Chamade (chā-mā́d)—lit. Fr.: (milit.) drumbeat signalling moment of surrender.

Chamade—Fr.: the heart beating wildly; also a new perfume by Guerlain.

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Avls rents sparkling new Plymouths and other fine cars.
The most important judge of our performance is you.
SETTING THE ARTIST FREE...

Although subsidy of the arts was not the subject, President John F. Kennedy addressed a strong case for it when he spoke in 1963 at its role in our lives: "I see little more of importance to the future of our country and our civilization than full recognition of the place of the artist. It 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 petty 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 urgent than in the commercial theatre we call Broadway. Too often, they are not the plays that make us money for the stage. The vast majority of Broadway shows in recent years have been musicals or comedies. These "serious" plays which did manage to do it to Broadway have been either written by celebrity authors or imported from London when they have been previously successful. Little wonder is given to the creation of serious theater, a city's civilization, humanizing support in a world that sometimes seems to have lost its way.

A.C.T. Co-Stage Director William Ball tells a friend about the first Foundation for the Performing Arts in San Francisco. This group, which was the first in the U.S., was a major force in subsidy for professional non-profit theatre in the U.S.

Subsidies also include training in leadership programs that focus on local and community needs and interests.
SETTING THE ARTIST FREE...

At this stage of the game, the term "subsidized theater" no longer has the slightly sneer it overtones it once held for decades—and as recently as the nineteen-thirties—the idea of subsidy for our theaters was often regarded as vaguely "socialistic" or even "un-American". But if we consider the principles of individual enterprise, self-reliance, and paying-your-own-way.

The concept of subsidy—that is, the idea of public or private financial support for individuals or institutions—has long been a fact of life in the arts. Others held that theater—and, by extension, all other performing arts—should simply support itself, and if it couldn't, then it probably wasn't worth doing. Those who cared about the future of good theater in the United States and agreed with the idea of subsidy in theory tended to take a "let's-demonstrate" approach.

The intervening years have brought far wider acceptance of subsidy for the arts than ever before. Thirteen years ago, subsidy was a minor issue for most Americans. But today, the need for subsidy is generally recognized as a fact of life in the arts.

In the late President's phone, "society must set the artist free to follow his vision." In other words, we must free ourselves from the purely commercial aspect of making a quick dollar or two so we do what we expect of them—to give us beauty and light—out what we are, tell us when we go wrong and remind us of our potential.

"...the days when a theater and its subscribers have a communal life are over..." So we should be free to follow our vision. The most important aspect of subsidy is the fact that the arts today are supported by a combination of public and private funds. The arts are supported by a combination of public and private funds.

Although subsidy of the arts was not the subject, President John F. Kennedy made a strong case for it last spring when he spoke in 1963 at the New York City Council for the arts. "The free artist," he said, "is a necessary part of a free society."

The often-lamented death of drama on Broadway was a common criticism in the late 1960s. As the theater industry moved away from the commercial model of the Golden Age, many feared that the arts were becoming too commercialized. However, the arts have always been a part of the American cultural landscape, and the idea of supporting art continued to grow.

The subsidies that support the arts today are provided by a combination of public and private funds. The arts are supported by a combination of public and private funds. The arts are supported by a combination of public and private funds.
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 $29 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 individually 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 $29 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 intervention 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

The system that moves the Cadillac Eldorado also moves the Audi.

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Virtually every car in the world moves by a system known as rear-wheel drive. Which means the rear wheels push the car.

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3. It’s got the same amount of trunk space as the Lincoln Continental.

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A lot of car manufacturers nowadays give you exactly what you pay for.

In the case of the Audi, we give you a lot more.

The Audi

It’s a lot of cars for the money.
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.

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It’s up to us.

—Dennis Powers

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A lot of car manufacturers nowadays give you exactly what you pay for.

In the case of the Audi, we give you a lot more.

The Audi
It’s a lot of cars for the money.
Victor Hugo was writing, Renoir was painting, and Mumm was the word.

The era is gone. Except for us. Today you can still buy the finest champagne the world has ever known. Mumm's the word. Always will be.
One of the best travel bargains today for the short holiday is the sea-air package. Try one way and 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 on your hands and a touch of salt spray 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 this dream liner in the wind and tides with the Master. All of this on two weeks’ 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 fifteen minutes or thereabouts a steward streaks up and down the aisle pouring goblets of Moet and Chandon in a vintage year and a cephalopod stewardesses entertains you with cold Alaska King crab and macaroni chicken in aspic, things like that. For that hour and fifteen minutes you could be the King of Tasmania.

Now how about the other way. Well, picture yourself in this scene. You are asleep. You wake 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 a.m. It is 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. "Allo! It’s 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 are invited 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 strolling at the sea.

Now you could if you wanted to, and if you timed it carefully, step off CP Air’s DC-6B in Vancouver, hop a cab and race over to Crystal or Canada 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 Strait 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 rawboned Western history about Victoria coupled with a gentility and attention to such details 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 cruiser by Ronald Searle, dominates the downtown Victoria area. A huge structure topped by copper-colored towers and faced with generations of ivy seems to have been designed for picturesque poets.

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

Now across the street from the Parliament Buildings 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 satisfying. British woolens, fine English bone china and antiques of all kinds are generally thought of. It’s a good place to buy fine fly fishing

Victor Hugo was writing. Renoir was painting, and Mumm was the word.

The era is gone. Except for us. Today you can still buy the finest champagne the world has ever known. Mumm the word. Always will be.
The Superiority Complexion

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

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

Geminesse MAX FACTOR

Constance Pillar Crested.
It's a totally enriching experience for your skin.

Photographed at the home of Contessa and Contesso Rudolfo Gregori, Palazzo Orecchialici, Rome, Italy.
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Geminess MAX FACTOR
Contessa Pillar Crespi
It's a totally enriching experience for your skin.

Photographed at the home of Contessa and Contessa Rudolph Crespi, Palazzo Crepsci, Rome, Italy.

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 antiquers 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 underpriced.

Here are some restaurants that come to mind:
The Swiss Restaurant. Fred and Lilli Haupt, his chef, she hostess. The restaurant is housed in a magnificent 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 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 pie, the ex-squad 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.
The 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 wainscoting, 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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Only minutes from “America’s Favorite City,” Rossmoor Walnut Creek serves as home base for residents who enjoy spending frequent evenings and weekends enjoying Bay Area activities. They enjoy living here because it affords them lots of free time for participation in various cultural activities... theatre, symphony, opera, and all types of sports events. Many people go to these special events as a group... enjoying a carefree bus ride to the city. Unlimited opportunities for a second active lifetime... when you become a part of this full-life adult community, a perfect setting for “easy living.” Sound interesting? It’s time you make Rossmoor your home base... today! If you’re 45 or over, it’s Rossmoor Walnut Creek.

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Name
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found some of the best sport fishing in the world. For the waters off Campbell River, the sound between Vancouver Island and the British Columbia mainland is home to the finest game fish, the salmon.

At Campbell River there are a number of fine fishing outfits which are dedicated to the pursuit of the salmon. These resorts handle everything for the visitor. They provide tanks, boats, guides. If you catch a salmon, they will pack it, clean it, cook it, or even can it so you can take it home and have it at your next dinner party when you serve cold salmon and dill sauce.

We would like to report on the new accommodation at the Lodge of a serious fisherman. The manager will tell you about the first group of British Columbia salmon found in 1924. The club is named for the famous Taver Salmon, which is a Coho salmon that weighs more than thirty pounds. This is why the Taver Club a fisherman must conform to a series of rules concerning the tackle used to take the fish, where the fish is caught and how he is landed.

An exhilarating change of pace and style from the comforts of Painter's Lodge may be found twenty minutes by air, or several days on foot, at Gold Lake.

The easiest way to get to Gold Lake is by flying in a small, pinpoint-equipped airplane and landing on the lake's smooth surface. No superhighways are running by this lake. Probably it is why it has only four trout. Deep in the interior of British Columbia, Gold Lake is surrounded by mountains of granite, and high, snow-capped peaks. For those who want to try something different, Gold Lake and the area around it are ideal for a hike. You can climb a mountain and camp in the wilderness. The silence is deafening. No telephone, no automobiles, no TV, no electric lighters, no doorbells, no smog, no water pollution, no newspapers.

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

DEWAR'S PROFILES

(Pronounced Do-era "White Label")

JOHN WALSH

HOME: Boston, Massachusetts
AGE: 30
PROFESSION: Field Officer for The International Society for the Protection of Animals.
HOBBIES: Hiking, 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?"

