencrantz and Guildenstern Are Dead*, *The Tempest*, *A School for Scandal*, *The Fantasticks* and *King Lear* with Morris Carnovsky. At present, Mr. Carpenter is on an extended leave of absence from Southern Methodist University's art school, where he was actively involved in graduate study in directing. Mr. Carpenter is seen in *Paradise Lost*, as Guildenstern in *Rosencrantz and Guildenstern Are Dead*, in *The Contractor* and *Caesar and Cleopatra*.

ROBERT CHAPLINE, A.C.T.'s master voice teacher, appeared in *Antony and Cleopatra*, his first acting assignment with A.C.T. since *Oedipus Rex* two seasons ago. The recipient of a Rockefeller Foundation Fellowship with Kristin Linklater in voice teacher training one year, Mr. Chapline has also taught at the Manitoba Theatre Center, the Stratford Festival Theatre (Canada), Arena Stage in Washington, D.C., the Mark Taper Forum of the Los Angeles Music Center, the theatre arts department at UCLA, and, most recently, at the New California Institute of the Arts in Los Angeles.

Robert Chapline



LEE COOK, who has served as A.C.T.'s dance teacher for the past year and continues as such this season, attended Scripps College in Claremont, Ca., and also studied with A.C.T. prior to teaching here. She appeared as a dancer and singer in the Seattle Opera Company and Repertory Theatre production of *Tommy*, and was seen in A.C.T.'s productions of *The Merchant of Venice*, *The Tempest* and *An Enemy of the People* last season. Miss Cook appears this season in *Rosencrantz and Guildenstern Are Dead* and *Caesar and Cleopatra*.

RICHARD COUNCIL was a member of A.C.T.'s training program last season and appeared in *The Merchant of Venice*. His previous credits include the Old Globe Shakespeare Festival in San Diego, where he appeared in *Richard II*, directed by Stephen Porter, in *Much Ado About Nothing*, and *Cymbeline*, directed by Louis Criss. He appeared in several productions at the 1971 Pennsylvania State Festival of American Theatre, including *Anna Christie*, directed by Allen Fletcher, and *Captain Jinks of the Horse Marines*, directed by Jon Jory. Mr. Council and his wife, Chris, who is an acting fellow this season, both appeared in a student film shot in Berkeley last year by Richard Shaw of UCLA, whose previous films have received numerous awards in foreign and domestic university film festivals. He is currently seen in *Paradise Lost*, *Caesar and Cleopatra* and *The Contractor*.

Richard Council



PETER DONAT, in his fifth season with A.C.T., 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, returning there this past summer. Mr. Donat's TV credits include many starring roles for CBC, Canada, and many guest appearances on American networks, including *I Spy*, *Mission Impossible*, *Mannix*, *Run for Your Life*, *Judd for the Defense*, *FBI*, *Bracken's World*, *Medical Center* and

Young Lawyers. He appeared in A.C.T.'s productions of *Under Milkwood*, *Tartuffe*, *Deedle Deedle Dumpling*, *My Son God*, *Staircase*, *Little Murders*, *The Architect and the Emperor of Assyria*, *The Importance of Being Earnest*, *Six Characters in Search of an Author* and in the title role of *Hadrian VII*. Mr. Donat appeared as Shylock in *The Merchant of Venice*, in *Hadrian VII*, *An Enemy of the People* and *The Selling of the President* last season. He directed *The Tavern* and is currently on leave of absence from the company.

JAY DOYLE, who was seen off-Broadway in *The Old Glory* and was a member of the national tour company of *Andersonville Trial*, appeared with the Milwaukee Repertory Theatre, the Pittsburgh Playhouse, and the Arena Stage in Washington D.C., prior to joining A.C.T. in 1965. During A.C.T.'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 A.C.T.'s two theatres). A graduate of Carnegie Mellon University, Mr. Doyle's roles have included those of Deputy Gov. Danforth in *The Crucible*, Grandma in *The American Dream* and the Ghost and Player King in *Hamlet*. He has also appeared in *Three Sisters*, *Rosencrantz and Guildenstern Are Dead*, *Glory! Hallelujah!*, *The Hostage*, *The Devil's Disciple*, *Oedipus Rex*, *Saint Joan*, *Hadrian VII*, *The Latent Heterosexual* and *An Enemy of the People*. He is currently seen in *Paradise Lost* and *Private Lives*.

Jay Doyle



HERBERT FOSTER recently completed an engagement at New York's Lincoln Center Repertory Company as Philby Cullen in *Playboy of the Western World* and in the new dramatic review *Scenes from American Life*. He appeared with A.C.T. in the title role of *Little Malcolm and His Struggle Against the Eunuchs* and as Algenon in *The Importance of Being Earnest*, two seasons ago. On Broadway Mr. Foster acted in the American Shakespeare Festival production of *King Henry V* and for the National Repertory Theatre in *The Imaginary Invalid*. For three seasons with the National

Repertory Theatre, he toured under directors Eva LeGallienne and Jack Sydow in *Liliom*, as Tony Lumpkin in *She Stoops To Conquer* and as Bob Acres in *The Rivals*. He has acted in England and with the Canadian Players, principally as the Fool in *King Lear* and in Canadian radio and television dramatic serials in Toronto. Mr. Foster previously appeared with the national tour of *Black Comedy* and *White Lies*, starring Jan Sterling and last summer in *The Taming of the Shrew*, *A Midsummer Night's Dream* and *Antony and Cleopatra*. He has toured in two Agatha Christie thrillers with Joan Fontaine and in *There's A Girl in My Soup* with Van Johnson. He is currently seen in *Caesar and Cleopatra* and *The Contractor*.

PATRICK GORMAN came to A.C.T. last year after three seasons and eighteen productions at the Seattle Repertory Theatre. While studying theatre in Paris he worked as a clown in the *Cirque Medrano*, played in the French Broadway equivalent of *How To Succeed in Business Without Really Trying* and several TV productions. In New York, he has appeared in the ANTA Matinee series, at the New York Shakespeare Festival and on Broadway in *Those That Play the Clowns*. After teaching Movement at A.C.T.'s 1970 Summer Training Congress he played the Prosecutor in *In the Matter of J. Robert Oppenheimer*, directed by Allen Fletcher at Ann Arbor, Michigan. This summer he appeared in *The White House Murder Case* at the New Committee Theatre. Last season at A.C.T. he was seen as Trinculo in *The Tempest*, Krupp in *The Time of Your Life*, and also in *The Relapse*, *The Merchant of Venice*, *The Latent Heterosexual*, and *An Enemy of the People*. He appears in *Rosencrantz and Guildenstern Are Dead*, *Paradise Lost* and *Caesar and Cleopatra*.

Patrick Gorman



DUDLEY KNIGHT, in his second season with A.C.T., has appeared recently in major roles in *The Trial of the Catonsville Nine* and *The White House Murder Case*, both at the New Committee Theatre. Mr. Knight will also be seen in two forthcoming motion pictures, *One is a Lonely Number*

and *The Candidate*. Prior to joining A.C.T., he performed with the Magic Theatre in Berkeley as well as playing Prospero in the Marin Shakespeare Festival production of *The Tempest* and appearing in *Henry V* there. 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. Mr. Knight was seen last season in *Hadrian VII*, *The Time of Your Life* and *The Latent Heterosexual*. He currently teaches acting at A.C.T. and is appearing in *Paradise Lost*.

