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PERFORMING ARTS

SAN FRANCISCO'S MUSIC & THEATRE MONTHLY
FEBRUARY 1977 / VOL. 5 NO. 2

contents

sight & sound
by John Miller

the program

a new monthly feature:
faraway places
by Richard F. MacMullan

the political power of the arts
by Amyas Ames

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THE RECORDED VISION, PART II

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

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

It's going to happen a lot more slowly than most things technological these days — not much faster, I'd guess, than the pace at which color TV developed out of black and white. It's also going to happen at a much slower pace than the rush now being anticipated by many independent film makers, who are scrambling to develop "properties" for what they think will be an endless demand for new material, and by various underground media types who are trying to anticipate and shape an "information revolution" they think is only two or three years away.

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

Proximity is obviously a risky busi- ness, but here are some of my feelings about what may happen.

The first generation of equipment and recordings, now promising to make an appearance by the end of this year or early in the next, is not only going to be expensive, but expensive enough to make the presumed audi- ence wonder what the fuss is all about. Not too many people will be charmed by the idea of spending $400-800 on a player attachment for their present TV set and anywhere from $50 to $300 for a recording to play on it, and even fewer will feel that the results as seen on the home TV screen are really worth it.

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

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

I have a feeling that, very early in the game, the line between question will prove to be a functional notion only of actual cost but of the apparent value calling on anything seen on the good old television. Many people (myself among them) have felt increasingly that much of the mediocrity associated with televi- sion has less to do with content (which can be superior) or art (which can be worse) than with the limited scope and involvement of anything seen on that tiny screen, so that conventional TV is such a "gray" medium even in color, with so limited a dy- namic range, it recently has estab- lished the less lively in front of it-for- hours pattern that both turns away most intelligent people and forces television production to far use so much pro- grammint and gray programming) that the chance for a decent percent- age of good material is very slim.

Video recordings will provide a very early test of that contention. And my own suspicion is that all of the sundry systems now being discussed will fall short of their potential, partly because they currently lack the kind of equipment necessary to fill the void, partly because the medium is so new and still evolving.

The video equivalent of the com- ponent stereo system is the super- screen television set — with a picture area of four by six feet or so — accom- panied by component audio equip- ment. (I know of two such contraptions now in the late stages of development, and I'm sure that others are coming along.) The level of involvement that video can produce is very much on a par with that of today's movie expe- rience, and is such that it is simply impossible to just sit there all evening in the pattern of conventional TV. (After seeing the Rams play the Detroit Lions on the big screen not long ago, I felt as if I were some of the players.) If the video recording offers the chance of fulfilling their promise, and more, it will be something truly remarkable.

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Sight & Sound
by John Mildor

The Recorded Vision, Part II

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

There's no doubt that something is going to happen. Developers who spend the kind of money Alcoa is spending on aluminor development are going to make something happen, and they'll do it whether we like it or not. And certainly those who spend the kind of money RCA is spending on a better television set are going to make something happen, and they'll do it whether we like it or not.

I'm not sure what it is, but I do know that it's going to happen. I'm not sure exactly how it will happen, but I am sure that it will happen.

The first generation of equipment and recordings, now promising to make an appearance by the end of the year or early next, is not only going to be expensive, but expensive enough to make the presumed audience wonder what the fuss is all about.

Not too many people will be charmed by the idea of spending $400-900 on a player attachment for their present TV set and anywhere from $15 to $50 for a recording to play on it, and even fewer will feel that the results as seen on the home TV screen are really worth it.

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

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The End
Farewell to the ugly cigarette. Smoke pretty, eve.
Farewell to the ugly cigarette.
Smoke pretty. eve.
AN ENEMY OF THE PEOPLE

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

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

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

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

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

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

Critic Robert Brustein, in his excellent book on the modern drama, The Theatre of Revolt, describes the play as Ibsen's attack on "the flimsy and disease of democratic municipal life, the tyranny of the compact majority, the mediocrity of parliamentary democracy, the stupidity of the conservatives and the hypocrisy of the liberal press." Brustein adds that An Enemy of the People possesses "a dynamism and energy which no other Ibsen prose work can boast."

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

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

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

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

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

Ibsen's play is presented in an entirely new English translation by Fletcher, who staged such previous ACT successes as Hedda Gabler, The Crucible and The Hostage, and the current Latent Homoexual, Peter Donat is seen as Dr. Stockmann in An Enemy of the People.
AN ENEMY OF THE PEOPLE

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The waves of shock created by Ghosts in Ibsen’s homeland spread throughout Europe. No Scandinavian theatres would stage it, and it wasn’t until 1884 that anyone had the courage to try it in Norway. William Gillette was the first to play the part of Dr. Stockmann. Years later, when it was finally staged in London, critics called it “putrid,” “nailed fast on horsemen’s faces” and “an open sewer.”

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

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

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

"The show is so refreshing as a glass of bath tub gin," wrote Del Carne in the Denver Post, "as satisfying as rolling your own cigarette, as enjoyable as a ragtime concert and a night at the silent flicks. And it’s as timely as today’s headlines. If Morath’s one-man show has any message beyond delighting the audience with a superbly entertaining evening, it is simply that the more things change in this society of guns, the more they stay the same."

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

Morath recalls the era of Lydia Pinkham, Chautauqua, McGuffey Readers, Teddy Roosevelt, Fatima Cigarettes, Robert W. Service, Edison’s Talking Machine and Manifest Destiny, the days when ragtime music was considered as obscene as the Grizzly Bear and Turkey Trot were shocking, and men thought the world was about to end because women had been given the vote. Parents believed their children were going to hell in a handbasket, and the government was busily expediting to meet the needs of an expanding governmen.

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

By recalling the time when "most people thought that a four-letter word was just a three-letter word in the plural," Morath shows us an era that bridged the nineteenth and twentieth centuries, vividly recreating the end of one age and the beginning of our own time.

Morath first drew national attention several years ago with a pair of award-winning television shows, the Ragtime Era and Turn of the Century. He has also appeared on such TV programs as the Tonight Show, the Bell Telephone Hour, the Mike Douglas Show, the Kraft Music Hall and the Today Show.

His success on television and in occasional stage and nightclub performances persuaded Morath to put together a full one-man show. "At the Turn of the Century" opened in February, 1969 at the Off-Broadway Jan Hus Playhouse and was praised in unanimously enthusiastic reviews.

Morath was born in the late twenties in Colorado Springs, Colorado, where his mother was society editor of the town newspaper and, during the twenties, used to earn a little extra money by playing piano accompaniments to the silent movies.

Though young Max studied formal piano and composition, it was from his mother that he learned to play in ragtime style, a talent which helped him work his way through college as a pianist and announcer for a local radio station.

After graduating from Colorado College (he got his B.A. degree in English), Max did some more radio work, then became an actor, singer and musical director for a variety of stock companies in the West. Following a stint as a TV production manager, he spent six summers as music director and pianist of the Imperial Players in the colorful mining camp of Cripple Creek, Colorado. It was during this period that he began to specialize in ragtime and turn-of-the-century music styles. He combed libraries, studied old piano rolls, borrowed ancient sheet music, explored antique shops and interviewed survivors of the ragtime era.

The result is the completely original one-man show he calls Max Morath "At the Turn of the Century," in which he blends the showmanship of a modern entertainer with the repertoire of an old-time vaudeville, evoking the songs and styles and commenting humorously on the manners and morals of a robust period in our history.