PROFILE: An incisive mind. A forceful and articulate defender for the wild kingdom. His understanding of the natural and man-made laws concerning animals will lead others to a better appreciation of an animal's beauty and its crucial role in the balance of nature.

SCOTCH: Dewar's "White Label"

Authentic... There are more than a thousand ways to blend whiskies in Scotland, but few are authentic enough for Dewar's "White Label." The quality standards they set in 1869 have never varied. Into each drop goes only the finest whiskies from the Highlands, the Lowlands, the Hebrides.

Dewar's never varies.
found some of the best sport fishing in the world. For the waters off Campbell River, the sound between Vancouver Island and the British Columbia mainland, is the home of that fine game fish, the salmon.

At Campbell River there are a number of fine fishing outfits which are completely dedicated to the pursuit of the salmon. These outfits handle everything for the visitor. They provide fishing tackle, baits, guides. If you catch a salmon, they’ll prize you, weigh it, clean it, cook it, or even can it so you can take it home and feast at your next dinner party when you serve cold salmon hair d’oree.

We will devote ourselves here to Painter’s Lodge where a former fisherman is owner and host. The establishment has all of the requirements for one of the world’s best fishing establishments: a good bar, good food, a fine lodge with comfortable rooms, or a series of cabins overlooking the sound if you prefer, and good fishing guides.

If you are a very serious fisherman the manager will tell you about the Twee Club of British Columbia founded in 1924. The club is named for the famous Twee Salmon, which is a Coho salmon that weighs more than thirty pounds. To qualify for the Twee Club a fisherman must conform to a series of rules concerning the tackle used to take the fish, where the fish is caught and how he is landed.

An exhilarating change of pace and style from the comforts of Painter’s Lodge may be found twenty minutes by air, or several days by foot, at Gold Lake.

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 gets along 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 continual trout, Island Airways will fly you Convair 340 into Gold Lake with a canoes strapped on to one of the pontoon boats. 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 telephone, no automobiles, no TV, no electrical appliances, no doors. No sound, no water pollution, no newspapers.

This fishing account is just a sample of British Columbia’s varied holiday fare. There’s still room for the asking. Try a few days there sandwiched between jet-setting and un-winding at sea.

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Two leading cigarettes are lower in both tar and nicotine than 99% of all other cigarettes sold.

They are both named True. Regular and menthol.

Think about it. Doesn’t it all add up to True?
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 bewitching 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 Cali-

alia audiences—such diverse works as Rehearsals and Gallivanters Are Dead, Haddon Hall and The Contractor.
A.C.T. invites you to share in the fun and suspense of SLEUTH . . . and hope 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, roaring 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 Timlow, 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 be more accurate 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 pleasures. It seems that Andrew and Milo have only one thing in common: Andrew's wife, Marguerite.
Milo is despondently in love with her and anxious that she leave Andrew immediately. Andrew is impeccably civilized about the whole thing. "I

Two leading cigarettes are lower in both tar and nicotine than 99% of all other cigarettes sold.
They are both named True. Regular and menthol.

Think about it. Doesn't it all add up to True?
TO THE AUDIENCE...
certain times: in response to numerous requests, LATECOMERS WILL NOT BE SEATED — after the opening or intermission curtain — until a suitable break in the performance.
please — in the auditorium: Unless you have a "VIP" ticket, do not sit in the orchestra or mezzanine sections — unless you have been authorized to do so by the management.
their performances, not the management. MANAGEMENT reserves the right to refuse admission, and to make PROGRAM OR CAST CHANGES necessitated by illness or other unforseen circumstances.
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HARVEY JONES for additional photography.
HAROLD MURPHY for program cover design; GROVE PRESS for special educational materials; GOLD GLOBE THEATRE, San Francisco, for archival photographs; NET PLAYHOUSE for original 1933 Mickey Mouse drummer boy for Pericles, Locusts.
special thanks to The Friends of A.C.T.'s volunteers and Frances Dine, June Guggenheim, Nancy Lewis, Polly Moore, Emily Thompson and Tanya Venda who have dressed costumes and properties for the two Cleopatras.
Special thanks to the International Reeducation Foundation, whose cooperation and support made preparation of the Contracto possible.
G. Wood for special music for The Contractor.
EABLE CAR LEASERS for evening car fur trim for "Philips Ophelia."
SPECIAL DISCOUNT RATES are available to clubs and organizations attending A.C.T. performances at the Geary and Marines Memorial Theatres in groups of 20 or more. Complete details are available from Jerardine Caven. A.C.T. Special Events Director, 450 Geary St, San Francisco 94102, telephone (415) 771-3990.
FOR TICKET INFORMATION, telephone the Geary Box Office (415) 771-3990 from 10 a.m. to 9 p.m. Monday through Saturday.
TO RECEIVE ADVANCE NOTICE OF SPECIAL A.C.T. EVENTS, PLEASE SIGN REGISTER IN CLEO THEATRE LOBBY, OR SEND YOUR NAME AND ADDRESS TO A.C.T. MAILING LIST, A.C.T., 450 Geary St, San Francisco 94102.

AMERICAN CONSERVATORY THEATRE of San Francisco
1971-72 Repertory Season:
Bernard Bian's cement and Cleopatra
William Shakespeare's Antony and Cleopatra

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EDITH MABSON, Development Director
JAMES B. MCKENZIE, Executive Producer
EDWARD HASTINGS, Executive Director

WILLIAM BALL, General Director

actors and directors
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Joan Thomas
Ann Widary
Jill Slocum
Rick Winter
C. Wood
STAGE MANAGERS
William Stehl
Jesus Foronda
Peter Copeland
Karin Stahl
STAGE DIRECTION
William Bell
Franco Cordelia
Peter Drobac
Allan Fletcher
Edward Hastings
Jill Stahl
ASSOCIATE DIRECTORS
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Robert Seiden
Corey Shep, Composer

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Sue Beckman, Acting
Allan Fletcher, Acting
Eleanor Theodore, Musical Director
Operas and Oratorios
Joe Beal, Musical
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BOXTABLE STAFF
Charles Smith
Evan Calvert
Kendra Stahl

FRONT OF THE HOUSE
Fred Grady
Geary Sanders
Maryline Montgomery
Ken Kempski, Stage Doorman

The head of a band of singing players (Ken Ries, center) question Rosemarie (Doris Streich, left) and Guelfhanders (Larry Carpenter) in the strange happenings at Elsinore in a scene from Macbeth and Macbeth are Dead by Tom Stoppard.

* 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.
TO THE AUDIENCE…

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

please — in the auditorium: unless you have seen "NO SMOKING" regulations; do not use cameras or tape-recorders; do not carry refreshments. * Please note the NEAREST EXIT: In emergency, MALLS — do not run — to the exit. (By order of the owner 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 room number to house manager. * Those who wish TO MEET PERFORMERS after the performance may use the stage door entrance: GEARY THEATRE (approximately) corner on Mason Street. (MARINER’S MEMORIAL THE-ATRE through auditorium right front mezz.)

management reserves the right to re- 

program, and to make PRO- 

GRAM OR CAST CHANGES necessitated by illness or other unavoidable factors.

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ROBERT MACH for program cover design. 

GROVE PRESS for special educational materials. 

OLD GLOBE THEATRE, San Diego, for archival photographs. 

NET PLAYHOUSE for original 1933 Mickey Mouse drummer boy for Paradise Hotel.

* Special thanks to The Friends of A.C.T., Volunteers and Frances De, Jan Guggenheim, Nancy Lewis, Patti Moore, Emily Thompson and Yvonne Vandy. They have their heads in costumes and properties for the two repertories. 

Special thanks to the International Education Foundation, whose cooperations and financial support made production of The Contractor possible. 

* G. Wood for special music for The Contractor. 

* CABLE CAR LEASERS for evening capu frim for "Plopaka Los." 

SPECIAL DISCOUNT RATES are available to clubs and organizations attending A.C.T. performances at the Geary and Marines Memorial Theatres in groups of 20 or more. Complete details are available from Geraldine Cooper, A.C.T. Special Events Director, 450 Geary St., San Francisco 94102, telephone (415) 771-1300.

* FOR TICKET INFORMATION, telephone the Geary Box Office (415) 771-1300 from 10 a.m. to 9 p.m. Monday through Saturday. 

TO RECEIVE ADVANCE NOTICE OF SPECIAL A.C.T. EVENTS, PLEASE SIGN REGISTER IN GEARY THEATRE LOBBY, OR SEND YOUR NAME AND ADDRESS TO: A.C.T. MAILING LIST, A.C.T., 450 Geary St., San Francisco 94102.