ANNE LAWDER, A.C.T.'s speech teacher who doubles as actress, went to school in Burlingame, attended San Mateo Junior College, worked for Bob Brauns at Hillbarn Theatre in San Mateo and majored in drama at Stanford University. The wife of A.C.T. director Allen Fletcher, Miss Lawder has sung with the New York City Opera and worked with NBC's radio and drama workshop in New York. Miss Lawder spent several seasons with the Oregon Shakespeare Festival and most recently appeared in the Seattle Repertory Theatre productions of *Three Penny Opera*, *Lysistrata*, *Mourning Becomes Electra* and *Our Town*. She was seen in *The Tempest*, *The Latent Heterosexual* and *The Time of Your Life* last season, and is currently in *Paradise Lost*.

Anne Lawder



MICHAEL LEARNED has appeared as a leading actress with the Stratford Festival (Canada) resident and touring companies, and with the Shakespeare Festival, Stratford, Conn. She played Irina in *The Three Sisters* at the Fourth Street Theatre in New York and appeared in the off-Broadway production *A God Slept Here*. Miss Learned's television credits include many leading roles for the Canadian Broadcasting Company, including Estella in Eric Till's production of *Great Expectations*, and she played leading roles in two films for National Film Board, Canada. At A.C.T., Miss Learned has played major roles in *Under Milkwood*, *Tartuffe*, *Deedle Deedle Dumpling*, *My Son God*, *The Misan-*

throe, *A Delicate Balance*, *Little Murders*, *Glory! Hallelujah!*, *The Importance of Being Earnest*, *The Rose Tattoo* and *The Tavern*, as well as A.C.T.'s special production of *Adaptation/Next*. She appeared as Portia in *The Merchant of Venice* last season, and in *The Time of Your Life* and *The Selling of the President*. After a summer as Cleopatra in *Antony and Cleopatra* at San Diego's Shakespeare Festival, Miss Learned returned to the role in A.C.T.'s production. She is currently seen in *Private Lives*.

WINIFRED MANN, for more than ten years a leading member of the San Francisco Actors' Workshop, joined A.C.T. two seasons ago, after a brief sojourn in the east, where she appeared with the Pittsburgh Playhouse, Joe Papp's N.Y. Shakespeare Festival, the Lincoln Center Repertory and La Mama Cafe. Among the many productions in which Miss Mann has played leading roles are *Mother Courage*, *The Three Sisters*, *The Milktrain Doesn't Stop Here Anymore*, *Midsummer Night's Dream*, Brecht's *Edward II*, Pinter's *Birthday Party*, *Streetcar Named Desire* and *Night of the Iguana*. Earlier this season she appeared briefly as Nurse Ratched in *One Flew Over the Cuckoo's Nest*. Her previous assignments with A.C.T. have included *Hadrian VII*, *The Relapse* and *An Enemy of the People*. This season she is seen in *Rosencrantz and Guildenstern Are Dead*, *Paradise Lost* and *The Contractor*.

Winifred Mann



LARRY MARTIN comes to A.C.T. from the Oregon Shakespearean Festival, where he played major roles in *A Midsummer Night's Dream*, *A Man For All Seasons* and *Under Milkwood*. He holds a B.F.A. degree from the University of Texas, and has served as resident actor at Vassar College and Scott Theatre Repertory Company as well as the Children's Theater International and the National Theatre Company. Mr. Martin's credits include such musical and dramatic productions as *Waiting for Godot*, *The Lady's Not for Burning*, *The Miracle Worker*, *Little Mary Sunshine*, *Inherit the Wind*, *Richard III*, *The Entertainer*, 30

Saint Joan and *Othello*. He is seen in *Rosencrantz and Guildenstern Are Dead*, *Paradise Lost* and *Caesar and Cleopatra*.

LEE MCCAIN, a newcomer to A.C.T. last season, holds a bachelor's degree in philosophy and studied for three years at London's Central School of Drama. When she returned to this country, she made her professional debut in *Play It Again Sam*, with Woody Allen on Broadway. She has since appeared in Buffalo as Sonia in *Uncle Vanya* and *Lemon Sky* off-Broadway. Among the major roles she has played are Alma in *Summer and Smoke*, Adelaide in *Guys and Dolls* and Viola in *Twelfth Night*. Miss McCain is a veteran of numerous television network commercials and a daytime series. She was seen last season at A.C.T. in *The Latent Heterosexual*, *The Selling of the President* and *The Relapse*. She is currently seen in *Paradise Lost* and *The Contractor*.

Lee McCain



NANCY McDONIEL, who came to A.C.T. as a member of the training program, appeared in *The Merchant of Venice* and *An Enemy of the People* last season, and was one of four students selected by William Ball to appear in scenes from *As You Like It* at Lake Tahoe this summer. A former teacher and airline stewardess, Miss McDoniel is a cum laude graduate of Southwest Missouri State College, where she received several awards for acting and design. She was a graduate theatre fellowship student at Wayne State University, where she played major roles in numerous productions at the Hillberry Repertory Theatre. Her other credits include several seasons with the Southwest Missouri State College Tent Theatre and Harvard's Loeb Repertory Theatre. Miss McDoniel is seen in *Rosencrantz and Guildenstern Are Dead*, *Caesar and Cleopatra* and *The Contractor*.

FRANK OTTIWELL has served the company as its teacher of the Alexander Technique since the Conservatory's beginning in 1965 in Pittsburgh. He has studied at the Canadian Art Theatre in Montreal, the Vera Solo-

viova Studio of Acting in New York and trained to teach at the American Center for the Alexander Technique in New York. In addition to Alexanderizing A.C.T.'s actors, Mr. Ottiwell has appeared as an actor in such productions as *Three Sisters*, *Oedipus Rex* and *The Merchant of Venice*.

Frank Ottiwell



WILLIAM PATERSON acted with Eastern stock until 1947 when he began a 20-year association with the Cleveland Play House as a leading actor, director and as associate director of the theatre. During leaves-of-absence from Cleveland, Mr. Paterson appeared on television in New York, and made five national tours of his one-man shows, *A Profile of Justice Oliver Wendell Holmes* and *A Profile of Benjamin Franklin*. Among the many major roles he has played are the General in *Waltz of the Toreadors*, Undershaft in Shaw's *Major Barbara*, Con Melody in O'Neill's *Touch of the Poet* and F.D.R. in *Sunrise at Campobello*. Joining A.C.T. in 1967, Mr. Paterson has played in *Long Day's Journey Into Night*, *Endgame*, *Charley's Aunt*, *The Devil's Disciple*, *Three Sisters*, *The Importance of Being Earnest*, *Six Characters in Search of an Author*, *Hadrian VII*, *The Merchant of Venice*, *The Time of Your Life*, *An Enemy of the People* and *The Selling of the President*. During this past summer, he appeared in the new TV shows *Nichols*, *Longstreet* and *Cades County*. He is currently seen in *Paradise Lost* and *Caesar and Cleopatra*.

E. KERRIGAN PRESCOTT joins A.C.T. this season as an actor-teacher and is currently seen in *Rosencrantz and Guildenstern Are Dead*, *Paradise Lost*, *Caesar and Cleopatra* and *The Contractor*. Having trained at the Webber-Douglas Academy of Dramatic Art in London, Mr. Prescott was the first American accepted into the Old Vic Theatre, where he played many roles, and later appeared with other major repertory theatres in England and Scotland. Prior to returning to this country, he appeared in numerous stage, film and television roles and performed before Queen Elizabeth and the Royal Family in *Sabrina Fair*

at the Theatre Royal in Windsor. Most recently, besides acting in and directing university productions at UC, Berkeley, where he has been teaching since obtaining a Ph.D. in 1965, he was a founding member of the Magic Theatre of Berkeley, acting the title roles in *Miles Gloriosus* and *Sheriff Bill*.