ACT, which is presenting the show with producer Mel Goldblatt, is pleased to welcome Max Morath—and the turn of the century—back to the San Francisco Bay Area.
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THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO
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WILLIAM SHAKESPEARE'S

THE MERCHANT OF VENICE

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

Scenery, Lighting & Projection by JAMES TILTON
Costumes by ANN ROTH
Associate Director: EUGENE BARONE

CAST
(in order of speaking)
Antonio KEN RUTA
Salario JERRY GLOVER
Salorio MARK WHEELER
Solano MICHAEL CAVANAGH
Bassanio MARK BRAMHALL
Gratiano SCOTT THOMAS
Lorenzo DAVID GILLIAM
Portia MICHAEL LEARNED
Nerissa ANN WELDON
Stephano FRANK OTTISWELL
Launcelot Gobbo MARTIN BERNAN
The Prince of Morocco JOHN HANCOCK
Shylock PETER DONAT
Jessica DEBORAH SUSELL
Gobbo PATRICK GORHAM
The Prince of Aragon WILLIAM PATERSON
Tubal JOSEPH BIRD
The Duke of Venice G. WOOD
Court Official JIM BAKER

CITIZENS OF VENICE, revelers, officials of the court:

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

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

Photographic Processing by Maurice Beasley

NOTES ON "THE MERCHANT OF VENICE"

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

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

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

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

Many of the greatest and most popular English-speaking actors of the past had a go at the role of Shylock. He emerged in their performances as everything from a low-comedy balloon in a red nightgown to a toasting glass symbol of religious persecution.

In addition to drawing upon sources of ancient origin in writing The Merchant of Venice—the basic story of a bond requiring payment in human flesh appears in Persian and Indian religious tales centuries before the birth of Christ—Shakespeare may have been influenced by Christopher Marlowe's The Jew of Malta. This popular and successful play was first performed in London seven years before The Merchant of Venice was written, and historians have pointed out several parallels between the two works, including the fact that both offer major portraits of Jewish fathers whose young daughters abandon them to become Christians.

Clothes worn by Antonio, Bassano, and Shylock furnished by DAVID STEPHEN INTERNATIONAL. A variety of gentlemen's apparel furnished by J. MAGNIN CO., INC. Gentleman's shoes furnished by KUSHINS.
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Israel Government Tourist Office, 8929 Wilshire Blvd., Beverly Hills, Cal. 90211
An Arpege Promise

Dear Broadway,
We promise to continue to keep you on your toes.
Love, off Broadway

(Promise her anything but give her Arpege.)

THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO presents
PADDY CHAYEFSKY'S
THE LATENT HETEROSEXUAL

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

THE CAST
(in order of appearance)
Irving Spatz, a tax consultant
Henry Judd, a lawyer
John Morley
Arthur Landau, a tax consultant
A secretary
Lester Freigl, a tax lawyer
Christine Van Dam
Mel Delaney, a tax consultant
Jimmie Churchill, a corporation lawyer
Another secretary
A nurse
An attendant
Handyman
Dr. Klune, a psychiatrist

G. WOOD
JAY DOYLE
JOSEPH SOMMER
JOSEPH BIRD
KATHLEEN HARPER
PETER DONAT
LEE MCCAIN
MARTIN BERMAN
ROBERT FLETCHER
SUZANNE COLLINS
ANNE LAWDER
DAVID GILLIAM
JOHN HANCOCK
DUDLEY KNIGHT

Scene 2: Spatz office, two weeks later.
Scene 3: Spatz office, six months later.

Intermission

Scene 4: The conference room at Morley Associates, Inc., seven months later.
Scene 5: Morley's house in Ardsley, nine months later (June 11, 1962).
Scene 6: Morley's home, a year and a half later.

There will be one ten-minute intermission

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

NOTES ON "THE LATENT HETEROSEXUAL"

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

The 1967 premiere of The Latent Heterosexual in Dallas drew nationwide attention from major critics who praised Chayefsky's ability to use a framework of rich comedy to make some decidedly serious comments on several aspects of American life. Many found that the character of John Morley, the playwright, had created a highly original portrait of the face of the creative artist in a complex society such as ours.

Born in the Bronx in 1923, Chayefsky grew up in New York and enlisted in the Army during World War II. After the war, he turned to writing and rose to prominence with such outstanding television plays as Marty, Bachelor Party, Middle of the Night, The Mother, The Big Deal and The Catered Affair.

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

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

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

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Henry Judd, a lawyer JAY DOYLE
John Morley JOSEPH SOMMER
Arthur Landau, a tax consultant JOSEPH BIRD
A secretary KATHLEEN HARPER
Lester Freilag, a tax lawyer PETER DONAT
Christine Van Dam LEE MCCAIN
Mel Delaney, a tax consultant MARTIN BERNAM
Jimmie Churchill, a corporation lawyer ROBERT FLETCHER
Another secretary SUZANNE COLLINS
A nurse ANNE LAWDER
An attendant DAVID GILLAM
Handyman JOHN HANCOCK
Dr. Klune, a psychiatrist DUDLEY KNIGHT


Intermission

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

THE TIME OF YOUR LIFE

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

Music Composed & Supervised by HAROLD ZOLLMAN

the cast

Newtboy CALEB DONAT
The Drunkard JERRY GLOVER
Willie MARK WHEELER
Joe KEN RUTA
Nick JIM BAKER
Tom SCOTT THOMAS

Kitty Duval JOY CAREL
Dudley MARK BRAMHALL
Harry MICHAEL CAVAUGH
Wesley JOHN HANCOCK
Lorena KATHLEEN HARPER
Blick JEFF CHANDLER
Arab MARTIN BERNAN
Mary L. MICHAEL LEARNED
Knapp PATRICK GORMAN
McCarthy DUDLEY KNIGHT
Kit Carson WILLIAM PATerson
Sailor DAVID GILLIAM
Elise SUZANNE COLLINS
A Killer DEBORAH SUSSEL
Her Sidekick ANN WELDON
A Society Lady ANNE LAWDER

A Society Gentleman JOSEF SOMMER

Robert Fletcher

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

understudies

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

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

AN ENEMY OF THE PEOPLE

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

the cast

Dr. Tomas Stockmann PETER DONAT
Katrine Stockmann, his wife WINIFRED MANN
Petra, their daughter DEBORAH SUSSEL
Morten, their son CHRISTOPHER DONAT
Eilid CLEA DONAT
Peter Stockmann, the doctor's older brother and mayor of the town JAY DOYLE
Monsen Kill, tavern owner and Mrs. Stockmann's foster-father JOSEPH BIRD
Hovstad, editor of the local paper JOSEF SOMMER
Billing, his colleague JEFF CHANDLER
Horst, a ship's captain DAVID GILLIAM
Aslaksen, a printer WILLIAM PATerson
Koklund PATRICK GORMAN
Lampstad MARTIN BERNAN
Ollsdal JIM BAKER
Splechner MARK WHEELER
A drunk SCOTT THOMAS

members of the Temperance Society

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

ACT I: The Stockmann's living room, evening
ACT II: The next morning.
Intermission.
ACT III: The office of "The People's Messenger," later the same day.
ACT IV: Captain Horst's house, evening, a few days later.
Intermission.
ACT V: The Stockmann's living room, the next morning.

understudies

Peter Stockmann: Joseph Bird; Aslaksen: Robert Fletcher;
Horst: Scott Thomas; Kill: Dudley Knight; Hovstad: Mark Wheeler;
Billing: Jerry Glover; Katrine Stockmann: Ann Lawder; Petra: Suzanne Collins

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For more martini pleasure—call the martini
by its first name
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Sailor DAVID GILLIAM
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Her Sidekick ANN WELDON
A Society Lady ANNE LAWDER
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ROBERT FLETCHER

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Dr. Tomas Stockmann
Katrine Stockmann, his wife
Petra, their daughter
Morten, their son
Eilid
Peter Stockmann, the doctor's older brother and mayor of the town
Martha Kill, tavern owner and Mrs. Stockmann's foster-father
Horsted, editor of the local paper
Billing, his colleague
Vester, a ship's captain
Aslaksen, a printer
Rokland
Lampstad
Otterdal
Speleman
A drunk

members of the Temperance Society

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

ACT I: The Stockmann's living room, evening
ACT II: The next morning.