* On leave of absence

The American Conservatory Theatre is supported by the California Theatre Foundation (see page 34) as well as by grants from the Ford Foundation and the National Endowment for the Arts in Washington, D.C., a federal agency.
NOTES ON "R & G"

The AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO presents

TOM STOPPARD'S

ROSENCRANTZ AND GUILDENSTERN ARE DEAD

Directed by WILLIAM BALL
Associate Director: EUGENE BARONE
Scenery by STUART WURTZEL
Costumes designed by ROBERT FLETCHER
Lighting by MAURICE BEELEY
Music by LEE HOBY

the cast

Rosencrean T MARC SINGER
Guldenstern LARRY CARPENTER
The Player KEN BUTA
Alfred E. SIMPSON
Hamlet HOWARD SHERMAN
Paul SHENAR
Ophelia LEE COOK
Claudius E. KERRIGAN PRESCOTT
Gertrude NANCY McDOUGL
Werinfred MAN
Polonius LARRY MARTIN
Player King PATRICK GORMAN

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

Rudolph A. Andrews III, Janie Atkins, Alan W. Barnes, Robert R. Colson, Robert Cooke, Paul Cattuso, Catherine Harris, Bill Lehrke, Robert Lowry, William P. Molloy, Michael Molloy, Nancy McDonell, Jenny Mosley, Paul Perkins, Ray A. Rastapopoulos, Joel Story, Chris Weatherhead, Fred Wolfe.

There will be one intermission.

understudies:

Rosencrean RICHARD COUNCIL; Guldenstern HOWARD SHERMAN; Hamlet HOWARD SHERMAN; Player DUDLEY KNIGHT; Claudius ROBERT ART; Gertrude NANCY McDOUGL; 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. Notice will be announced prior to curtain time. The first name on the program will designate the actor playing the performance.

Geary Theatre

THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO presents

CLIFFORD ODITS'

PARADISE LOST

Directed by ALLEN FLETCHER
Scenery by ROBERT HAGGARD
Costumes by ELIZABETH COVEY
Lighting by MAURICE BEELEY
Sound by CHARLES RICHMOND

The cast

(see order of appearance)

Pearl Gordon DEBORAH SULLIVAN
Gus Michaels JOSEPH BIRD
Clara Gordon WINIFRED MANN
Nancy McDonell JOY CARLIN
Leo Gordon G. WOOD
Julie Gordon PAUL SHENAR
Sam Katz RAY MEINHARDT
Keenpie MARTIN BERNMAN
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
Schubal PATRICK GORMAN
Rogo ROBERT ART
Lucy ANNE LAWNER
Mr. May WILLIAM PATTERSON
Detective HOWARD SHERMAN
Policeman MICHAEL MOLLOY
Paul MARK WHEELER
Williams DUDLEY KNIGHT


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 McDonell; Ben Gordon; Howard Sherman; Julie Gordon; Mark Wheeler; Pearl Gordon; Lee Cool; Gus Michaels; Herbert Foster; Libby Michaels; Lucy; Ken Buta; Sam Katz; Scott Thomas; Bertha Katz; Anne Lawner; Kwipper; Patrick Cormen; Mr. May; Larry Martin; Williams; Shembari; Post; Sam Shembari; Rogers; Milton; Eugene Barone; Felix; Detective; Policeman; R. E. Simpson; Phil Foley; Robert Art; Paul; Larry Carpenter.

Stage Manager: SHAN CIVELY

Geary Theatre

NOTES ON "PARADISE LOST"

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 JOYOUS, too CROWDING," 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 succeeded in his later years, his"The Country Girl" (1950) and "The Flowering Peach" (1951), 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 Lurly 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 Gordon, 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 home," he said, "that when people see it, they are going to be glad they're alive."
NOTES ON “R & G”

Noted by Thomas Pickard

The American Conservatory Theatre of San Francisco
presents

ROSCENCRANTZ AND GUILDENSTERN ARE DEAD

Directed by William Ball
Associate Director: Eugene Barone
Scenery by Stuart Wurtzel
Costumes designed by Robert Fletcher
Lighting by Maurice Beesley
Music by Lee Hoiby

the cast

Roscencrantz: MARC SINGER

Guildenstern: LARRY CARPENTER

The Player: KEN BUTA

Alfred: E. SIMPSON

Hamlet: HOWARD SHERMAN

Ophelia: LEE COOK

Claudius: E. KERRICAN PRESCOTT

Gertrude: NANCY MC DONNELL

Polonius: LARRY MARTIN

Player King: PATRICK GORMAN

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

Ralph A. Andrews III, Janie Atkins, Alan W. Barnes, Robert R. Caldon, Robert Cooke, Paul Cattuso, Catherine Harris, Bill Lehrke, Robert Lowry, William P. Molloy, Michael Molloy, Nancy McDowell, Jenny Mosley, Paul Perkins, Ray A. Rastapopoulos, Joel Story, Chris Weatherhead, Fred Wolfe.

There will be one intermission.

understudies:

Roscencrantz: Richard Council; Guildenstern: Howard Sherman; Hamlet: Howard Sherman; Player: Dudley Knight; Claudius: Robert Art; Gertrude: Nancy McDowell; Ophelia: Karie Cannon; Alfred: Mark Wheelers; 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

THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO
presents

CLIFFORD ODETS’

PARADISE LOST

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

The cast

(in order of appearance)

Pete Gordon: DEBORAH SUESS
Gas Michaels: JOSEPH BIRD
Clara Gordon: WINFRED MANN
Mr. Gay: JOY CARLIN
Leo Gordon: G. WOOD
Julie Gordon: PAUL SHENAR
Sam Katz: RAY MAHER
Kerrie: MARTIN BERMAN
Lucas Pike: JAY DOYLE
Phil Foley: E. KERRICAN PRESCOTT
Milton: LARRY MARTIN
Ben Gordon: RICHARD COUNCIL
Libby Michaels: LEE MCCAIN
Post: LARRY CARPENTER
Photographer: R. E. SIMPSON
Felix: MARC SINGER
Schnebel: PATRICK GORMAN
Rogo: ROBERT ART
Lucy: ANNE LAWDER
Mr. May: WILLIAM PATTERSON
Detective: HOWARD SHERMAN
Policeman: MICHAEL MOLLOY
Paul: MARK WHEELER
Williams: DUDLEY KNIGHT


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 McDowell; Ben Gordon: Howard Sherman; Julie Gordon: Mark Wheeler; Pearl Gordon: Lee Cook; Gas Michaels: Herbert Lester; Libby Michaels: Lucy; Kath: Sam Katz; Scott: Thomas; Bertha Katz: Anne Lawder; Kaywpy: Patrick Cormen; Mr. May: Larry Martin; Williams: Sfembel; Post: Shann C oney; Roger: Milton; Eugene Barbarose; Felix, Detective, Policeman: R. E. Simpson; Phil Foley; Robert Art; Paul: Larry Carpenter.

Stage Manager: SHAN Civey

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 jumbled, 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.”

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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 Gordon, 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.”

NOTES ON “PARADISE LOST”
The AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO

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 BEESELEY
Sound by CHARLES RICHMOND
Music Arranged by CARMEN COPPOLA

The cast

Silby Chace DEBORAH SUSSEL
Elyot Chace (Her Husband) PAUL SHENAR
Victor Purvine (Her Husband) JAY DOYLE
Amanda Purvine MICHAEL LEARNED
Louise (A Maid) KARIE CANNON

ACT I: The terrace of a hotel in France. Summer evening.
ACT III: The same. The next morning.

There will be two ten-minute intermissions.

musicians

Bob Moogan, piano; Bill Pedron, violin; Dale Hoaglin, cello;
Al Simon, bass

understudies

Amanda Purvine: Nancy McDoniel; Victor Purvine: Larry Carpenter;
Louise: Lee Cook; Silby Chace: Lee McCain; Elyot Chace: Marc Singer.

Stage Manager: RANDY CARTER
Geary Theatre

THE CONTRACTOR

Directed by WILLIAM BALL
Associate Director: ROBERT BONAVENTURA
Scenery by PAUL STAHELI
Costumes by JULIE STAHELI
Lighting by MAURICE BEESELEY
Sound by CHARLES RICHMOND

The cast

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

PLACE: A lawn near the Evbank 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; Evbank: Joseph Bird;
Fitzpatrick: Robert Arti; Bennett: Richard Council; Paul: J. L. Simpson;
Gleneden: Lee Cook; Old Evbank: Larry Martin; Maurice: Paul Shenar; Old Mrs. Evbank: Karie Cannon;
Mrs. Evbank: Anne Lawler

Stage Manager: SHAN COVY
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 State 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 Harold Middleton. He also worked for a time-teaching 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 fortunes; "the temporary and delusory fulfillment of a man's dreams which is all that he really desires," 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 rehearsal.
THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO

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 BEESELY
Sound by CHARLES RICHMOND
Music Arranged by CARMEN COPPOLA

the cast
(in order of appearance)

Silby Chafe DEBORAH SUSSEL
Elyot Chase (Her Husband) PAUL SHENAR
Victor Pynne (Her Husband) JAY DOYLE
Amanda Pynne MICHAEL LEARNED
Louise (A Maid) KARIE CANNON

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

ACT II

ACT III
3. The same. The next morning.