E. Kerrigan Prescott



RAY REINHARDT, a charter member of A.C.T. on leave of absence last season, played the Lawyer in the original Broadway production of *Tiny Alice* prior to playing the role in A.C.T.'s production. Well known for his performances at the Phoenix Theatre in New York and the Arena Stage in Washington, D.C., Mr. Reinhardt has also appeared off-Broadway and with resident theatres in Boston and Memphis. He recently appeared as Marat in *Marat/Sade* at the Manitoba Theatre Center in Canada. Mr. Reinhardt's television credits include several award-winning NET dramas and roles in *The Defenders*, *Gunsmoke*, *Arnie* and *Nichols*. He appeared in the film *Bullitt* with Steve McQueen. Among the roles Mr. Reinhardt has played for A.C.T. are Stanley in *A Streetcar Named Desire* and Claudius in *Hamlet*, as well as major roles in *A Flea in Her Ear*, *Rosencrantz and Guildenstern Are Dead*, *Room Service*, *Oedipus Rex*, *Saint Joan* and *The Rose Tattoo*. He returned to A.C.T. after playing Father Daniel Berrigan in *The Trial of the Catonsville Nine* at the New Committee Theatre and is currently seen in *Paradise Lost* and *The Contractor*.

KEN RUTA, a graduate of Goodman Theatre and for four seasons a leading actor with the Tyrone Guthrie Theatre, has also studied at the American Theatre Wing and appeared with several leading resident theatres. Among Mr. Ruta's Broadway credits are *Ross*, *Inherit the Wind* with Melvyn Douglas, *Duel of Angels* with Vivien Leigh and *Separate Tables*. He appeared in the Phoenix Theatre productions of *Doctor Faustus*, *Androcles and the Lion*, *Hamlet* and William Ball's original revival of *Under Milkwood*. In his sixth season with A.C.T., Mr. Ruta

has played major roles in *The Crucible*, *Endgame*, *Long Live Life*, *Twelfth Night*, *Man and Superman*, *Under Milkwood*, *Three Sisters*, *Rosencrantz and Guildenstern Are Dead*, *Glory! Hallelujah!*, *The Hostage*, *Oedipus Rex*, *Saint Joan*, and as Prospero in *The Tempest*, which he repeated last season. He also appeared in A.C.T.'s *Adaptation/Next* and was seen in *The Merchant of Venice* and *The Time of Your Life*. After a summer season with San Diego's Old Globe Theatre, where he appeared as Bottom in *A Midsummer Night's Dream* and as Antony in *Antony and Cleopatra*, Mr. Ruta returned to the latter role in A.C.T.'s production and is currently seen in *Rosencrantz and Guildenstern Are Dead*.

Ken Ruta



PAUL SHENAR, a founding member of A.C.T. who returns this season after a year's leave-of-absence, made his New York debut at the Circle-in-the-Square, and was seen in *Six Characters in Search of an Author* off-Broadway. He played Valere in *Tartuffe* at Lincoln Center, has performed with summer stock companies, and played leading roles with the Milwaukee Repertory Theatre and the San Diego Shakespeare Festival. For A.C.T., Mr. Shenar has appeared in 20 productions, including major roles in *Tiny Alice*, *Tartuffe*, *Under Milkwood*, *Man and Superman*, *Hamlet*, *Twelfth Night*, *Rosencrantz and Guildenstern Are Dead*, *The Devil's Disciple*, *Room Service*, *Three Sisters* and *Oedipus Rex*. He also was seen with A.C.T. on Broadway in *Tiny Alice* and *Three Sisters*. He has also taught at A.C.T. as well as at San Diego's Old Globe Theatre, where he appeared this summer in *A Midsummer Night's Dream* and *Antony and Cleopatra*. He is currently in *Rosencrantz and Guildenstern Are Dead*, *Paradise Lost*, *Private Lives* and *Caesar and Cleopatra*.

HOWARD SHERMAN came to A.C.T. as a member of the 1970 Summer Training Congress and remained through last season in the advanced training program. He appeared in *Hadrian VII* last season and was one of the four students selected by Wil-

liam Ball this summer to present scenes from *As You Like It* at Lake Tahoe. Mr. Sherman's San Francisco credits include understudying both El Gallo in *The Fantasticks* and Chief Bromden in *One Flew Over the Cuckoo's Nest*, and he lists as obsessions sculpting and a devout appreciation of Gustav Mahler. He appears in *Paradise Lost*, *Caesar and Cleopatra* and *The Contractor*.

Howard Sherman



R. E. SIMPSON, who came to A.C.T. as a member of the training program in 1968, has since continued his training while appearing in several productions. A former member of the Xoregos Dance Company, he appeared in *Three Sisters* here, at the Ravinia Festival and on Broadway, and was also seen in the A.C.T. productions of *Hamlet*, *The Devil's Disciple*, *Rosencrantz and Guildenstern Are Dead*, *Tiny Alice*, *Oedipus Rex*, *Saint Joan*, *Hadrian VII* and as Ariel in *The Tempest*. A former member of A.C.T.'s mime troupe, Bob attended San Jose and San Francisco State Colleges, and appeared at Lake Tahoe last summer in scenes from *As You Like It*, directed by William Ball. He appears in *Rosencrantz and Guildenstern Are Dead*, *Paradise Lost* and *Caesar and Cleopatra*.

MARC SINGER makes his San Francisco debut after a season with the National Shakespeare Festival in San Diego. There he portrayed Lucentio in *The Taming of the Shrew*, Demetrius in *A Midsummer Night's Dream* and Menas in *Antony and Cleopatra*. Prior to his San Diego engagement, Mr. Singer completed a season with the Seattle Repertory Theatre, appearing as Aumerle in *Richard II*, starring Richard Chamberlain, Sandy in *Hay Fever*, starring Maureen O'Sullivan, La Fleche in *The Miser*, Camille in *A Flea in Her Ear*, and a triple role in *Indians* by Arthur Kopit. His summer stock experience for three seasons included 11 major roles for Seattle's A Contemporary Theatre. He has had extensive classical training (playing such roles as King Lear, Shylock and Trigorin) and has studied mime, masque and commedia

dell'arte technique. He is a devotee of Tiger-Crane Kung-Fu under the guidance of master John S. S. Leong. Mr. Singer is currently seen as Rosencrantz in *Rosencrantz and Guildenstern Are Dead*, in *Paradise Lost*, *Caesar and Cleopatra* and *The Contractor*.

Marc Singer



DEBORAH SUSSEL, a graduate of Carnegie Institute of Technology and recipient of a Fulbright-Hayes grant for study at the London Academy of Music and Dramatic Art, came to A.C.T. after a year with the Theatre of the Living Arts in Philadelphia. In her fifth season with A.C.T. Miss Sussel has appeared in *Oh Dad, Poor Dad*, *Caught in the Act*, *Under Milkwood*, *Twelfth Night*, *Tartuffe*, *A Flea in Her Ear*, *The Importance of Being Earnest*, *Six Characters in Search of an Author*, *Little Malcolm and His Struggle Against the Eunuchs*, and *The Tavern*. The wife of A.C.T. actor Martin Berman, she was seen last season in *The Merchant of Venice*, *The Time of Your Life*, *An Enemy of the People* and *The Selling of the President*. She is currently in *Paradise Lost*, *Caesar and Cleopatra* and *Private Lives*.