Intermission.

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Intermission.

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Peter Stockmann: Joseph Bird; Aslaksen: Robert Fletcher;
Horster: Scott Thomas; Kill: Dudley Knight; Horsted: Mark Wheeler;
Billing: Jerry Glover; Katrine Stockmann: Ann Lawder; Petra: Suzanne Collins
Win Rave Notices

Dear Friends of ACT,

With the holidays over and the new year already underway, I'd like to thank all of you for your help, encouragement and support during 1975. We now have the largest number of active friends in our history, a total membership of more than 500, and you made it possible for us to accomplish more last year than ever before.

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

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

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

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

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

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

Sincerely,
Nonie de Limur, President
Friends of ACT

NOTES ON "THE TIME OF YOUR LIFE"

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

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

Critics, many of whom had been bewildered by Saroyan's first Broadway play, My Heart's in the Highlands, greeted the new work with cheers. They described it as everything from "a prose poem in rags" to "a pokey binge" and "a cosmic vaudeville."

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

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

One of the most prolific of all writers, Saroyan, now in his sixties, has written hundreds of short stories in addition to his plays, poems, novels, essays and memoirs. In his 1962 autobiography, Here Comes/ There Goes You Know Who, he explained how he finally decided to become a writer: "It took me to writing at an early age to escape from mindlessness, uselessness, unimportance, insignificance, poverty, enslavement, ill health, misfortune, madness and all manner of other unattractive, natural and inevitable things . . ."
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Nonie de Limur, President
Friends of ACT

Single memberships in the Friends of ACT are $5, with family memberships priced at $7.50. To become a member, simply send a check, payable to Friends of ACT, along with your name, address and telephone number to Mrs. Charles de Limur, Friends of ACT President, 450 Geary Street, San Francisco 94102.

NOTES ON "THE TIME OF YOUR LIFE"

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

The Time of Your Life is now being produced at the Mercury Theater in Chicago, under the direction of Eliot Nastor. Critics, many of whom have been bewitched by Saroyan's first Broadway play, My Heart's In The Highlands, greeted the new work with cheers. They described it as everything from "a prose poem in rags and bone" to "a perfectly integrated performance" and "a cosmic vaudeville."}

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Brand new for after theater

BB Stinger

Michael Learden plays the glamorous Brett in ACT's contemporary modern production of William Shakespeare's The Merchant of Venice, under the direction of Elia Kazan.

Friends of ACT president Nonie de Limur (center) talks with members of ACT's Forum Company during a break in rehearsal for their children's production, Alice in Wonderland.
THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO
and MEL GOLDBLATT
by arrangement with Norman Keen
present

MAX MORATH
"AT THE TURN OF THE CENTURY"

Setting and Lighting by DAVID SEGAL
Stage Manager: PAUL NICKOLATOS
Technical Director: DENNIS DOUQHERTY

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

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

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

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

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

Intermission

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

ACT II

The bliss and glow that good tobacco brings!
Fatigues
Murder.
Three Kings
Roll-Your-Owns
The Great Yukon Paper Shortage
SMOKING

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

One's company, two's a crowd
Mr. Edison's Spelling Invention
MECHANICAL WONDERS

A melting pot of music and men,
Doing their thing
T. OF THE C. HIPSTERS

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

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

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

Odds and ends
Let the joy come through
GOOD NIGHT

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

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

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

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THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO
and MEL GOLDBLATT
by arrangement with Norman Keen
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Setting and Lighting by DAVID SEGAL
Stage Manager: PAUL NICKOLATOS
Technical Director: DENNIS DOUGHERTY

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The Folk Music of the City
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Waltzes,
Schottisches,
Everything's turning into
MORE RAGTIME!

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How about Lydia Pinkham's elixir?
Mr. Dooley: "Whiskey does not sustain life. However . . ."
War is H - - - - Since they took away my BOOZE

Equal time for the Days

Intermission

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ACT II

The bliss and glow that good tobacco brings!
Fatimah
Murad
Three Kings
Roll-Your-Owns
The Great Yukon Paper Shortage
SMOKING

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

One's company, two's a crowd
Mr. Edison's Spellbinding Invention
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Doing their thing
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The Legacy
Music?
In the air
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Odds and ends
Let the joy come through

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Scott Joplin
Finley Peter Dunne
Geo. M. Cohan
Robert W. Service
Irving Berlin
Teddy Roosevelt
Bert Williams
Thomas A. Edison
Jelly Roll Morton
and others . . .

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

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WILLIAM BALL, General Director, founded the American Conservatory Theatre in 1965. Prior to that, he directed the highly acclaimed Tartuffe at New York's Lincoln Center and Homage to Shakespeare starring John Gielgud. Edith Evans and Margaret Leighton at Philadelphia's Academy of Music. His Off-Broadway productions include Six Characters in Search of an Author, which won him the D'Annunzio, Outer Circle Critics and Obie Production awards; Under Milkwood, which also won the D'Annunzio and Outer Circle Critics Awards; and Ivanov, which received the Obie and Vernon Rice Drama Desk Awards. In 1964, he re-created his production of Six Characters in London, with a cast headed by Ralph Richardson and Barbara Jefford. Among the many operas he directed at the New York City Center are Don Giovanni, Britten's A Midsummer Night's Dream, Porgy and Bess, The Inspector General, Coal Fan Tatoo and Six Characters in Search of an Author. Four seasons ago, he was both librettist and director of Lee Hoiby's Natalia Peterova, a new opera commissioned by the Ford Foundation and produced at the City Center. Mr. Ball has directed at all of the major North American theatre festivals, including the American Shakespeare Festival in Stratford, Connecticut; the Stratford Shakespeare Festival in Ontario; the San Diego Shakespeare Festival; the Arena Stage in Washington, D.C.; the Alley Theatre in Houston; and the Antioch and Toledo Shakespeare Festivals. He made his San Francisco directorial debut nine years ago with the Actor's Workshop production of The Devil's Disciple. Mr. Ball has directed the ACT productions of Tartuffe, Six Characters in Search of an Author, King Lear, Under Milkwood, The American Dream, Twelfth Night, Hamlet, Rosencrantz and Guildenstern Are Dead, Oedipus Rex, Tiny Alice and Three Sisters. New York audiences saw the latter two when ACT played a special four-week engagement on Broadway last fall. This season, Mr. Ball's production of The Late Robert E. Howard returns to the ACT repertory. A graduate of the Carnegie Institute of Technology, Mr. Ball is the recipient of a Fullbright Scholarship, a Ford Foundation Director's Grant and an NBC-RCN Directors' Fellowship.

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

EDWARD HASTINGS, Executive Director and Resident Stage Director, was Production Stage Manager for David Merrick before joining ACT as a founding member. Off-Broadway, he co-produced The Sainthood of Margery Kempe and Eppograph for George Dillon, and directed A Man for All Seasons at Penn State University and the national touring company of Oliver! Mr. Hastings' productions of Charley's Aunt and Our Town were seen during ACT's first two seasons. He received an extraordinary critical acclaim for his direction of a major revival of Our Town in New York two years ago which featured an all-star cast. He directed ACT's productions of The Promise, A Delicate Balance and The Devil's Disciple during the 1969-70 season, and directed Revise and The Time of Your Life this season.