There will be two ten-minute intermissions.

musicians

Bob Moorman, piano; Stil Pevron, violin; Dale Hoaglin, cello;
Al Simon, bass

understudies

Amanda Pynne: Nancy McDougal; Victor Pynne: Larry Carpenter;
Louise: Lee Cook; Silby Chafe: Lee McCaig; Elyot Chase: Marc Singer.

Stage Manager: RANDY CARTER
Geary Theatre

THE CONTRACTOR

Directed by WILLIAM BAILL
Associate Director: ROBERT BONAVENTURA
Scenery by PAUL STAHEL
Costumes by JULIE STAHEL
Lighting by MAURICE BEESELY
Sound by CHARLES RICHMOND

the cast
(on order of appearance)

Kay, Foreman MARC SINGER
Marshall, Workman HERBERT FOSTER
Evbank, The Contractor RAY REINHARDT
Fitzpatrick, Workman E. KERRIGAN PRESCOTT
Bennett, Workman SCOTT THOMAS
Paul, Evbank’s Son LARRY CARPENTER
Clare, Evbank’s Daughter LEE MCCAIN
Glendenning, Workman HOWARD SHERMAN
Old Evbank G. WOOD
Maurice, Claire’s Father RICHARD COUNCIL
Old Mrs. Evbank WINFRED MANN
Mrs. Evbank NANCY MOONIAN

PLACE: A lawn near the Evbank 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; Evbank: Joseph Bird; Fitzpatrick: Robert Ari; Bennett: Richard Comis; Paul: R. L. Simpson; Clare: Lee Cook; Glendenning: Mark Wheeler; Old Evbank: Larry Martin; Maurice: Paul Shenar; Old Mrs. Evbank: Karie Cannom; Mrs. Evbank: Anne Lawder
Stage Manager: SHAN COVY
Special thanks to consultants NANCY WHITE and EDITH SKINNER
Geary Theatre

David Storey, the son of a miner, was born in Yorkshire, England, in 1933 and studied at the State 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 on screen and play, Knitting. He also worked for a test-screening firm like the one which provides the setting for his novel, Knitting, and The Contractor.

London’s Royal Court Theatre presented The Contractor in 1969 and Storey’s best-known play, Home, in 1970. Both works were on long and successful London runs, and Home was later produced on Broadway and television for American audiences, with John Gilgalad 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 fortunes: “in a still larger sense,” one reviewer added, “the tent is emblematic of the vanity of human wishes—in art, in science, in music, 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.
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'sRepertory 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 those photos are devilishly tricky. Here's a hint: 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. Answer appears on page 32.
CALIFORNIA THEATRE FOUNDATION

The California Theatre Foundation is a non-profit organization that supports the American Conservatory Theatre through fund raising and community programs.

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(Active as of March 15th)


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Executive Secretary: Mrs. Jennifer Brindell

Office: 760 Market Street, San Francisco
Phone: 992-0977

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, we wish to publish a list of recent gift donors.

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Mr. and Mrs. Jack Schauer

Miss Kay Schmidlowitz

Mr. and Mrs. Robert A. Seligson

Mr. and Mrs. Earl G. Singer

Peter F. Sloos

Dr. and Mrs. Joseph N. Smith, M.D.

K. Hart Smith

Mr. and Mrs. Leonard M. Sperry, Jr.

Mrs. C. R. St. Auyon

Edwin H. Steiner

Dr. Lawrence D. Stern

Dwight V. Strona

Mr. and Mrs. Melvin M. Swig

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Mr. and Mrs. Rosett B. Wallace

Dr. Ralph O. Wallenstein

Dr. and Mrs. Herbert Weinberger

Dr. Donald Spencer Williams

The Zaffarian Foundation

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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 repertoire productions. The catch, of course, is that they are pictured here in roles they played during previous San Francisco A.C.T. seasons. Try your theatre memory by identifying the actors and actresses—but remember that some of the photos are devilishly tricky. Here’s a hint: 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.C.T.
BOX OFFICES

Tickets may be purchased in advance from any of the box offices listed below. Policies and prices vary. For details, please call the box office.

BEACON MOTHER'S DAY BOX OFFICE 503-5202

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CONCORD Concord's Theme 905-1033

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Pleasant Hill

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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.

ROBERT ARI, in his first season with A.C.T., studied at Carnegie-Mellon University, where he played major roles in several productions, including Grindel in The Devils, Oberlin in A Midsummer Night's Dream, and James Tyrone in Long Day's Journey Into Night. He played Codispell and Gaps 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 principal roles at the Utah Shakespeare Festival, including Caliban in The Tempest and Sir Toby Belch in Twelfth Night, the Temple Square Playhouse and the Ltd. in Company at the Arkansas Arts Center (title role in Macbeth). He is seen this season at A.C.T. in Paradise Lost and Cider and Cheepers.

FRANCIS FORD COPPOLA, founder and president of San Francisco's American Zoetrope film studio, makes his A.C.T. directorial debut this season, following Noel Coward's Private Lives, which marked 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 opened in San Francisco last season. Mr. Copolla'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 written the screenplays for Heaven's Gate, The Missouri Breaks, and Mr. Coppola's current film, Apocalypse Now.

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, who entered the repertory at the Stanford Summer Festival in 1967. Mr. Fletcher directed A.C.T.'s highly successful productions of Molière's Tartuffe, Beckett's Waiting for Godot, and Hamlow's The Devil's Disciple, which entered the repertory at the Stanford Summer Festival in 1967. A.C.T. produced a highly successful production of Midsummer Night's Dream, directed by Robert Ari. 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.

EDWARD HASTINGS, Executive Director and Resident Stage Director, was a Production Stage Manager for David Merrick before joining A.C.T. as a founding member. Off-Broadway, he co-produced the Samuelsen of Margery Kempe, Epistle for George Dillon, and he directed the national touring company of Oliver! He served as guest director at The Rake's Progress, Luminous 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 this 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 production of The Pride, a Delicate Balance and The Devil's Disciple during the 1965-66 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 Opera, a member of A.C.T.'s board of directors prior to his appointment as executive producer. Mr. McKinnon also has served as producer of the Westport County Playhouse (Conn.), the Buckeye Playhouse (Pitt., Pa.), 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.

WILLIAM BALL, Resident Stage Director, was a leading actor on the Philadelphia Civic Light Opera stage, and a member of the company in New York for ten years. He was a founding member of the Council of Stock Theatres. A member of A.C.T.'s board of directors he has directed productions of Citations, the Pillowman, and The Prime of Miss Jean Brodie. Mr. Ball has also served as the City Manager of the San Diego Shakespeare Festival, resident director of the Antioch Area Shakespeare Festival, the APA, the McCarth Theatre in Princeton, New Jersey, and the Boston Fine Arts Festival. For two seasons, he was artistic director of the Associated Shakespeare Festival, Stafford, Conn. Mr. Fletcher has directed A.C.T.'s productions of Uncle Vanya, Devil's Daughter, A Salfman, Arsentic 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 Molière's The Devil's Disciple, which entered the repertory at the Stanford Summer Festival in 1967. Mr. Fletcher directed A.C.T.'s highly successful productions of Molière's Tartuffe, Beckett's Waiting for Godot, and Hamlow's The Devil's Disciple, which entered the repertory at the Stanford Summer Festival in 1967. A.C.T. produced a highly successful production of Midsummer Night's Dream, directed by Robert Ari. 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.
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WHOA'S WHO

ROBERT ARI, in his first season with A.C.T., studied at Carnegie-Mellon University, where he played major roles in several productions, including Grigson in The Devils, Oberon in A Midsummer Night's Dream, and James Tyrone in Long Day's Journey Into Night. Also, Codspell and Gaps 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 work at the Utah Shakespearean Festival, including Caliban in The Tempest and Sir Toby Belch in Twelfth Night, the Molina Square Playhouse and the Ltd. in Company at the Arkansas Arts Center (title role in Macbeth). He is seen this season at A.C.T. in Paradise Lost and Cleopatra.