SCOTT THOMAS, a member of A.C.T. in Pittsburgh who returned to the company last season, has appeared with resident theatres in Boston, Cincinnati and New Orleans, the American and National Shakespeare Festivals at Stratford, Conn. and San Diego, the Mark Taper Forum in Los Angeles and The American Festival Theatre where he played Mat Burke in *Anna Christie* this summer. Among his roles have been Angelo in *Measure for Measure*, Tom in *The Glass Menagerie*, Prince Hal in *Henry IV, Part I*, and Jack Absolute in *The Rivals*. His recent television credits include leading roles in *Bonanza*, *Land of the Giants*, *Death Valley Days*, *Bracken's World*, and the TV movie, *Shadow on the Land*. Mr. Thomas' films include *Kona Coast*, with Richard Boone, and *Guns of the Magnificent Seven*, with George Kennedy and James Whitmore. He was seen last season in *The Merchant of Venice*, *The Time of Your Life*, *An Enemy of the People* and *The Selling of the President*. He appears in *Caesar and Cleopatra* and *The Contractor*.

Scott Thomas



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 year, she made a highly successful appearance at the Village. Her numerous television credits include appearances with Tennessee Ernie Ford and Soupy Sales. During A.C.T.'s 1967-68 season, Miss Weldon made her first professional appearance as an actress, playing a number of roles, including that of Dorine in *Tartuffe*. She also appeared as Mrs. Barker in *The American Dream* and Tituba in *The Crucible*, as well as being a featured performer in *In White America* and *Caught in the Act*. Miss Weldon appeared in *A Flea in Her Ear* at A.C.T. and on Broadway. She was seen as Serafina in *The Rose Tattoo* and last season appeared in *The Merchant of Venice*, *The Time of Your Life* and *The Selling of the President*. She is currently appearing in *Caesar and Cleopatra*.

MARK WHEELER, who came to A.C.T. as a member of the Conservatory Group, attended Northwestern University, Emerson College in Boston and also studied at the Art Institute of Chicago. His acting credits include leading roles in several productions at the Weathervane Theatre in New Hampshire, and he was seen in *Oedipus Rex*, *Saint Joan*, *Rosencrantz and Guildenstern Are Dead*, *Hadrian VII* and *The Tempest* during his first season at A.C.T. Mr. Wheeler taught acting at A.C.T. last season and teaches again this season. He appeared in *The Merchant of Venice*, *The Time of Your Life*, *An Enemy of the People* and *The Selling of the President* last season and is currently seen in *Paradise Lost* and *Caesar and Cleopatra*.

Mark Wheeler



G. WOOD, veteran of a long list of Broadway, off-Broadway, touring and resident theatre productions, returned to A.C.T. in 1968 after a two-year absence. Mr. Wood had appeared in A.C.T.'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, seen in San Francisco in *She Stoops to Conquer* with Farley Granger, *Hedda Gabler* with Signe Hasso, *The Rivals* with Sylvia Sidney, *The Madwoman of Chaillot* with Eva LeGallienne. His numerous Broadway credits include *Cyrano de Bergerac*, *Richard III*, *The Seagull*, *The Crucible*, *A Touch of the Poet* and *The Imaginary Invalid*. With A.C.T. he has appeared in *Hamlet*, *Little Murders*, *Rosencrantz and Guildenstern Are Dead*, *Three Sisters*, *Room Service*, *Oedipus Rex*, *Saint Joan*, *Hadrian VII*, *The Merchant of Venice*, *The Tempest*, *The Latent Heterosexual* and *The Selling of the President*. Mr. Wood's film credits include *M*A*S*H*, *Brewster McCloud* and *Harold and Maude*. He wrote the much-admired but short-lived musical *F. Jasmine Adams* which opened earlier this season in New York. He portrayed Woodrow Wilson on the premiere CBS *You Are There* recently and has featured roles in two films yet to be released. He is currently appearing in *Paradise Lost* and *The Contractor*.

ANSWERS TO A.C.T. THEATRE QUIZ

1. Ray Reinhardt in *Krapp's Last Tape* (1967)
2. Ann Weldon in *A Flea in Her Ear* (1968-69)
3. William Paterson in *Endgame* (1967-68)
4. Ken Ruta in *Oedipus Rex* (1970)
5. Paul Shenar in *The Tempest* (1970)
6. Deborah Sussel in *A Flea in Her Ear* (1968-69)
7. Herbert Foster in *Little Malcolm and His Struggle Against the Eunuchs* (1970)
8. Michael Learned in *A Delicate Balance* (1968-69)
9. Jay Doyle in *The American Dream* (1967-68)

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Sat., April 1

11:00 AM—KKHI/AM (1550 kc.) and
KKHI/FM (Stereo, 95.7 mc.)
New York Metropolitan Opera
Broadcast (Live) "FALSTAFF"
(Verdi)

7:00 PM—KRON/FM (Stereo, 96.5
mc.) Show Album—"BELLS ARE
RINGING"

8:00 PM—KKHI/AM-FM — Philadel-
phia Orchestra

Mon., April 3

7:00 PM—KRON/FM—Show Album
"COCO"

8:00 PM—KRON/FM — Monday
Night Opera—"MEFISTOFELE"
(Boito)

Tue., April 4

7:00 PM—KRON/FM—Show Album
"NOW IS THE TIME FOR ALL
GOOD MEN"

8:00 PM—KKHI/AM-FM — Boston
Pops

Wed., April 5

7:00 PM—KRON/FM—Show Album
"FIDDLER ON THE ROOF"

8:00 PM—KKHI/AM-FM — Boston
Symphony Orchestra

9:00 PM—KQED/TV (Channel 9) —
"Vibrations" (Theatrically
oriented show)

Thu., April 6

7:00 PM—KRON/FM—Show Album
"A FUNNY THING HAPPENED
ON THE WAY TO THE FORUM"

Fri., April 7

7:00 PM—KRON/FM—Show Album
"70, GIRLS, 70"

8:30 PM—KKHI/AM-FM—San Fran-
cisco Symphony Broadcast
(Live) Seiji Ozawa, conductor
—Isaac Stern, violinist HAYDN:
Symphony No. 60 (II Distratto)
Work to be announced.
TCHAIKOVSKY: Violin Con-
certo

Sat., April 8

11:00 AM—KKHI/AM-FM—New York
Metropolitan Opera Broadcast
(Live) "OTELLO" (Verdi)

(continued on p. 37)

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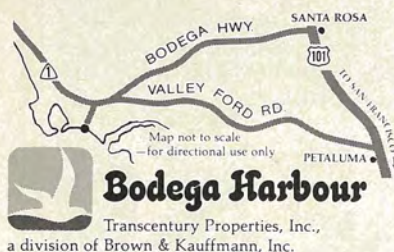
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phia Orchestra

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7:00 PM—KRON/FM—Show Album
"GUYS & DOLLS"

8:00 PM—KRON/FM — Monday
Night Opera — "ORLANDO"
(Handel)

Tue., April 11

7:00 PM—KRON/FM—Show Album
"ST. LOUIS WOMAN" and "ON
A CLEAR DAY YOU CAN SEE
FOREVER"

8:00 PM—KKHI/AM-FM — Boston
Pops

Wed., April 12

7:00 PM—KRON/FM—Show Album
"DAMES AT SEA"