ALLEN FLETCHER, Resident Stage Director and Conservatory Director, is a former artistic director of the Seattle Repertory Company and is also a past artistic director of the newly-formed Actors' Company, which played its first engagement at the University of Michigan recently. He has directed for the Oregon Shakespeare Festival, the Antioch Shakespearean Festival, the APA, the McCarter Theatre at Princeton, New Jersey, and the Boston Fine Arts Festival. For two seasons he was an artistic director of the American Shakespeare Festival, Stratford, Conn. Mr. Fletcher has directed the ACT productions of Uncle Vanya, Death of a Salesman, Arsenic and Old Lace and The Hostage, as well as co-directed The Crucible, which entered the repertory at the Stanford Summer Festival of 1967. Mr. Fletcher directed ACT's highly successful production of Hadrian VII last season, which is being brought back by popular demand this season. He also directs The Lysistrata, Heterosexual and An Enemy of the People for the 1970-71 ACT season.

ELIS RABB founded the internationally acclaimed APA Repertory Company of New York in 1960 and continues to serve as its artistic director. Mr. Rabb directed many of APA's most successful productions, including You Can't Take It With You, Pan- tageleemon, Oedipus the King, War and Peace, The School for Scandal, A Midsum- mer Night's Dream, Judith, The Lower Depths and Hamlet. In addition, he appeared in the title roles of APA's Richard III, King Lear, Hamlet and Pantagleize and played major roles in more than a dozen other productions. Mr. Rabb has also acted and directed on and off Broadway, as well as at leading regional theatres and Shakespeare festivals. ACT audiences saw him last season as the palace messenger in Oedipus Rex and the Dauphin in Saint Joan. He directed ACT's highly successful production of The Tavern last season and directed The Merchant of Venice, which opens the 1970-71 season.

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

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TO THE AUDIENCE...

max morath

Colorado-born, Max Morath worked as a radio announcer, actor, pianist and writer before becoming enamored of turn-of-the-century America. This fascination led him from the honky-tonks of the fabled western mining towns to sophisticated night clubs in New York and Los Angeles, and to college campuses all over the country. Turning, naturally, almost inevitably, to a full theatrical presentation of the era, he opened Max Morath at the Turn of the Century in New York in February 1969, and to unanimous critical acclaim, completed a highly successful eighteen-week run. An instant hit, the show played to capacity houses for four months until it came time for Morath to fulfill prior commitments on tour.

It was in the fall of 1969 that Max Morath first gained national attention. He wrote and performed a series for National Educational Television called "The Raging Era," tracing the development of ragtime, the beginnings of musical comedy and the rise of Tin Pan Alley. The success of this series led to many bookings for Morath at concerts and conventions. It also led to a second NET series entitled "Turn of the Century" in which Morath presented social history of the era as reflected in its music.

Now established in a unique showbusiness career, Morath went on to his New York nightclub debut at the famed Blue Angel in 1963, and in 1964 premiered his versatile Original Rag Quartet at New York's historic Village Vanguard. With the quartet he deepened his research into the folk roots of the music and toured widely in colleges and as a featured act at Dinah Shore in Las Vegas and elsewhere. It was during these years, while appearing at clubs and college theatres from coast to coast, that Morath developed the format for the one-man show which proved so successful in New York.

Always active in radio and television, he is a frequent guest on Arthur Godfrey's popular CBS Radio show, and on such shows as The Bell Telephone Hour, Mike Douglas, Kraft Music Hall, Tonight, Today, and many others. In addition to theatre and broadcasting work, he is a busy recording artist and composer, and has compiled two books of ragtime music. His latest LP, based on his current show, is on the RCA Victor label.

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TO THE AUDIENCE...

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Credits: WILLIAM GANSLEN, HANK KRAZNIK for photography; Cover Drawing by Judith Clancy, San Francisco artist and author of Last Look at The Old Met; BEERLEZ School of Language for assistance in the translation of An Enemy of the People. Formal clothes worn by Stylock and Gratiano in The Merchant of Venice furnished by SELIX FORMAL WEAR; Cafe chairs from Italy and projection screening from Germany made possible by the generous cooperation of Thomas Shenleny of INTERET CARGO SYSTEM, INC.; Miss Learned's costume by Ted Lee of PETER ESSER. Off stage band music for The Time of Your Life recorded by the San Francisco Citadel Band of the Salvation Army.

Special thanks to the following for their very generous donations to ACT's Theatre Club: DUNN-EDWARDS CORPORATION, for the paper and paint; THOMAS SALET for wallpaper design; CARPET and UPHOLSTERY CENTER, Berkeley; PASHA PILLOW COMPANY, FAIRMONT HOTEL, for accessories; TOWER RECORDS; MJB COFFEE COMPANY. Special discount rates are available to clubs and organizations attending ACT performances at the Geary and Marines' Memorial Theatres in groups of 25 or more. Complete discount information available from Geraldine Cooper, ACT Group Sales Director, 450 Geary Street, San Francisco 94102, telephone (415) 771-3000.

WHO'S WHO
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Anybody who appreciates the better qualities of whiskey enough to say ours has a "wonderful nose" is our friend right off. But for a Scot, accustomed to the fine products of Scotland, to offer such agreeable remarks was most pleasing indeed. And so we want to share them with all our other friends.

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

The power is a 400 CID V8. Or an available 455 V8. And like all Pontiac engines for 1971, Grand Prix is designed to operate efficiently on the new no-lead or low-lead gasolines. In addition to the lower exhaust emissions attainable with this engine/fuel combination, another benefit is longer life for your spark plugs. Exhaust system and other engine components. If these no-lead, low-lead gasolines are not available, any leaded regular-grade gasoline with a research octane number of at least 87 may be used.

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

ACT ON CAMPUS

ACT’s “Out-Rap” program, which brings live performances to schools and organizations throughout the Bay Area, is currently in full swing, offering special traveling productions for children, teenagers and adults. One of ACT’s most important community programs, the Out-Rap operation performed to a total audience of more than 40,000 students and teachers on Northern California campuses last season. It is administered by William Baer, with all productions staged by actor-director James Milton, featured in more than a dozen ACT shows during the past three years.

Among the Out-Rap presentations now available for booking by schools and clubs is Alice in Wonderland, based on the Lewis Carroll classic. Played against a background of simple, portable settings, which encourage youngsters to join in the creative experience through their own imaginations, Milton’s production uses mime, song and dance to dramatize the famous story of Alice and her underground adventures.

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

Cycle is aimed at audiences of high school age and older. Alice is suitable for all ages, though Milton has found its most enthusiastic audiences to be those under thirteen or over eighteen. All Out-Rap performances are followed by informal discussion sessions involving the audience and cast members.

Seen in the ACT training program which serve as many students’ introduction to professional theatre performances—are six young performers selected from more than four-hundred graduates of ACT’s actor-training programs. They are Pamela Boxer, James Brach, John Getz, Sharyn Goldsmith, Terry Lumley and James Wilson.

Representatives of schools, colleges, hospitals and community groups interested in arranging an Out-Rap performance may obtain complete information, travel schedules and fees by writing to William Baer, ACT Extensions Director, 450 Geary Street, San Francisco 94102, or telephoning him at (415) 771-3880.
Until now, no new car ever started out a classic.

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America, and was seen last season in Six Characters in Search of an Author, Little Malcolm and His Struggle Against the Gunpowder Plot and The Taming of the Shrew. Mr. reman appears in The Merchant of Venice, The Relapse, The Time of Your Life, The Latent Heterosexual, and An Enemy of the People this season.