EDWARD HASTINGS, Executive Director and Resident Stage Director, was a Production Stage Manager for David Merrick before joining A.C.T. as a founding member. Off-Broadway, he co-produced The Samsonite of Margaret Kemp, Epiphony for George Dallal and he directed the national touring company of Oliver! He served as guest director at The Rike's Progress, Limon Shy and 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 Producers, A Delicate Balance and The Devil's Disciple during the 1966-67 season, and The Relapse and The Time of Your Life last season. Mr. Hastings directs Dandy Dick this season.

LADY M., as played by Elaine McKeown, is the subject of a love triangle with her husband Mr. Smith (played by Robert Ari) and John, the visitor who comes to the Smith home seeking shelter after a storm. The play opens at the A.C.T. Theatre on April 7 and runs through April 24.

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 Theater, and was responsible for bringing the young APA Repertory Company there for a season. She also brought William Ball to the Theatre, where he first directed Charley's Aunt, and Woody Allen's The Fortune Cookie. She directed The Crucible, which entered the repertory at the Stanford Summer Festival in 1962. Also directed A.C.T.'s highly successful productions of Macbeth, The Tempest, The Merchant of Venice and The Love for Three Oranges. She also directs Antony and Cleopatra and Paradise Lost for the current repertory season.

MARTIN BERMANN 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 White America, and was also seen in Six Characters in Search of an Author. The Fatima Housen, An Enemy of the People, The Time of Your Life and The Selling of the President. He is currently in Paradise Lost 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 1965 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 Colnton and Leslie Brain. Among his more recent credits are the Eastern University tour with The Minstrel Man and Exit the King. He made his Broadway debut in If You Can't Take It With You and has appeared in various productions, including Moon in the Yellow River and Electra. Mr. Bird appeared as Dr. Campbell on the CBS all-supervision serial, Love in a Many Splendored Thing. He won the leading role in The Merchant of Venice, presented by the Associated Artists' Touring Co. in The Merchant of Venice, and The Taming of the Shrew. He was last seen in The Taming of the Shrew, a Midsummer Night's Dream and Antony and Cleopatra. He has appeared in two A.T.C. productions with Joan Fontaine and in There's a Girl in My Soup with Van Johnson. He is currently seen in The Women and Cleopatra and The Contractors.

JOSEPH BIRD

KARIE CANNON, who came to A.C.T., as a member of the 1970 Summer Training Company and appeared in last season's productions of The Merchant of Venice and Much Ado About Nothing, is one of four students selected to appear in scenes from As You Like It, directed by William Ball. Take 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, As You Like It, The Tempest, and Twelfth Night. As You Like It, directed by William Ball. Take 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, As You Like It, The Tempest, and Twelfth Night. She is currently seen in Paradise Lost and Caesar and Cleopatra.
appeared in the 1969 touring company of The Show Off with George Coleman and Jesse Green and Linda Hadley, and the Eastern University tour of The Munsterbrarian and Exit the King. He made his Broadway debut in You Can’t Take It With You and has appeared in several other productions, including Moon in the Yellow River and Electric. Mr. Bird appeared as Dr. Campbell on the CBS television serial, Love is a Many Splendored Thing. He presently portrays a member of the Yacht Club in The Merchant of Venice, Harem Days, The Latent Heterosexual, And the Winning of the President. He is currently appearing in Paradise Lost and Caesar and Cleopatra.

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 those productions this past summer. Mr. Carpenter's other credits include the Oregon Shakespeare Festival, the Brockport Summer Arts Festival, the Rochester Opera Theater, and Thomas Wolfe Playhouse in North Carolina, where he has played major roles such as musical and dramatic productions as West Side Story, Rouscuckents and Gulliver and the Kindar, The Tempest, A School for Scandal, The Fantasticks and King Lear with various companies. At present, Mr. Carpenter is on an extended vacation from Southern Methodist University's art school, at which he was actively involved in graduate course work and directing. Mr. Carpenter is currently appearing in Paradise Lost, as Guildenstern in Rosencrantz and Guildenstern Are Dead, and Caesar and Cleopatra.

ROBERT CHAPLINE, A.C.T.'s musician voice teacher, appeared in Antony and Cleopatra and Caesar and Cleopatra, his first acting assignment at A.C.T. with Doctor Faustus two seasons ago. The recipient of a Rockefeller Foundation Fellowship with Kristin Linklater in voice during his training 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 in the Park, and the department at U.C.L.A., and recently, at the New California Institute of the Arts in Los Angeles.

LEE COOK, who has served as A.C.T.'s dance teacher for the past year and conducted the dance in A.C.T.'s production of The Town Down a Webster, attended Scripps College in Claremont, Calif., and also studied with A.C.T. prior to accepting the position of dance and singer in the Seattle Opera Orchestra and the dance production of Tommy, and was seen in A.C.T.'s productions of The Merchant of Venice, The Tempest and The 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, the Rochester Opera Theater, and Thomas Wolfe Playhouse in North Carolina, where he has played major roles such as musical and dramatic productions as West Side Story, Rouscuckents and Gulliver and the Kindar, The Tempest, A School for Scandal, the Fantasticks and King Lear with various companies. At present, Mr. Carpenter is on an extended vacation from Southern Methodist University's art school, at which he was actively involved in graduate course work and directing. Mr. Carpenter is currently appearing in Paradise Lost, as Guildenstern in Rosencrantz and Guildenstern Are Dead, and Caesar and Cleopatra.

HERBERT FOSTER recently completed an engagement at New York's Lincoln Center Repertory Theatre in The Cullen in Playboy of the Western World and in the new dramatic release. Scrooge in A Christmas Carol (Ontario) Shakespeare Festival Company where he also appeared in his title role of Littlefoot, directed by Peter Elliston. Mr. Foster acted in the American Shakespeare Festival production of Henry V and in the National Repertory Theatre in the imaginary Inval. For three seasons with the National Repertory Theatre, he toured under directors Ely Calligiani and Jack Sy- thoff in Elsinore, as Tony Lumpkin in She Stoops To Conquer and as Bob Acres in The Rivals. He has acted in England and with the Canadian Play- ers, principally as the fool in King Lear and in Canadian radio and television dramatizations in Toronto. Mr. Foster previously appeared with the national tour of Black Comedy and White Lies, starring Ian Sterling and last summer in The Raging Shrew, A Midsummer Night's Dream and Antony and Cleopatra. He has also appeared in Two Women, in which he was represented by Joan Fontaine and in There's A Girl In My Soup with Van Johnson. He is currently appearing in Rosencrantz and Cleo- patra and The Conductor.

JOY 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 Theater at Pittsburgh Playhouse, and the Arena Stage in Washington D.C., prior to joining the A.C.T. in the role of first Bay Area season, he was the Con- servator's most recent 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 theaters). A graduate of Carnegie Mellon University, Mr. Doyle's roles have included Brian Douglas in The Crucible, Grandma in The Great White Hope, and Player King in Hamlet. He has appeared in Three Sisters, Rosen- crenantz and Guildenstern Are Dead, and Caesar and Cleopatra, his first acting assignment at A.C.T. with Doctor Faustus two seasons ago. The recipient of a Rockefeller Foundation Fellowship with Kristin Linklater in voice during his training 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 in the Park, and the department at U.C.L.A., and recently, at the New California Institute of the Arts in Los Angeles.

PETER DONAT, in his fifth season with A.C.T., has appeared on Broadway in The Chinese Prisoner, The Merchant of Venice, Medi- cine for the Millionaire and The First Gentleman, for which he received the 1970 New York Magazine Critics Award as best featured actor. He appeared in The Three Sisters off-Broadway, and in a television production of Ireland (Ontario) Shakespeare Festival Company where he also appeared in his title role of Littlefoot, directed by Peter Elliston. Mr. Foster acted in the American Shakespeare Festival production of Henry V and in the National Repertory Theatre in the imaginary Inval. For three seasons with the National Repertory Theatre, he toured under directors Ely Calligiani and Jack Sy- thoff in Elsinore, as Tony Lumpkin in She Stoops To Conquer and as Bob Acres in The Rivals. He has acted in England and with the Canadian Play- ers, principally as the fool in King Lear and in Canadian radio and television dramatizations in Toronto. Mr. Foster previously appeared with the national tour of Black Comedy and White Lies, starring Ian Sterling and last summer in The Raging Shrew, A Midsummer Night's Dream and Antony and Cleopatra. He has also appeared in Two Women, in which he was represented by Joan Fontaine and in There's A Girl In My Soup with Van Johnson. He is currently appearing in Rosencrantz and Cleo- patra and The Conductor.