8:00 PM—KKHI/AM-FM — Boston
Symphony Orchestra

9:00 PM—KQED/TV (Channel 9)—
"Vibrations"

Thu., April 13

7:00 PM—KRON/FM—Show Album
"THE GREAT WALTZ"

Fri., April 14

7:00 PM—KRON/FM—Show Album
"THE MOST HAPPY FELLA"

8:30 PM—KKHI/AM-FM—San Fran-
cisco Symphony Broadcast (Live)
Josef Krips, guest conductor
SCHUBERT: Symphony No. 2
STRAUSS: Till Eulenspiegel's
Merry Pranks
BEETHOVEN: Symphony No. 7

Sat., April 15

11:00 AM—KKHI/AM-FM—New York
Metropolitan Opera Broadcast
(Live) "DER FREISCHUTZ"
(Weber)

7:00 PM—KRON/FM—Show Album
"SONG OF NORWAY"

8:00 PM—KKHI/AM-FM — Philadel-
phia Orchestra

Mon., April 17

7:00 PM—KRON/FM—Show Album
"PLAIN AND FANCY"

8:00 PM—KRON/FM — Monday
Night Opera—"I PURITANI"
(Bellini)

Tue., April 18

7:00 PM—KRON/FM—Show Album
"GERTRUDE STEIN'S FIRST
READER"

8:00 PM—KKHI/AM-FM — Boston
Pops

(continued on p. 39)

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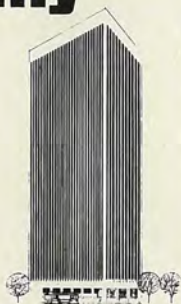
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8:00 PM—KKHI/AM-FM—Boston
Symphony Orchestra
9:00 PM—KQED/TV (Channel 9)—
"Vibrations"

Thu., April 20

7:00 PM—KRON/FM—Show Album
"THE ROTHSCHILDS"

Fri., April 21

7:00 PM—KRON/FM—Show Album
"LOVE STORY" and "THE RAIL-
WAY CHILDREN"

Sat., April 22

11:00 AM—KKHI/AM-FM—New York
Metropolitan Opera Broadcast
(Live) "DON CARLO" (Verdi)
7:00 PM—KRON/FM—Show Album
"SWEET CHARITY"
8:00 PM—KKHI/AM-FM—Philadel-
phia Orchestra

Mon., April 24

7:00 PM—KRON/FM—Show Album
"THE BOY FRIEND"
8:00 PM—KRON/FM—Monday
Night Opera—"CARRY NA-
TION" (Moore)
8:00 PM—KQED/TV (Channel 9)
Two-Hour Music Special "BERN-
STEIN IN LONDON" (Color)

Tue., April 25

7:00 PM—KRON/FM—Show Album
"CELEBRATION"
8:00 PM—KKHI/AM-FM—Boston
Pops

Wed., April 26

7:00 PM—KRON/FM—Show Album
"WHAT MAKES SAMMY RUN?"
8:00 PM—KKHI/AM-FM—Boston
Symphony Orchestra
9:00 PM—KQED/TV (Channel 9)—
"Vibrations"

Thu., April 27

7:00 PM—KRON/FM—Show Album
"WALKING HAPPY"

Fri., April 28

7:00 PM—KRON/FM—Show Album
"HALLELUJAH, BABY"

Sat., April 29

7:00 PM—KRON/FM—Show Album
"DO I HEAR A WALTZ?"
8:00 PM—KKHI/AM-FM—Philadel-
phia Orchestra

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21 LOCATIONS IN THE BAY AREA

CRUISE GUIDE - PART II

March-December, 1972

THE PORTS of Los Angeles and San Francisco are becoming increasingly important as centers of the growing cruise industry. This year more travelers than ever before will set sail from these two cities aboard luxury liners cruising to almost every port in the world. The choice of destinations, range of fares and time spent at sea is as varied as the wide selection of sea-air cruises presented in last month's issue of *Performing Arts*.

In winter, an entire fleet of cruise liners casts anchor from the West Coast in search of warm weather and sunny skies. And when summer comes, Alaskan waters beckon with the lure of the Midnight Sun.

The choice of cruises this year also includes a special sailing aboard an American President luxury liner to the Winter Olympics in Japan, a spring-time trip through the Panama Canal to European ports aboard the *Kungsholm*, and a Pacific Circle adventure cruise on the *German Atlantic-Hamburg*.

In addition to such familiar names in West Coast cruising as the *President Wilson* and *President Cleveland*, the *Mariposa* and *Monterey*, several new ships will be docking at the ports of Los Angeles and San Francisco for the first time.

These include the *Royal Viking Star*, which will be launched by Royal Viking Lines in 1972, and Sitmar's *Fairwind* and *Fairsea*. In November, the *Viking Star* will carry West Coast passengers to the Caribbean and in December, to Mexican waters for the holidays. The *Fairsea* and *Fairwind* will take their passengers to Mexico and the tropical ports of the South Pacific.

No matter what the destination, half the fun is getting there. The cruise liner becomes a home away from home serving as hotel, restaurant and entertainment center both in port and on the high seas.

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once and you're settled for the entire trip. From then on, there is plenty of time to make new friends, join in ship-board activities or just relax in a comfortable deck chair with a good book.

If you're looking for the good life, cruising is decidedly the way to go.

— Laurie Howell

ABOUT THESE SCHEDULES

Within each geographical section, sailings are listed in chronological order, followed by number of days, the line, ship's name and the itinerary. The following abbreviations are used for names of lines: APL: American President Lines, PFEL: Pacific Far East Line, OOL: Overseas Orient Line, RVL: Royal Viking Line, MOL: Mitsuio-OSK Line.

For further information or brochures on these cruises write to:

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PACIFIC CIRCLE

Departure: April 9 (S.F.), April 10 (L.A.), 60 days, GERMAN ATLANTIC — *Hamburg*. Cruise to Nuku Hiva, Papeete, Moorea, Pago Pago, Suva, Noumea, Port Moresby, Bali, Singapore, Bangkok, Hong Kong, Keelung, Kobe, Yokohama, and Honolulu.

Departure: June 21 (L.A.), June 22 (S.F.), 48 days, P & O — *Orsova*. Cruise to Honolulu, Suva, Auckland, Sydney, Hong Kong, Nagasaki, Kobe, Yokohama, and Honolulu.

Departure: September 12 (S.F.), September 14 (L.A.), 62 days, P & O — *Arcadia*. Cruise to Honolulu, Yokohama, Kobe, Nagasaki, Hong Kong, Manila, Sydney, Auckland, Suva, and Pago Pago.

Departure: September 27 (S.F.), September 29 (L.A.), 60 days, PFEL — *Monterey*. Cruise to Honolulu, Yokohama, Kobe, Keelung, Hong Kong, Singapore, Djakarta, Bali, Port Moresby, Green Island, Sydney, Noumea, Suva, and Apia.

SOUTH PACIFIC

Departure: April 18 (S.F.), April 19 (L.A.), 40 days, PFEL — *Monterey*. Cruise to Moorea, Papeete, Auckland, Bay of Islands (New Zealand), Sydney, Suva, Niuafo'ou, Pago Pago, and Honolulu.

Departure: May 16 (L.A.), May 17 (S.F.), 32 days, SITMAR — *Fairsea*. Cruise to Honolulu, Papeete, Raiatea, Pago Pago, Suva, Auckland, and Sydney.