JOSEPH BIRD, a newcomer to ACT this season, holds a master's degree in drama from Penn State University. A featured actor in 39 productions at the APA Repertory Company in New York from 1963 to 1969, Mr. Bird also toured Canada and the United States with that company. He appeared in the 1969 touring company of The Show Off with George Grizzard and Jessie Royce Landis and the Eastern University tour with The Misantropes and The King. He made his Broadway debut in You Can't Take It With You, and has appeared in 10 off-Broadway productions, including Moon in the Yellow River and Electra. Mr. Bird appeared as Dr. Campbell on the CBS daytime serial, Love Is a Many Splendored Thing. He will be seen at ACT this season in The Merchant of Venice, Hudson Valley, The Latent Heterosexual, The Relapse and An Enemy of the People.

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

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

MARK BRAMHALL, a Harvard gradu- ate who studied acting as a Fulbright Scholar at the London Academy of Music and Dramatic Art, received national recognition for his per- formance as George Gibbs in the off-Broadway revival of Our Town, which also featured Henry Fonda, Robert Ryan, Estelle Parsons and Jo Van Fleet. Last season he took time off from the company during which he appeared with Jason Robards and

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Cycle is aimed at audiences of high school age and older. Alice is suitable for all ages, though Milton has found its most enthusiastic audiences to be those under thirteen or over eighteen. All Out-Rap performances are followed by informal discussion sessions involving the audience and cast members.

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

Representatives of schools, colleges, hospitals and community groups interested in arranging an Out-Rap performance may obtain complete information, including dates and fees by writing to William Baer, ACT Extensions Director, 450 Geary Street, San Francisco 14102, or telephoning him at (415) 771-3880.

Michael Cavanaugh is a former ACT training program student. Prior to joining ACT in 1968, he performed at the White Oak Theatre in Car- mel, was in the San Francisco produc- tion of Fortune and Men's Eyes, and between ACT seasons, was seen with the New York company of Ol' Cal- cutta! During his first season with ACT, Mr. Cavanaugh appeared in
Wouldn’t you know
who’d play the lead!

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

SUZANNE COLLINS, who holds a bachelor’s degree from the University of San Francisco, also attended S.F. State and appeared in a number of theatre productions at both schools. A former student in ACT’s training program, she is married to ACT actor James Milton, and appeared in The Hostage, The Devil’s Disciple, Rosencrantz and Guildenstern Are Dead, Hamlet and Three Sisters. She was seen last season in Six Characters in Search of an Author.

PETER DONAT, in his fourth season with ACT, has appeared on Broadway in The Chinese Prime Minister, The Entertainer, The Country Wife, and The First Gentleman, for which he won the Theatre World Award as best featured actor. He appeared in The Three Sisters off-Broadway, and in a film made with the Stratford (Ontario) Shakespeare Festival Company, where he was a featured actor for six seasons. Mr. Donat’s TV credits include many starring roles for CBC, Canada, and many guest appearances on American networks, including I Spy, Mission Impossible, Mannix, Run for Your Life, Judd for the Defense, Hill, Bracken’s World, Medical Center and Young Lawyers. He appeared in ACT’s productions of Under Milk Wood, Tartuffe, Dedee Deedee Damseling, My Son John, Staircase, Little Murders, The Architect and the Emperor of Assyria, The Importance of Being Earnest, Six Characters in Search of an Author and in the title role of Hadrian VII, which he repeats this season. Mr. Donat is also appearing as Shylock in The Merchant of Venice, in The Late Heterosexual and An Enemy of the People.

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

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

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

SUZANNE COLLINS, who holds a bachelor's degree from the University of San Francisco, also attended S.T. State and appeared in a number of theatre productions at both schools. A former student in ACT's training program, she is married to ACT actor James Milton, and appeared in The Hostage, The Dov's Disciple, Rosenzweig and Guildenstern Are Dead, Hamlet and Three Sisters. She was seen last season in Six Characters in Search of an Author.

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

PETER DONAT, in his fourth season with ACT, has appeared on Broadway in The Chinese Prime Minister, The Entertainer, The Country Wife, and The First Gentleman, for which he won the Theatre World Award as best featured actor. He appeared in The Three Sisters off-Broadway, and in a film made with the Stratford (Ontario) Shakespeare Festival Company, where he was a featured actor for six seasons. Mr. Donat's TV credits include many starring roles for CBC, Canada, and many guest appearances on American networks, including I Spy, Mission Impossible, Mannix, Run For Your Life, Judd for the Defense, FBI, Bracken's World, Medical Center, and Young Lawyers. He appeared in ACT's productions of On Our Feet, Saint Joan, Rosenzweig and Guildenstern Are Dead, Hamlet and Three Sisters. She was seen last season in Six Characters in Search of an Author and in the title role of Hadrian VII, which he reprises this season. Mr. Donat is also appearing as Shylock in The Merchant of Venice, in The Latent Heterosexual and An Enemy of the People.

JAY DOYLE, who was seen off-Broadway in The Old Glory and was a member of the national tour company of Andersonville Trial, appeared with the Milwaukee Repertory Theatre, the Pittsburgh Playhouse, and the Arena Stage in Washington, D.C., prior to joining ACT in 1965. During ACT's
**ACT FEBRUARY PERFORMANCE SCHEDULE**

**GAY THEATRE**

William Shakespeare's *THE MERCHANT OF VENICE*
February 8, 10, 21, 8:30 p.m.
John Vanbrugh's *THE RELAPSE*
February 4, 8, 9:30 p.m.
Paddy Chayefsky's *THE LATE HETEROSEXUAL*
February 5, 6, 9, 11, 12, 8:30 p.m.
William Saroyan's *THE TIME OF YOUR LIFE*
February 3, 12, 2, 3, 13, 15, 16, 17, 18, 19, 20, 21, 8:30 p.m.
William Saroyan's *AN ENEMY OF THE PEOPLE*
February 13, 23, 8 p.m.
Henni Ilsen's *AN ENEMY OF THE PEOPLE*
February 25, 26, 8:30 p.m.
February 27, 23, 8 p.m.

**MARINES MEMORIAL THEATRE** (Sutter and Mason Streets)

MAX ADOHART, *AT THE TURN OF THE CENTURY*
February 9, 10, 11, 12, 16, 17, 19, 20, 21, 9:30 p.m.
February 17, 24, 23, 8 p.m.
February 14, 21, 3:00 p.m.
February 11, 18, 25, 1:30 p.m.
February 13, 20, 27, 3:00 p.m.

**CHILDREN'S THEATRE**

Lewis Carroll's *ALICE IN WONDERLAND*
February 13, 20, 27, 11:00 a.m.
February 13, 20, 27, 1:00 p.m.

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

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**MINISTER OF THE CONSERVATORY**

first Bay Area season, he was the Conservatory's busiest actor, appearing in eight different plays, often playing two roles in different plays. For the same evening (now at each of ACT's two theatres). A graduate of Carnegie Mellon University, Mr. Doyle's role has included those of Deputy Gov. Dantorph in *The Crucible*, Grenda in *The American Dream* and the Ghost and Player King in *Hamlet*. He has also appeared in *Three Sisters*, *Roeasr* and *Cain* in *The Tempest*, *The Trojan Horse* and *The Life and the Latent Heterosexual*.