JOE BIRD, the character of Dr. Campbell on the CBS television serial, Love is a Many Splendored Thing. He presently portrays a member of the Yacht Club in The Merchant of Venice, Harem Days, The Latent Heterosexual, And the Winning of the President. He is currently appearing in Paradise Lost and Caesar and Cleopatra.

SUSAN LYNES was a member of A.C.T.'s training program last season and appeared in The Merchant of Venice. Her previous credits include the Old Globe Shakespeare Festival in San Diego, where she appeared in Richard II, directed by Stephen Porter, the Rochester Opera Theater, and Thomas Wolfe Playhouse in North Carolina, where she has played major roles such as musical and dramatic productions as West Side Story, Rouscuckents and Gulliver and the Kindar, The Tempest, A School for Scandal, the Fantasticks and King Lear with various companies. At present, Mr. Carpenter is on an extended vacation from Southern Methodist University's art school, at which he was actively involved in graduate course work and directing. Mr. Carpenter is currently appearing in Paradise Lost, as Guildenstern in Rosencrantz and Guildenstern Are Dead, and Caesar and Cleopatra.

JOY CARLIN, who appeared as Miss Prim 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 Playwrights' Theatre, she has appeared on Broadway with the Second City, in several off- Broadway productions, and with resident and semi-professional radio and TV commercials and has played an assortment of roles in TV work which include roles as a teacher at UC Berkeley's department of English in special editions of Time's Tales of Your Life and The Selling of the President last season. She is currently appearing in Paradise Lost.

HERBERT FOSTER recently completed an engagement at New York's Lincoln Center Repertory Theatre in The Cullen in Playboy of the Western World and in the new dramatic release, Scrooge in A Christmas Carol (Ontario) Shakespeare Festival Company where he also appeared in his title role of Littlefoot, directed by Peter Elliston. Mr. Foster acted in the American Shakespeare Festival production of Henry V and in the National Repertory Theatre in the imaginary Inval. For three seasons with the National Repertory Theatre, he toured under directors Ely Calligiani and Jack Sy- thoff in Elsinore, as Tony Lumpkin in She Stoops To Conquer and as Bob Acres in The Rivals. He has acted in England and with the Canadian Play- ers, principally as the fool in King Lear and in Canadian radio and television dramatizations in Toronto. Mr. Foster previously appeared with the national tour of Black Comedy and White Lies, starring Ian Sterling and last summer in The Raging Shrew, A Midsummer Night's Dream and Antony and Cleopatra. He has also appeared in Two Women, in which he was represented by Joan Fontaine and in There's A Girl In My Soup with Van Johnson. He is currently appearing in Rosencrantz and Cleo- patra and The Conductor.

ANNE LANDER, A.C.T.'s speech teacher, went to school in Burlingame, attended San Mateo Junior College, worked for Bob Brown in San Francisco, married in San Mateo and majored in drama at Stanford University. The wife of A.C.T. director Allen Fletcher, Miss Lander has sung with the New York City Opera and worked with NBC'S radio and drama workshop in New York. Miss Lander spent several seasons with the Oregon Shakespeare Festival before recently appearing in the Seattle Repertory Theatre, The White House Musical and Scrooge. After teaching Movement at A.C.T.'s 1970 Summer Training Con- ference, she returned to the classroom to direct The White House Musical and Scrooge. She is in her second season with A.C.T., and is currently appearing in Paradise Lost.

MICHAEL LEARNED has appeared as a leading actress with the Stratford Festival (Canada) and in other touring companies, and with the Shakespeare Festival, Stratford, Conn. She played titian in Richard III and in the O. Z. Theatre Company in New York. She has appeared on television and in radio with many guest appearances on American networks, including I Spy, Mission: Impossible, Mission: Magic, Man From Your Life, Wildfire, the Defender, FBI, Rocker's World, Medical Center and
thope, A Delicate Balance, Little Murders, Glynn Hallehajj. The Impressionists, and All My Sons. She joined the San Francisco Erotic and Tatoo and The Tavern, as well as A.C.T.'s special production of Adap- tations and wrote the novel adaptation of When You Sin, in The Merchant of Venice last sea- son. She has also worked at the Miners’ Union, in philosophy and studied for three years at London’s Central School of Speech. When she returned to her native 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 on Broadway. Among the major roles she has played are Alma in Summer of Smoke, Adele in Gypsy and Viola in Twelfth Night. Miss McDonald is also a veteran of numerous television network commercials and a daily series. She was last seen last sea- son at A.C.T. in The Laramie Project, The Seeling of the President and The Robbery. She is currently appearing in Paradise Lost and The Contractor.

NANCY McDONELL, who came to A.C.T. as an A.C.T. member of the training program, appeared in The Merchant of Venice as a Nurse 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 lifetime stewardess, Miss McDonald 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 Hilltop Repertory Theatre. Her other credits include several seasons with the Southwest Mis- souri State College Tent Theatre and Harvard’s Loeb Repertory Theatre. Miss McDonald is seen in Rosencrantz and Guildenstern Are Dead, Caesar and Cleopatra and The Contractor.

FRANK OTTIVELL has served the company as its teacher of the Alex- ander Technique since the Conserva- tory’s beginning in 1965 in Pittsburgh. He has studied at the Canadian Art Theatre in Montreal, the Vera Solo- viva Studio of Acting in New York and trained to teach at the American Conservatory School of Movement Technique in New York. In addition to Alexan- derizing A.C.T.’s actors, Mr. Ottieve has also taught master classes as acting produc- tions as Three Sisters, Oedipus Rex and The Merchant of Venice.

William Patserson, an actor of A.C.T. since 1967, holds a bachelor’s degree from the University of Pennsylvania. He came to A.C.T. two seasons ago, after a brief sojourn on the road with a production of dinner theater. He appeared with the Pittsburgh Playhouse, for Patti’s N.Y. Shakespeare Festival, the Lincoln Center Repertory, and La Mama Cello. Among the many pro- ductions in which he has appeared, playing major roles are Mother Courage, The Three Sisters, The Milkman Doesn’t Stay Home, Midsummer Night’s Dream, Brecht’s Edward II, Pinero’s Birthday Party, Molié- re’s Name Desire and Night of the Figaro. Earlier this season he appeared briefly as Nurse Wong in One Flew Over the Cuckoo’s Nest. His provincial engagements have also included Hadrian VII, The Be- lique and An Enemy of the People. This season he appears in Rosencrantz and Guildenstern Are Dead, Paradise Lost and The Contractor.

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 bachelor’s degree from the University of Texas, and has served as resident actor at Vassar College and Scott Theatre in Tennessee. In addition, as well as the Children’s Theatre Interna- tional, the National Theatre Company, Mr. Martin has performed in such musical and dramatic produc- tions as The Highbury Trio, Second Time Not For Burning, The Miracle Worker, Little My Sunshine, Inherit the Wind, Richard III, The Interminable, 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. this season, holds a bachelor’s degree from the University of Pennsylvania. He came to A.C.T. two seasons ago, after a brief sojourn on the road with a production of dinner theater. He appeared with the Pittsburgh Playhouse, for Patti’s N.Y. Shakespeare Festival, the Lincoln Center Repertory, and La Mama Cello. Among the many pro- ductions in which he has appeared, playing major roles are Mother Courage, The Three Sisters, The Milkman Doesn’t Stay Home, Midsummer Night’s Dream, Brecht’s Edward II, Pinero’s Birthday Party, Moliére’s Name Desire and Night of the Figaro. Earlier this season he appeared briefly as Nurse Wong in One Flew Over the Cuckoo’s Nest. His provincial engagements have also included Hadrian VII, The Be- lique and An Enemy of the People. This season he appears in Rosencrantz and Guildenstern Are Dead, Paradise Lost and The Contractor.

E. Kerigan 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.

Frank Ottiveill 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-
thrive. A Delicate Balance, Little Murders, Glory Hallelujah). The impresario, who is known for his love of the theater, recently introduced The Music of Sario as well as A.C.T.'s special production of Adaptations, a play which some critics have hailed as one of the best in The Merchant of Venice last season. The company is also known for its commitment to supporting the arts in San Diego, and its Director of Development, Frank Ottilw, has been a driving force behind many of the company's productions.

LARRY MARTIN comes to A.C.T. from the Oregon Shakespeare Festival, where he played major roles in A Midsummer Night's Dream, A Man For All Seasons and Under Milkwood. He has also performed at the University of Texas at Austin, and was resident actor at Vassar College and Scott Theatre Company, among others. He is also the Children's Theater International National Director for the National Theatre Company. Martin brings with him much theatrical and musical production experience, including a role as The Monitor in the Royal Shakespeare Company's production of Long Day's Journey Into Night.