Departure: June 15 (S.F.), June 16 (L.A.), PFEL — *Mariposa*. See April 18.

Departure: August 16 (L.A.), August 19 (S.F.), 35 days, P & O — *Orsova*. Cruise to Honolulu, Suva, Auckland, Sydney, Melbourne, Adelaide, and Fremantle.

Departure: August 31 (S.F.), September 1 (L.A.), PFEL — *Mariposa*. See April 18.

Departure: September 9 (L.A.), September 11 (S.F.), 20 days, P & O — *Canberra*. Cruise to Honolulu, Auckland, and Sydney.

Departure: October 24 (L.A.), October 26 (S.F.), 62 days, P & O — *Oriana*. Cruise to Honolulu, Suva, Auckland, Sydney, and Nuku'Alofa.

Departures: October 30 (S.F.), October 31 (L.A.), PFEL — *Mariposa*. See April 18; November 1 (L.A.), November 4 (S.F.), SITMAR — *Fairwind*. See May 16; December 9 (S.F.), December 10 (L.A.), PFEL — *Monterey*. See April 18.

ORIENT

Departure: April 9 (S.F.), April 10 (L.A.), 43 days, APL — *President Cleveland*. Cruise to Honolulu, Yokohama, Keelung, Hong Kong, Manila, and Kobe.

Departure: April 13 (S.F.), 70 days, OOL — *Oriental Jade*. Cruise to Yokohama, Kobe, Pusan, Keelung, Kaohsiung, Hong Kong, and Nagoya.

Departure: May 22 (L.A.), May 24 (S.F.), 23 days, MOL — *Brazil Maru*. Cruise to Honolulu, Yokohama, and Kobe.

Departures: June 18 (S.F.), 65 days, OOL — *Oriental Pearl*. See April 13; May 25 (S.F.), May 26 (L.A.), APL — *President Cleveland*. See April 9; June 17 (S.F.), June 18 (L.A.), APL — *President Wilson*. See April 9; July 1 (S.F.), 65 days, OOL — *Oriental Jade*. See April 13; July 10 (S.F.), July 11 (L.A.), APL — *President Cleveland*. See April 9; August 2 (S.F.),

(continued on next page)

August 3 (L.A.), APL — *President Wilson*. See April 9; August 25 (S.F.), August 26 (L.A.), APL — *President Cleveland*. See April 9; September 6 (S.F.), 65 days, OOL — *Oriental Pearl*. See April 13.

Departure: September 13 (S.F.), September 14 (L.A.), 28 days, P & O — *Arcadia*. Cruise to Honolulu, Yokohama, Kobe, Nagasaki, Hong Kong and Manila.

Departures: September 16 (S.F.), September 17 (L.A.), APL — *President Wilson*. See April 9; September 18 (S.F.), 66 days, OOL — *Oriental Jade*. See April 13; September 20 (L.A.), September 22 (S.F.), MOL — *Brazil Maru*. See May 22; October 12 (S.F.), October 13 (L.A.), APL — *President Cleveland*. See April 9; November 14 (S.F.), November 15 (L.A.), APL — *President Wilson*. See April 9; November 24 (S.F.), 66 days, OOL — *Oriental Pearl*. See April 13; November 28 (S.F.), November 29 (L.A.), APL — *President Cleveland*. See April 9; December 7 (S.F.), 68 days, OOL — *Oriental Jade*. See April 13.

MEXICO

Departure: March 6 (L.A.), 11 days, PRINCESS — *Princess Italia*. Cruise to Puerto Vallarta, Acapulco, and Mazatlan.

Departure: March 8 (L.A.), 12 days, SITMAR — *Fairsea*. Cruise to Puerto Vallarta, Acapulco, Zihuatanejo, and Mazatlan.

Departure: March 17 (L.A.), 14 days, PRINCESS — *Princess Italia*. Cruise to Puerto Vallarta, Manzanillo, Acapulco, Zihuatanejo, and Mazatlan.

Departure: March 20 (L.A.), 11 days, SITMAR — *Fairsea*. Cruise to Puerto Vallarta, Acapulco, and Mazatlan.

Departure: March 31 (L.A.), SITMAR — *Fairsea*. See March 8.

Departure: March 31 (L.A.), 7 days, PRINCESS — *Princess Italia*. Cruise to Puerto Vallarta and Mazatlan.

Departures: April 10 (L.A.), PRINCESS — *Princess Italia*. See March 6; April 12 (L.A.), SITMAR — *Fairsea*. See March 8; April 24 (L.A.), SITMAR — *Fairsea*. See March 20; May 5 (L.A.), SITMAR — *Fairsea*. See March 20; May 30 (L.A.), PRINCESS — *Princess Italia*. See March 17; June 16 (L.A.), SITMAR — *Fairwind*. See March 8; June 28 (L.A.), SITMAR — *Fairwind*. See March 8; July 10 (L.A.), SITMAR — *Fairwind*. See March 20; July 21 (L.A.), SITMAR — *Fairwind*. See March 8; August 2 (L.A.), SITMAR — *Fairwind*. See March 8; August 14 (L.A.), SITMAR — *Fairwind*. See March 20; August 25 (L.A.), SITMAR — *Fairwind*. See March 8; September 6 (L.A.), SITMAR — *Fairwind*. See March 8; September 18 (L.A.), SITMAR — *Fairwind*. See March 20; September 29 (L.A.), SITMAR — *Fairwind*.

See March 20; October 2 (L.A.) SITMAR — *Fairwind*. See March 20; October 21 (L.A.), SITMAR — *Fairwind*. See March 20; November 24 (L.A.), SITMAR — *Fairsea*. See March 8; December 6 (L.A.), SITMAR — *Fairsea*. See March 8.

Departure: December 18 (S.F.), December 19 (L.A.), 16 days, RVL — *Royal Viking Star*. Cruise to Puerto Vallarta, Manzanillo, Acapulco, and Mazatlan.

Departures: December 18 (L.A.), SITMAR — *Fairsea*. See March 20; December 29 (L.A.), SITMAR — *Fairsea*. See March 8.

HAWAII

(To Honolulu, unless indicated otherwise.)

Departure: March 31 (S.F.), April 1 (L.A.), 10 days, PFEL — *Monterey*.

Departure: May 28 (S.F.), May 29 (L.A.), 10 days, PFEL — *Monterey*.

Departure: June 2 (S.F.), 13 days, APL — *President Wilson*. Cruise to Honolulu, Nawiliwili, Lahaina, and Hilo.

Departure: June 8 (L.A.), 10 days, PFEL — *Monterey*.

Departure: July 15 (S.F.), July 16 (L.A.), 10 days, PFEL — *Monterey*.

Departure: July 30 (S.F.), July 31 (L.A.), 10 days, PFEL — *Mariposa*.

Departure: August 10 (L.A.), 10 days, PFEL — *Mariposa*.

Departure: August 20 (S.F.), 10 days, PFEL — *Mariposa*.

Departure: September 5 (S.F.), September 6 (L.A.), 10 days, PFEL — *Monterey*.

Departure: September 16 (L.A.), 10 days, PFEL — *Monterey*.

Departure: October 11 (S.F.), October 12 (L.A.), 18 days, PFEL — *Mariposa*. Cruise to Honolulu, Hilo, Lahaina, and Nawiliwili.

Departure: November 27 (S.F.), November 28 (L.A.), 10 days, PFEL — *Monterey*.

Departure: December 10 (S.F.), December 11 (L.A.), 10 days, PFEL — *Mariposa*.