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**DAVID CILLIAM**, who is in his second season with ACT, has made a number of television commercials and appeared in Universal's *Jimmer*: Antoinette's *Zapit's* work and *CBS’*s A Slug Out of Love. He has appeared professionally with the Mill Valley Center for the Performing Arts, the Marin Shakespeare Festival, The Theatre in Berkeley, and produced a show at the Open Studios. He has studied at the Lab, ACT's training program, Acting On Broadway, San Francisco State College, and The Academy of Kung Fu. He was seen in *Oneplus Rex*, *Madam II* and *The Tavern* last season, and will be seen in *The Merchant of Venice*, *The Relapse*, *The Tempest*, *The Time of Your Life*, *The Latent Heterosexual and An Enemy of the People* this season.

**ROBERT FLETCHER**, ACT resident designer who doubles as actor, has designed scenery and costumes for over 20 Broadway shows and other major productions, including his latest *Sister Act* at the Getty Center. Mr. Fletcher has also designed numerous plays for New York City's Miller Theatre, the Jeffrey Theatre, the American Music Theatre Festival in Philadelphia, and the Aspen Theatre Festival. He has also designed scenery and costumes for the New York City Ballet, the Joffrey Ballet, and the New York City Opera. Mr. Fletcher helped found the Brattle Theatre in Cambridge where he directed, acted in and designed more than 65 productions with that company. He was seen in *The Merchant of Venice*, *The Tempest*, *The Time of Your Life*, *The Latent Heterosexual and The Time of Your Life*.

**JERRY GLOVIER**, former member of ACT's Training Congress and Conservatory Group, served as an actor and designer in last season's *A Midsummer Night's Dream* and *Hamlet*. He will be seen in this season's *Oneplus Rex*, *Saint Joan*, *Roeasr* and *Madam II*. He has appeared in *Three Sisters*, *Roeasr* and *Cain* in *The Tempest*, *The Trojan Horse* and *The Life and the Latent Heterosexual*.

**PATRICK GORMAN** appears here for four seasons and eight productions at the Seattle Repertory Theatre, where he played major roles in *A Midsummer Night's Dream*, *USO, Volpone*, and the title role in *The Servant of Two Masters*. While studying at the University of Paris he worked as a clown in the Cirque Medrano, played in the French Broadway equivalent of *How To Succeed In Business Without Really Trying* and several plays in New York. He has appeared in the ANTA Matinee series, at the New York Shakespeare Festival and on Broadway in *Those Play The Clowns*. Between teaching at ACT's 1970 Summer Training Congress and beginning the same work for the 1970-71 season here, he played the Prosecuter in *In the Matter of J. Robert Oppenheimer* directed by Allen Fletcher at Ann Arbor, Michigan. At ACT, he will be seen in *The Merchant of Venice*, *The Relapse*, *The Tempest*, *The Time of Your Life* and *An Enemy of the People*.

**DUDLEY KNIGHT**, a newcomer to ACT and actor who appeared in the Magic Theatre Berkeley last year, played Prospero in the Marin Shakespeare Festival production of *The Tempest*, and appeared in *Henry V* there this last summer. Mr. Knight holds a BFA from the University of California, Davis, and has been awarded the Rockefeller Grant for work in voice with Kristin Linklater in New York. He has also received several awards for poetry and prose. knit a former staff announcer for WNYC in New York, he did several programs of literature readings for that station, and has taught oral interpretation at UC Berkeley. Mr. Knight doubles as ACT's voice teacher, and appears in *Hamlet*, *The Relapse*, *The Time of Your Life* and *The Latent Heterosexual* this season.

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**KATHLEEN HARPER**, a former member of ACT's Conservatory Group, holds a bachelor's degree in UC Berkeley. A founding member of Berkeley's Magic Theatre where she played major roles in *A Midsummer Night's Dream*, *USO, Volpone*, and the title role in *The Servant of Two Masters*. While studying at the University of Paris she worked as a clown in the Cirque Medrano, played in the French Broadway equivalent of *How To Succeed In Business Without Really Trying* and several plays in New York. He has appeared in the ANTA Matinee series, at the New York Shakespeare Festival and on Broadway in *Those Play The Clowns*. Between teaching at ACT's 1970 Summer Training Congress and beginning the same work for the 1970-71 season here, she played the Prosecuter in *In the Matter of J. Robert Oppenheimer* directed by Allen Fletcher at Ann Arbor, Michigan. At ACT, she will be seen in *The Merchant of Venice*, *The Relapse*, *The Tempest*, *The Time of Your Life* and *An Enemy of the People*.

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**JOHN HANCOCK**, who attended Wayne State University and received a BFA in Musical Art, was a vocal student of the ACT, and a student of the Center Theatre Group's production of *The Tempest* and the title role in *Hamlet*. He has appeared in *Oneplus Rex*, *Saint Joan*, *Roeasr* and *Madam II*. He has appeared in *Three Sisters*, *Roeasr* and *Cain* in *The Tempest*, *The Trojan Horse* and *The Life and the Latent Heterosexual*. Mr. Hancock has appeared in an AIC Film of the Week and can be seen in the recently chidcheered *Crome*.
first Bay Area season, he was the Conservatory's busiest actor, appearing in eight different plays, often playing two roles in different plays in the same evening (now each of ACT's two theatres). A graduate of Carnegie Mellon University, Mr. Doyle's roles have included those of Deputy Gov. Danforth in The Crucible, The Trouble with Harry in The American Dream and the Ghost and Player King in Hamlet. He has also appeared in Three Sisters, Rosencrantz and Guildenstern Are Dead, Gershon/Bleicher, The Hostage, The Devil's Disciple, Oedipus Rex, Saint Joan and Hadrian VII, in which he will be seen again this season. He also appears in the Repertoire, The Tempest, The Latent Heterosexual and An Enemy of the People.

DAVID CILIAM, who is in his second season with ACT, has made a number of television commercials and appeared in Universal's Summercamps, Antonioni's Zabriskie's Point and CBS-TV's A Slap Out of Line. He has appeared professionally with the Mill Valley Center for the Performing Arts, the Marin Shakespeare Festival, The Theatre in Berkeley, and produced a show at the Olympic Studios. He has studied at the Actor's Lab, ACT's training program, Acting Queen, San Francisco State College and The Academy of Kung Fu. He has been in Oedipus Rex, March 17, and The Tavern last season, and will be seen in The Merchant of Venice, The Relapse, The Tempest, The Time of Your Life, The Latent Heterosexual and An Enemy of the People this season.

ROBERT FLETCHER, ACT resident designer who doubles as actor, has designed scenery and costumes for over 20 Broadway shows such as His Dark Materials, and has designed worn scenic and costumes for The New York City Ballet, The Joffrey Ballet, the pro-musician production of The Planets, the Capades, Holiday on Ice and several other industrial shows. Years ago, Mr. Fletcher helped found Brattle Theatre in Cambridge where he directed, acted in and designed more than 50 productions within five years. He designed the costumes for ACT's Hamlet three seasons ago, and for the recent production starring Dame Judith Ander sen in the title role. He appeared as an actor last season in The Tempest and Hadrian VII, and will be seen again this season in ACT's revivals of these productions this season, The Relapse, The Latent Heterosexual and The Time of Your Life.

JERRY GLOVIR, a former member of ACT's Training Congress and Conservatory Group, served as an acting fellow last season appearing in Oedipus Rex, Saint Joan, Rosencrantz and Guildenstern Are Dead, Hadrian VII and The Tavern. He was seen in the Marin Shakespeare Festival productions of The Taming of the Shrew and Henry V last summer, and played major roles in ACT's workshop productions of The Cherry Orchard and Rich Hill last season. Mr. Gloviv has appeared in the city's professional theatre, both as the lead in works by Ollie, University, where he played Alcest in The Tempest, the role of the Fool in Troilus and Cressida and Mr. Badger in Toad the Toad Hall. He will be seen first this season in ACT in The Merchant of Venice, The Relapse, The Time of Your Life and The Tempest.