E. KERRIGAN PRISCOTT joins A.C.T. this season as an actor/teacher and is currently seen 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. Singer portrayed Lucian in The Taming of the Shrew, Decimus in A Midsummer Night's Dream and Antony in Cleopatra and Caesar. Prior to his San Diego debut, Sanger played the leading role of the season with the Seattle Repertory Theatre, appearing as Aeneas in Julius Caesar, as Richard Chahrenheit in Sandy in Hey Fever, starring in God's Man in the Ditch, playing the role of Pink in The Misers, Camille in A Flight in Her Ear, and a triple role in Indies by Arthur Miller. Singer's extensive experience for three seasons included major roles for Seattle's contemporary repertory, and he also taught acting in San Diego.

HORDE SHERMAN comes to A.C.T. as a member of the 1979 Summer Training Program, which has continued since 1969. SHERMAN was the director of the A.C.T. training program and was one of the four students selected by William Ball, the director of the program. Ball has played major roles in The Crucible, Long Day's Journey Into Night, Twelfth Night, Hamlet and Superman, Under Milkwood, Three Sisters, Rosencrantz and Guildenstern Are Dead, Glory Hallelujah, Hamlet, Rodrigo, Oedipus Rex, Rosencrantz and Guildenstern Are Dead, and was in The Merchant of Venice and The Time of Your Life. After a summer in San Diego's Old Globe Theatre, where he appeared as Bottom in A Midsummer Night's Dream and as Antony in Antony and Cleopatra, SHERMAN returned to the latter role and is currently seen in Rosencrantz and Guildenstern Are Dead.
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- A savings account or two. Some miscellaneous stocks and bonds.
- Bits and pieces. Odds and ends. They’d dribble in slowly. And they could dwindle away quickly.

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Now, Once again. Is your estate really in order? Think about it.
DEBORAH SUSEL is a graduate of Carnegie Institute of Technology and recipient of a Fullbright-Hayes grant for study at the London Academy of Music and Dramatic Art. She 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 Susel has appeared in Oil Dad, Poor Dad, Caught in the ACT, Under Milkwood, Twelfth Night, Tartuffe, A Flea in Her Ear, and The Importance of Being Earnest. Six Characters in Search of an Author, Little Malcolm and His Struggle Against the Eunuch, and 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 Barke in All My Children 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' film credits include Kung Fu, with Richard Boone, and Carus 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.

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ANN WELDON, as a singer, has dazzled audiences in San Francisco, Los Angeles, New York and in Canada, Australia and the Far East, including Japan, Okinawa, Hong Kong and Manila. Last year, she made a highly successful appearance at the Village. Her numerous television credits include appearances with Tennessee Ernie Ford and Snooky Sales. During A.C.T. ’s 1967-68 season, Miss Weldon made her first professional stage appearance as an actress, playing a number of roles, including that of Destiny in Tartuffe. She also appeared as Mrs. Bircher in The American Dream and Tinda 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 Jocasta 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 studied at the Art Institute of Chicago. His acting credits include leading roles in several productions at the Woodhaven Theatre in New Hampshire, and he was seen in Oedipus Rex, Saint Joan, Rosencrantz and Guildenstern Are Dead, Hamlet VII and The Tempest during his first season at A.C.T. Mr. Wheeler taught acting at A.C.T. last season and teaches 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.

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, Hoofa, Calendar with Signe Hasso, The Ivory with Sylvia Sidney, The Madonna of Chalfont with Eva Le Gallienne. His numerous Broadway credits include Ayna de Berenger, Richard III, The Seagull, The Crucible, A Touch of the Porter 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 Lattery Homewrecker and The Selling of the President. Mr. Wood’s film credits include Moby Dick, Bremer McClain and Harold and Maude. He wrote the much admired but short-lived musical, Jasmine Adams which opened earlier this season in New York. He portrayed Woodward Wilson on the premiere CBS You Are There recently and has featured in two CBS TV pilots released. He is currently appearing in Paradise Lost and the Contractor.

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A life insurance payment.

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Bodega Harbour is...

the thunder of the sea crashing on its rocks,
a salt breeze filling your sails on a sunlit bay.
a floodtide of flaming color with every sunset,
waiting on the dock for the day's crab catch.
Encore. Encore.

Bodega Harbour is...

the thunder of the sea crashing on its rocks,
a salt breeze filling your sails on a sunlit bay,
a floodtide of flaming color with every sunset,
waiting on the dock for the day’s crab catch.

These are the built-in delights of a seaside at Bodega Harbour—these and a hundred more, whether you build your home here for weekend enjoyment or for the rest of your life.

Your children’s children will still marvel at the natural beauty of Bodega Harbour because we’ve taken steps NOW to preserve it. And we’ve made sure that more than half of these beautiful acres will always remain open space.

Your family will enjoy a mile and a half of sheltered beach and sandy dunes . . . walking the shore for driftwood and shells, learning about life in the tidepools, digging for clams, surfing and fishing. There’s more, too—swimming in a heated private pool, tennis, golf, the luxurious facilities of The Beach and Country Club and The Boat Club, all bonded for competition in a specified time, as is complete development of the seashores.

Bodega Harbour is an invitation you won’t want to resist. Buy land by the sea at Bodega Harbour: Sneakers from 99,200.

(continued on p. 37)
For Billy Mills, the first few thousand miles were the hardest.

Billy Mills brought home a gold medal from the 1964 Olympics in Japan. He won the tough 10,000 meter run. But the really tough part was getting the money to get him and his teammates over to Tokyo. It takes a lot of money to field a winning Olympic team. And there's an easy way for you to help raise that money: buy Bank of America Travelers Cheques. Because, every time you buy Bank of America Travelers Cheques, part of the proceeds from the sale go to the U.S. Olympic Committee. So by asking for our travelers checks at your bank, you help equip and train our athletes. Help them get to the Olympics. Help them win when they get there. And it doesn't cost you anything extra. We think everybody should back our Olympic team. And if you buy that, you'll buy Bank of America Travelers Cheques. They're sold at leading banks everywhere.

They don't cost any more. They just do a lot more.
For Billy Mills, the first few thousand miles were the hardest.

Billy Mills brought home a gold medal from the 1964 Olympics in Japan. He won the tough 10,000 meter run. But the really tough part was getting the money to get him and his teammates over to Tokyo. It took a lot of money to field a winning Olympic team, and there’s an easy way for you to help raise that money: buy Bank of America Travelers Cheques. Because, every time you buy Bank of America Travelers Cheques, part of the proceeds from the sale go to the U.S. Olympic Committee. So by asking for our travelers cheques at your bank, you help equip and train our athletes. Help them get to the Olympics. Help them win when they get there. And it doesn’t cost you anything extra. We think everybody should back our Olympic team. And if you buy that, you’ll buy Bank of America Travelers Cheques. They’re sold at leading banks everywhere.

They don’t cost any more. They just do a lot more.
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More Chevrolet buyers are showing a preference for sedans, so we're showing them more sedans to buy.

Just out is our new Caprice 4-Door Sedan with the poise of a pillared roofline and the hush of a classic sedan. And though it's priced a little lower than our Caprice Sport Sedan and Coupe, it has all the features that make this luxury car a comfort to drive.

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Thu., April 20
7:00 PM—KRON/FM—Show Album "THE ROTHCHILD"

Fri., April 21
7:00 PM—KRON/FM—Show Album "LOVE STORY" and "THE RAILWAY CHILDREN"

Sat., April 22
11:00 AM—KKHI/AM—New York Metropolitan Opera Broadcast (Live) "DON CARLO" (Verdi)
7:00 PM—KRON/FM—Show Album "SWEET CHARITY"
8:00 PM—KKHI/AM—Philadelphia Orchestra

Mon., April 24
7:00 PM—KRON/FM—Show Album "THE BOY FRIEND"
8:00 PM—KRON/AM—Monday Night Opera—"CARRY NATION" (Moore)
8:00 PM—KQED/TV (Channel 9)—Two Hour Music Special "BERNSTEIN IN LONDON" (Color)

Tue., April 25
7:00 PM—KRON/FM—Show Album "CELEBRATION"
8:00 PM—KKHI/AM—Boston Pops

Wed., April 26
7:00 PM—KRON/FM—Show Album "WHAT MAKES SAMMY RUN?"
8:00 PM—KKHI/AM—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
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Sat., April 29
7:00 PM—KRON/FM—Show Album "DO I HEAR A WALTZ?"
8:00 PM—KKHI/AM—Philadelphia Orchestra

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Performing Arts

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 springtime 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 Simitar'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 Fairwear and Fairfair 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. More important is the personal attention given every passenger. Once aboard ship, you only have to unpack once and you're settled for the entire trip. From then on, there is plenty of time to make new friends, join in shipboard 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: API, American President Lines, PFEI: Pacific Far East Line, OOL: Overseas Orient Line, RVL: Royal Viking Line, MOL: Mitsro-OSK Line.