Departure: December 19 (S.F.), December 20 (L.A.), 14 days, APL — *President Wilson*. Cruise to Honolulu, Nawiliwili, Lahaina, and Hilo.

Departure: December 21 (S.F.), December 22 (L.A.), 18 days, PFEL — *Mariposa*. Cruise to Honolulu, Hilo, Lahaina, and Nawiliwili.

ALASKA

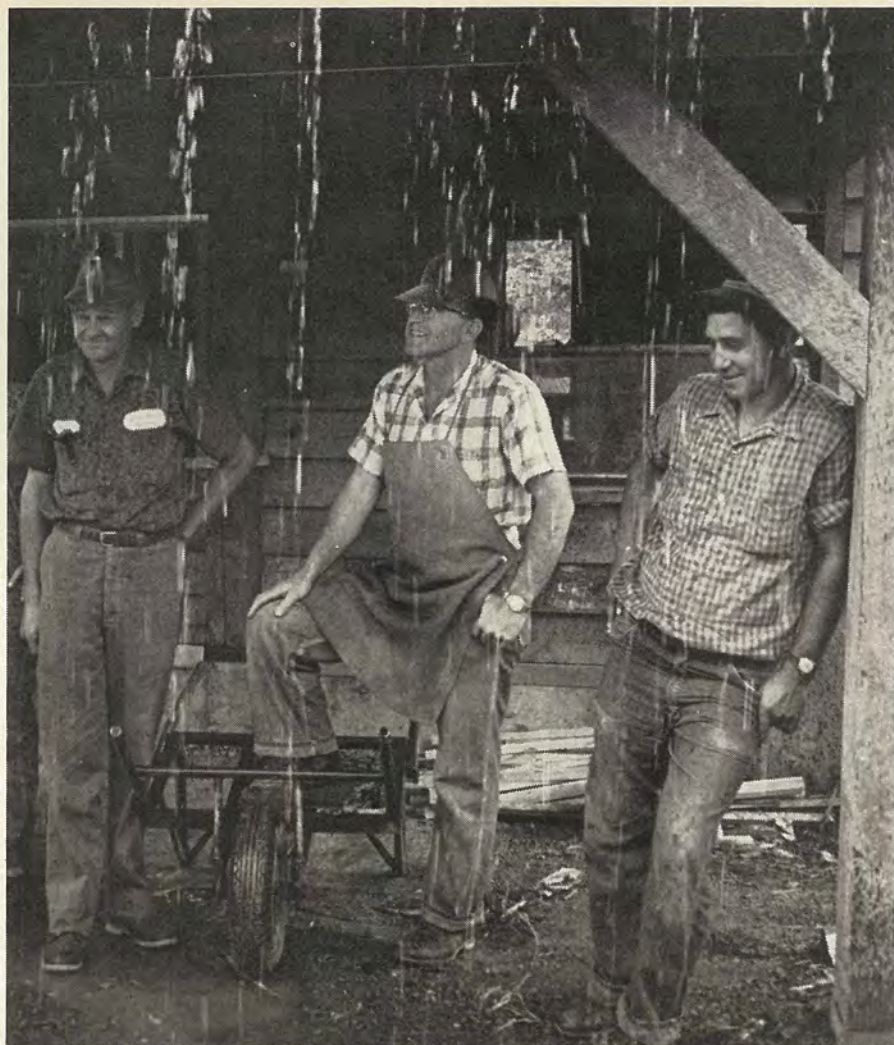
Departure: June 15 (S.F.), 14 days, PRINCESS — *Princess Italia*. Cruise to Vancouver, Albert Bay, Ketchikan, Juneau, Skagway, Lynn Canal, Sitka, and Victoria.

Departure: June 19 (S.F.), June 20 (L.A.), 13 days, PFEL — *Monterey*. Cruise to Vancouver, Juneau, Glacier Bay, Skagway, Sitka, and Victoria.

Departure: June 24 (S.F.), June 25 (L.A.), 14 days, P & O — *Oronsay*. Cruise to Vancouver, Ketchikan, Juneau, Glacier Bay, Sitka, and Victoria.

Departures: June 29 (S.F.), PRINCESS — *Princess Italia*. See June 15; July 2 (S.F.), July 3 (L.A.), PFEL — *Monterey*. See June 19; July 8 (S.F.), July 9 (L.A.), P & O — *Oronsay*. See June 24; July 13 (S.F.), PRINCESS — *Princess Italia*. See June 15; July 27 (S.F.), July 28 (L.A.), PFEL — *Monterey*. See June 19; July 27 (S.F.), PRINCESS — *Princess Italia*. See June 15; July 29 (L.A.), July 30 (S.F.), P & O — *Oronsay*. See June 24; August 9 (S.F.), August 10 (L.A.), PFEL — *Monterey*. See June 19; August 11 (S.F.), PRINCESS — *Princess Italia*. See June 15; August 12 (L.A.), August 13 (S.F.), P & O — *Oronsay*. See June 24; August 22 (S.F.), August 23 (L.A.), PFEL — *Monterey*. See June 19; August 26 (L.A.), August 27 (S.F.), P & O — *Oronsay*. See June 24.

Space does not permit listing of the numerous cruises to the Caribbean, to Europe and around the world departing from Los Angeles and San Francisco via such carriers as P & O, American President Lines, Princess, German Atlantic, Royal Viking and others. Information on these cruises is also available from Performing Arts' Travel Department.



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Piroshki (deep-fried, meat-filled bun)
or Pirogy (crusty pie filled with meat,
cabbage or mushrooms). We haven't
eaten our way through the entire
menu, but intend to make every effort
to do so. On your way out, press your
nose against the pastry display cases
and drool. The staff won't mind; after
all, you may buy some to take home.
Kaluda has those Russian candies, too,
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HOURS: Tue. thru Sat. 11:30-5:30;
Mon. 2:30—5:30; closed Sun.

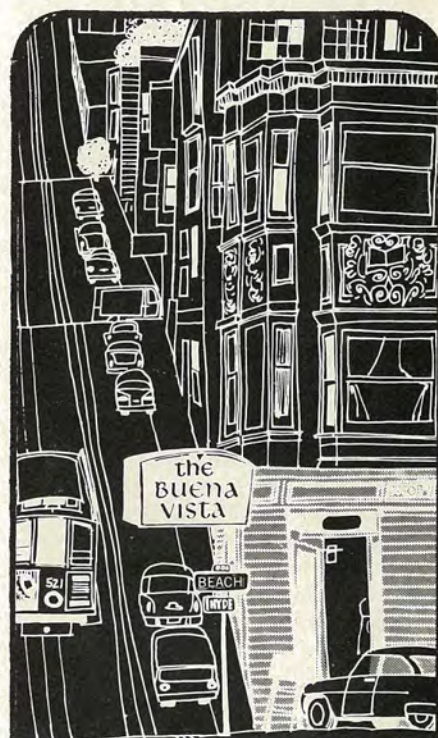
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Have you finally tired of eating all those hamburgers and drinking cokes, just to get the "free" glasses? Here's a real saving, since you can go direct to the source and buy a dozen of the 6-ounce glasses for \$1.35, and a like amount of the 10-ounce glasses for \$1.55! Shops on Union Street or in Sausalito charge up to 89c per glass, so if you've ever had a yen for those uniquely shaped glasses with the legend "Coca Cola" on one side and "Drink Coke" on the other, save your loot here!