PAUL CORMAN appears in the following three and eighteenth production at the Seattle Repertory Theatre, where he made major roles in A Midsummer Night's Dream, U.S.A., Volpone, and the title role in The Servant of Two Masters. While studying philosophy at Paris he worked as a clown in the Circus Medrano, playing in the French Broadway equivalent of How To Succeed In Business Without Really Trying and several others. In New York, he has appeared in the ANTA Mainstage series, at the New York Shakespeare Festival and on Broadway in Those Play the Clowns. Between teaching at ACT's 1970 Summer Training Congress and beginning the same for the 1971/72 season here, he played the Provocateur in The Merchant of Venice, The Relapse, The Time of Your Life, The Latent Heterosexual and The Time of Your Life and An Enemy of the People.

JENNY BOSCO, an actress and director, has directed and acted in several Bay Area productions such as his Dark Materials, and has designed worn scenic and costumes for The New York City Ballet, The Joffrey Ballet, the pro-musician production of The Planets, the Capades, Holiday on Ice and several other industrial shows. Years ago, Mr. Fletcher helped found Brattle Theatre in Cambridge where he directed, acted in and designed more than 50 productions within five years. He designed the costumes for ACT's Hamlet three seasons ago, and for the recent production starring Dame Judith Ander sen in the title role. He appeared as an actor last season in The Tempest and Hadrian VII, and will be seen again this season in ACT's revivals of these productions this season, The Relapse, The Latent Heterosexual and The Time of Your Life.

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JERRY GLOVIR, an actor with the Marin Shakespeare Festival in Berkeley last year, played Prospero in the Marin Shakespeare Festival production of The Tempest and appeared in Henry VI there this spring. He has also appeared in the Rockefeller Grant for work in voice with Kristin Linklater in New York, Mr. Knight holds a master's degree in acting from Yale Drama School, where he has also received several national awards for poetry and prose writing. A former staff announcer for WNYC in New York, he did several programs of literature readings for that station, and has taught oral interpretation at UC Berkeley. Mr. Knight doubles as ACT's voice teacher, in addition to Hadrian VII, The Relapse, The Time of Your Life and The Latent Heterosexual.

DUDLEY KNIGHT, a newcomer to ACT who appeared with the Magic Theatre in Berkeley last year, played Prospero in the Marin Shakespeare Festival production of The Tempest and appeared in Henry VI there this spring. He has also appeared in the Rockefeller Grant for work in voice with Kristin Linklater in New York, Mr. Knight holds a master's degree in acting from Yale Drama School, where he has also received several national awards for poetry and prose writing. A former staff announcer for WNYC in New York, he did several programs of literature readings for that station, and has taught oral interpretation at UC Berkeley. Mr. Knight doubles as ACT's voice teacher, in addition to Hadrian VII, The Relapse, The Time of Your Life and The Latent Heterosexual.

With its splendid name and noble heritage, Pinea de la Loire is a lovely vineyard that complements the finest meal. Its wines are fashioned from grapes grown in the Loire Valley, where the climate and soil are ideally suited to producing these distinctive wines. Pinea de la Loire is a perfect accompaniment to your favorite dishes. It is a wine of substance that will enhance any meal. Whether you are enjoying a hearty roast or a delicate seafood dish, Pinea de la Loire will add a special touch to your dining experience. The wine's rich yet balanced flavor pairs perfectly with a wide range of foods, making it an excellent choice for any occasion. So why wait? Treat yourself to the pleasure of Pinea de la Loire and elevate your culinary enjoyment to new heights!
ANNE LAWDER, ACT's speech teacher who doubles as actress, went to school in Burlington, attended San Mateo Junior College and majored in drama at Stanford University. The wife of ACT director Allen Fletcher, Miss Lawder has sung with the New York City Opera and worked with NBC's radio and drama workshops in New York. Miss Lawder spent several seasons with the Oregon Shakespearean Festival, and most recently appeared in the Seattle Repertory Theatre productions of Three Penny Opera, Lysistrata, Mourning Becomes Electra and Our Town. She is seen in The Tempest, The Latent Heterosexual and The Time of Your Life.

MICHAEL LEARNED, wife of ACT actor Peter Doren, has appeared as a leading actress at the Stratford Festival (Canada) resident and touring companies, and with the Shakespeare Festival, Stratford, Conn. She played Irena in The Three Sisters at the Fourth Street Theatre in New York and appeared in the off-Broadway production A God Shot Here. Miss Learned's television credits include many leading roles for the Canadian Broadcasting Company, including Cellista in Eric Till's production of Great Expectations, and she played leading roles in two films for National Film Board, Canada. At ACT, Miss Learned has played major roles in Underwood, Tartuffe, Deedle Deedle Dampling, My Son God, The Merchant, A Delicate Balance, Little Murders, Three Sisters, Gloriously Hallelujah!, The Importance of Being Earnest, The Rose Tattoo and The Tavern, as well as ACT's special production of Adaptation. Next, she appears as Portia in The Merchant of Venice this season, and in The Relapse and The Time of Your Life.

FANNY LUBRITSKY at 60 is the oldest member of ACT's acting company. She returned to ACT last season to play Madame Pace in Six Characters in Search of an Author, having appeared with the company during its first San Francisco season as Nelly Foll in The Torchbearers. Miss Lubrisky's 27-year career in the theatre began in London when she was three years old, and in 1908, Jacob P. Adler brought her to New York as a child protegee. She is in the current revival of Hadrian VII, in which she also appeared last season.

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

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

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FRANK OTTISWELL 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 Vasa Studio in New York and trained to teach at the American Center for the Alexander Technique in New York. In addition to Alexanderizing ACT's actors, Mr. Ottiswell is appearing this season in The Merchant of Venice and The Relapse.

WILLIAM PATRICK acted with Eastern stock until 1947 when he began a 20-year association with the Cleveland Play House as a stage manager, director and as associate director of the theatre. During leaves of absence from Cleveland, Mr. Paterson appeared on television in New York, and made five national tours of his one-man show, A Profile of Justice Oliver Wendell Holmes and A Profile of Benjamin Franklin. Among the many major roles he has played are the General in Waltz of the Toreadors, and

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ANNE LAWDER, ACT's speech te-
acher who doubles as actress, went to
school in Burlington, attended San
Mateo Junior College and majored in
music at Stanford University. The
wife of ACT director Allen Fletcher,
Mrs. Lawder has sung with the New
York City Opera and worked with
the NBC radio and drama workshop in
New York. Mrs. Lawder attended several
seasons with the Oregon Shakespear-
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sexual and The Time of Your Life.

FANNY LURBITSKY at 86 is the oldest
member of ACT's acting company.
She returned to ACT last season to
play Madame Puce in Six Characters in
 Search of an Author, having appea-
rked with the company during its first
San Francisco season as Nelly Fell in
The Torchbearers. Miss Lubitsky's 77-
year career in the theatre began in
London when she was three years old,
and in 1938, Jacob P. Adler brought
her to New York as a child protegée.
She is in the current revival of Had-
niethe girl in which she also appeared
last season.

WINIFRED MANN, in her second sea-
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Workshops. She has also appeared
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New York Shakespeare Festival and
Lincoln Center Repertory Theatre.
Among the roles Miss Mann has play-
ed are Olga in Three Sisters, Flora
Golightly in The Mikado! Doesn't Stop
Here, Titania in A Midsummer Night's
Dream, Queen Anne in Beckett's Ed-
ard II, Meg in The Birthday Party and
Hamlet in The Night of the Iguana.
She appeared in The Rose Tattoo and
Hedda Gabler last season and
repeats her role in ACT's revivals of
the latter production this season. She
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lapse and An Enemy of the People.