For further information or brochures on these cruise lines write to

TRAVEL DEPARTMENT
Performing Arts
147 S. Robertson Blvd.
Beverly Hills, CA 90211

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 Moreby, Bali, Singapore, Bangkok, Hong Kong, Keelung, Kobe, Yokohama, and Honolulu.

Departure: June 21 (L.A.), June 22 (S.F.), 48 days,
P & O — Orosa. 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, PFEI — Monterey. Cruise to Honolulu, Yokohama, Kobe, Keelung, Hong Kong, Singapore, Djakarta, Bali, Port Moreby, Green Island, Sydney, Noumea, Suva, and Apia.

SOUTH PACIFIC

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

Departure: May 16 (L.A.), May 17 (S.F.), 32 days,

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

Departure: August 16 (L.A.), August 19 (S.F.), 35 days,

ORIENT

Departure: August 31 (S.F.), September 1 (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.

Departure: June 18 (S.F.), 65 days,
OOL — Oriental Pearl. See April 13; May 25 (S.F.), May 26 (L.A.), PFEI — 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.), API — President Cleveland. See April 9; August 2 (S.F.),

(continued on next page)
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Paciific Circle

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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, PFL — 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,
PFL — Monterey. Cruise to Moorea, Papeete, Auckland, Bay of Islands (New Zealand), Sydney, Suva, Niuao’ou, Pago Pago, and Honolulu.

Departure: May 16 (L.A.), May 17 (S.F.), 32 days,

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

Departure: August 16 (L.A.), August 19 (S.F.), 35 days,

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.)
ALASKA

Departure: June 15 (S.F.), 14 days.


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


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.

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: October 11 (S.F.), October 12 (L.A.), 18 days. P & O — Monterey.

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.

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. STITMAR — Fairea. 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 31 (L.A.), STITMAR — Fairea. See March 8.

Departure: March 31 (L.A.), 7 days. PRINCESS ITALIA. Cruise to Puerto Vallarta and Mazatlan.

Departures: April 10 (L.A.), PRINCESS ITALIA. See March 6; April 12 (L.A.), STITMAR — Fairea. See March 8; April 14 (L.A.), STITMAR — Fairea. See March 8; May 5 (L.A.), STITMAR — Fairea. See March 20; May 30 (L.A.), PRINCESS ITALIA. See March 17; June 16 (L.A.), STITMAR — Fairea. See March 8; June 20 (L.A.), STITMAR — Fairea. See March 8; July 10 (L.A.), STITMAR — Fairea. See March 20; July 21 (L.A.), STITMAR — Fairea. See March 8; August 2 (L.A.), STITMAR — Fairea. See March 8; August 14 (L.A.), STITMAR — Fairea. See March 20; August 25 (L.A.), STITMAR — Fairea. See March 8; September 6 (L.A.), STITMAR — Fairea. See March 8; September 10 (L.A.), STITMAR — Fairea. See March 30; September 29 (L.A.), STITMAR — Fairea. See March 20; October 2 (L.A.), STITMAR — Fairea. See March 20; October 21 (L.A.), STITMAR — Fairea. See March 20; November 24 (L.A.), STITMAR — Fairea. See March 8; December 6 (L.A.), STITMAR — Fairea. See March 8.

A COOL SHOWER is always welcome to Jack Daniel's sawyers and rickers who make the charcoal to smooth out our Tennessee whiskey.

It gets pretty hot when we're burning ricks of hard maple. But the charcoal that results makes it all worthwhile.

You see, it's ground up and packed tightly 12 feet deep in vats. Then our just-made whiskey is seeped down through it...drop by drop. This is called charcoal mellowing. And the rare sippin' smoothness it gives Jack Daniel's is worth all the kill-rumming, rain or no rain.

CHARCOAL MELLOWED
DROP
BY DROP

TENNESSEE WHISKEY • 90 PROOF BY CHOICE
DISTILLED AND BOTTLED BY JACK DANIEL DISTILLERY • LYNCHBURG (POP. 3,011), TENN.
ALASKA


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 — Oryx. Cruise to Vancouver, Ketchikan, Juneau, Glacier Bay, Sitka and Victoria.


Space does not permit listing the numerous cruises to the Caribbeans, 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.

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 — Manapaia.

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

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

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

Departure: October 11 (S.F.), October 12 (L.A.), 18 days, PFEL — Manapaia. 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 — Manapaia.

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 — Manapaia. Cruise to Honolulu, Hilo, Lahaina and Nawiliwili.

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 8; 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 12 (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 8; 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.

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CHARCOAL MELLOWED
DROP
BY DROP

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DISTILLED AND BOTTLED BY JACK DANIEL DISTILLERY • LYCHBURG (POP. 361), TENN.
SHARE THE WEALTH WITH PERFORMING ARTS
(secret places to eat, drink, buy and browse)

KALUDA Bakery—436 Balboa St. (S.F.)
no phone
HOURS: Wed. thru Sun.—9 AM-7:30 PM

Being an addict of Russian soups, we've found this a great place to go, particularly for those bleak rainy and foggy days. We've sampled the borscht and spinach soups, finding them tasty and filling, especially when eaten with Piroshki (deep-fried, meat-filled buns) or Pinny (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, if you happen to fancy them.

CARLOS BOOK STALL—1115 San Carlos Ave. (San Carlos) 933-3392
HOURS: Tue. thru Sat. 11:30-5:30; Mon. 2:30-5:30; closed Sun.

This is your place to hide from the world. It is so multi-tasked that it will take hours to get to know it, but the time is spent well. There are four or five rooms brimming with rare, out-of-date and antique books, plus an enormous wall of second-hand paperbacks. Carl Housechens is the friendly proprietor. He believes in letting his clients browse at will, take all the time needed, and he never suggests that you buy. His books sell themselves somehow. We always come out with an armload! The shop is maintained strictly for people who love books, by a man who loves books. Mr. Housechens also has a mynah bird to keep him company, and though he's usually quiet, he sometimes startles customers with a "squawk, Birds can't talk!" plus the usual variety of whistles and hollers. In the upper rooms, along with humor, theatre, poetry and drama books, are collections of old sheet music, prints and miscellaneous graphic arts; however, the emphasis remains on books. This is one of our must-visit places for everyone—even those of you who don't passionately love books—just to see printing of past ages.

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Coca Cola Bottling Company—1550 Mission St. (S.F.) 431-1771
HOURS: (open to public) 8 AM—Noon and 1 PM—3 PM

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 $4 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—1329 Divisadero St. (S.F.) 667-2132
HOURS: Tue. thru Sat. 1—6 PM
But, of course, you all know the 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 pinup 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!

Sconz'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 are not as familiar. After picking up 5-10 pounds, jog down the street to Saylor's at 1007-81st, and you can buy fine chocolates and specialty candy for 75c 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 79, 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 the "must for cleaning the palate and tasting other wines" wineries. There's not an olive in sight, but pound after pound of bulk choicest in every variety and shape, several hundred salamis and a sublime small! Great people.

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KALUDA BAKERY—436 Balboa St. (S.F.)
No phone (7AM-9PM, Fri-Sat 9AM-10PM)
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Coca Cola Bottling Company—1550 Mission St. (S.F.) 431-7711
HOURS: open to public 8 AM-9 PM
Have you finally tired of eating all those hamburgers and drinking coke, 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 little amount of the 10-ounce glasses for $1.55! Shop on Union Street or in Saicucuy charged up to 80c 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 Lark Permanamic
You may want another someday, but you'll probably never need a new one.

It's covered in nylon, shaped by a brand new process that makes it light as a feather yet virtually unbreakable, and put together without adhesives—so there's nothing to dry, crack, soften or smell. In short, it's the world's best travel investment. In a variety of sizes and covering better styles. $9.95

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(Next to City of Paris)
watching two 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 & APOTOS VILLAGE FAIR — Sequoia Dr. & Trout Gulch Road. Apotos (8 mi. South of Santa Cruz) 608-9460 (Hotel) 608-9403 (Main). 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., Thurs., 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 flan is to swoon over). You eat on an enclosed veranda and watch sleepy Apotos, or in the dining room. In case Paul Bunyan is in your party, you can order huge portions for around $5.00. Entrees in both prices include sirloin tips, salmon, scallops, beef, etc.

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* Filter and Menthol. 16 mg. “tar”, 1.1 mg. nicotine as per cigarette, FTC Report Aug. '71.