THE THIRD HAND STORE—1839 Divisadero St. (S.F.) 567-7332

HOURS: Tue. thru Sat. 1—6 PM

But, of course, you all know this wonderful place for their used clothes (costumes?). And you've all purchased items like beaded dresses from the '20s, a cloche from the '30s and a George Raft pinstripe suit from the '40s. You haven't? Well, get hopping! Many cast members from Bay Area shows, as well as producers and directors, shop here for clothes, furnishings and props, used both on and off-stage. We found the original sheet music of Bing Crosby's "When the Blue of the Night . . ." there!

SCONZA'S CANDY—919-81st Ave. (Oakland)

HOURS: Tuesday only between 11 AM—1 PM

You can buy bagged candies here on this one day only for \$1.00—*five pounds* for \$1! They have a good variety of after dinner or filled mints, peanut candies and cashew brittle, plus others that didn't look as familiar. After picking up 5-10 pounds, jog down the street to **SAYLOR'S** at 1001-81st, and you can buy fine chocolates and specialty candy for 79c to \$1.05 per pound, as opposed to the average \$2 in retail outlets. (A great way to impress someone—10 pounds of candy!)

NAPA OLIVE FACTORY—End of Charter Oak Road (St. Helena)

As you come up from the Bay Area on Highway 29, turn right on Charter Oak Road (look for aged and empty brick buildings) and follow it until it becomes a dirt track. You'll spot the Olive Factory immediately. This is a "must for clearing the palate and staying sober between wineries! There's not an olive in sight, but pound after pound of bulk cheeses in every variety and shape, several hundred salamis and a sublime smell! Great people-

(continued)

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watching (we heard lots of Yiddish and Italian spoken the day we were there and almost no English!) If you want to plan ahead and hit a non-rain day buy crackers and french bread before leaving, pick up your cheeses here and dine al fresco saving a restaurant in the area for dinner.

HOTEL BAY VIEW & APTOS VILLAGE

FAIR — Soquel Dr. & Trout Gulch Road, Aptos (8 mi. South of Santa Cruz) 688-9868 (hotel) 688-9883 (fair). These two places go together like love and marriage in the old song. Lunch or dinner at the Bay View is a real treat, and a most economical one at that! From the prices, it's hard to believe that this place used to cater to the famous (like Lillian Russell) from all over the world. We don't know the quality of the food *then*, but it's good, solid home cooking *now*. The rooms still look the same except for electricity and modern plumbing, as the hotel dates from the 1870's. The history is on your menu. Lunch is served Tue. thru Sat. from 11:30 AM to 2 PM; dinner is from 5 to 8 PM. On Sundays you can eat dinner from Noon to 7 PM. (Closed Mondays). For \$2.50 you will feast on a complete dinner: soup, salad, entree, vegetables and home-baked pie (the rhubarb is to swoon over). You eat on an enclosed veranda and watch sleepy Aptos, or in the dining room. In case Paul Bunyan is in your party, you can order huge portions for around \$3.00. Entrees in both prices include sirloin tips, salmon, scallops, beef, etc.

Behind the Bay View, in a weathered wood apple shed, is the Village Fair, open Wed. thru Sun. from 10 AM to 5 PM (Fri. to Sun. from Sept. 30 to Apr. 15). This is a browser's paradise—old and antique furniture, books, lamps, door knobs, trunks, jewelry, buttons, clocks, paintings, drawings, linens and more, ranging from the ridiculous to the sublime. The setup is like a clean flea market, inside a large building to avoid dirt and insects, but still preserving the feeling that you will make the find of your life around the next corner. Many of the booths are run by antique shop owners, who know how to price, so you may not make a big killing, but you'll certainly have an enjoyable day!

(Excerpted from SHARE THE WEALTH, a monthly newsletter highlighting Ginny and B.J.'s favorite (and formerly secret) spots in which to eat, drink, buy and browse. A subscription to SHARE THE WEALTH is \$5 per year, and can only be obtained by sending check or money order to SHARE THE WEALTH, 3216 Geary Blvd., San Francisco, Ca 94118, or call 387-1728).



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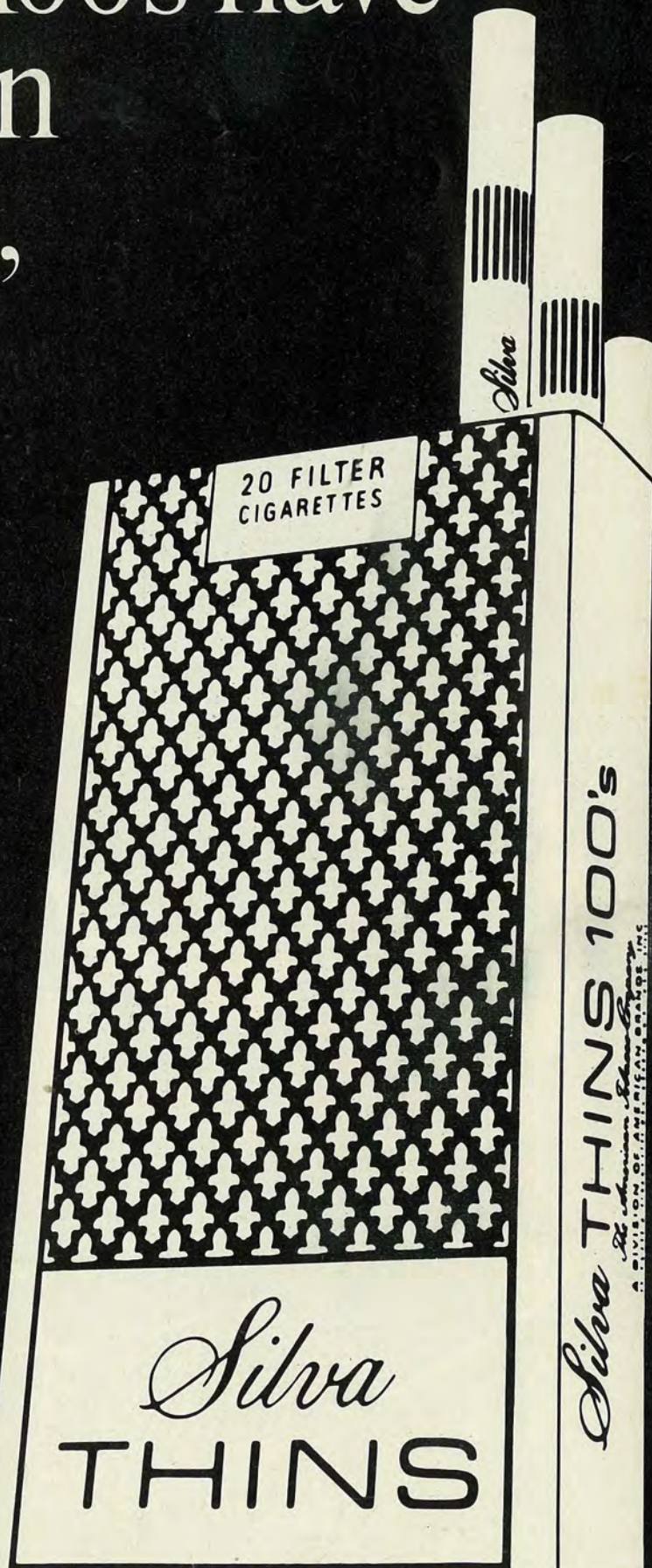
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Menthol too.



* Filter and Menthol: 16 mg. "tar", 1.1 mg. nicotine av. per cigarette, FTC Report Aug. '71.