LEE McCAIN, a newcomer to ACT
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Malfi. Miss McCain is a veteran of
numerous television network com-
nercials and a daytime series. She will
be seen this season at ACT in The Re-
lapse and The Latent Heterosexual.
Lindenshaft in Shaw's Major Barbara, Con Melody in O'Neill's Touch of the Poet and F.B.I. in Sunrise at Campobello. Joining ACT in 1960, Mr. Paterson has played in Long Day's Journey Into Night, Enigma, Charley's Aunt, The Devil's Disciple, Three Sisters, The Importance of Being Earnest, Six Characters in Search of an Author and Hadrian VII, in which he is again seen this season. He appears in a cameo role in The Merchant of Venice and in The Relapse, The Time of Your Life and An Enemy of the People.

KEN RUTA, a graduate of Goodman Theatre and for four seasons a leading actor with the Tyrone Guthrie Theatre, has also studied at the American Theatre Wing and appeared with several leading resident theatres. Among Mr. Ruta's Broadway credits are Mrs. Wiggs of the Cabbage Patch, Miss Baltimore, Days of Wine and Roses, and Separate Tables. He appeared in the Phoenix Theatre production of Doctor Faustus, Androcles and the Lion, Hamlet, and William Ball's original revival of Under Milk Wood. In his fifth season with ACT, Mr. Ruta has major roles in The Crucible, Indigene, Long Live Life, Twelfth Night, Man and Superman, Under Milk Wood, Three Sisters, Rosencrantz and Guildenstern Are Dead, Glory Hallelujah, The Hostage, Cowheard Run, Saint Joan, and Prospero in The Tempest, which he repeats this season. He appeared in ACT's Adaptation/Next last summer and is seen in The Merchant of Venice, The Relapse and The Time of Your Life.

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

DEBORAH SUSSEL, a graduate of Carnegie Institute of Technology and recipient of a Fulbright-Hayes grant for study at the London Academy of Music and Dramatic Art, came to ACT after a year with the Theatre of the Living Arts in Philadelphia where she appeared in a number of productions including the world premiere of Sheehan's On the Beach. Miss Sussel was a member of the critically acclaimed tour company of Room Service, and has also performed with Philadelphia's Playhouse-in-the-Park and the Playhouse on the Mall in New Jersey. In her fourth season with ACT, Miss Sussel has appeared in Caedmon in The Merchant of Venice, Under Milk Wood, Twelfth Night, Tartuffe, A Flea in Her Ear, The Importance of Being Earnest, Six Characters in Search of an Author, Little Malcolm and His Struggle Against the Evils of the World, and The Taming. The wife of actor Martin Berman, she is seen in this season in The Merchant of Venice, The Relapse, The Tempest, The Time of Your Life and An Enemy of the People.
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FLETCHER P. G. CHAPIN, PATRON'S WITH ORCHESTRA flaw. For the personage of Dorine in Tartuffe, she appeared as Mrs. Barker in The American Dream and Tituba in The Crucible, as well as being a featured performer in In White America and Caught in the ACT. Miss Weldon appeared in A Flea in Her Ear at ACT and on Broadway last year. She was seen as Serafina in The Rose Tatoo last season and is currently seen in The Merchant of Venice, The Tempest and The Time of Your Life.

DEBORAH SUSSEL, a graduate of Carnegie Institute of Technology and recipient of a Fulbright-Hays grant for study at the London Academy of Music and Dramatic Art, came to ACT after a year with the Theatre of the Living Arts in Philadelphia where she appeared in a number of productions including the world premiere of Rockefeller’s Own’s Betwitch. Miss Sussel was a member of the critically acclaimed tour company of Room Service, and has also performed with Philadelphia’s Playhouse-in-the-Park and the Playhouse on the Mall in New Jersey. In her fourth season with ACT, Miss Sussel has appeared in Cactus in the ACT, Under Milkwood, Twelfth Night, Tartuffe, A Flea in Her Ear, The Importance of Being Earnest, Six Characters in Search of an Author, Little Malcolm and His Struggle Against the Eunuchs, and The Tavern. The wife of ACT actor Martin Berman, she is seen this season in The Merchant of Venice, The Relapse, The Tempest, The Time of Your Life and An Enemy of the People.

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KEN RUTH, a graduate of Goodman Theatre and for four seasons a leading actor with the Tyrone Guthrie Theatre, has also studied at the American Theatre Wing and appeared with several leading resident theatres. Among Mr. Ruth’s Broadway credits are You, Me, A Gun and Angela in Vivien Leigh and Separate Tables. He appeared in the Phoenix Theatre production of Doctor Faustus, Androcles and the Lion, Hamlet, and William Ball’s original revival of Under Milkwood. In his fifth season with ACT, Mr. Ruth has major roles in The Crucible, Indiscreet, Long Live Life, Twelfth Night, Man and Superman, Under Milkwood, Three Sisters, Rosencrantz and Guildenstern Are Dead, Glory White, The Hostage, Confidant Rex, Saint Joan, and Prospero in The Tempest, which he repeats this season. He appeared in ACT’s Adaptation/Next last summer and is seen in The Merchant of Venice, The Relapse and The Time of Your Life.

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

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

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MARK WHEELER, who came to ACT last fall as a member of the Conserva-
tory Group, attended Northwestern
University, Emerson College in Bos-
ton and also studied at the Art Insti-
tute of Chicago. His acting credits include leading roles in several pro-
ductions at the Weatherstone Theatre
in New Hampshire, and he was seen in Oedipus Rex, Saint Joan, Rosen-
crae's and Guelfenstein Are Dead, Hadrian VII and The Tempest last
season at ACT. He appears in The
Merchant of Venice, The Relapse, The
Time of Your Life, The Tempest and
An Enemy of the People this season.

G. WOOD, veteran of a long list of
Broadway, off-Broadway, touring and
resident theatre productions, returned
to ACT in 1966 after a two-year ab-
sence. Mr. Wood appeared in ACT's
Lincoln Vanya and Death of a Salesman
at Westport and Stanford University
in 1964. For five consecutive years, Mr.
Wood was a leading actor with the
National Repertory Theatre. His
numerous Broadway credits include:
Cyrano de Bergerac, The Seagull, The
Crouching, Richard III, The Imaginary
Island and A Touch of the Poet. Mr.
Wood recently directed and per-
formed in his own musical revue.

Nevertheless on Cape Cod; appeared
in the American premieres of Jerome
Kilty's dramatization of The Isles of
March in St. Louis, and is finishing a
musical treatment of A Member of the
Wedding to be presented by New
York's Circle in the Square. At ACT,
Mr. Wood has appeared in Hamlet,
Little Murders, Three Sisters, Rover-
scraft and Guelfenstein Are Dead,
Room Service, Oedipus Rex, Saint
Joan and Hadrian VII. He is also fea-
tured in the current 20th Century-Fox
film M.A.S.H. and M.G.M.'s Brewster
McCloud. He is currently seen in The
Merchant of Venice, Hadrian VII, The
Tempest and The Latent Heterosexual.

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G. WOOD, veteran of a long list of Broadway, off-Broadway, touring and resident theatre productions, returned to ACT in 1969 after a two-year absence. Mr. Wood appeared in ACT's Uncle Vanya and Death of a Salesman at Westport and Stanford University in 1966. For five consecutive years, Mr. Wood was a leading actor with the National Repertory Theatre. His numerous Broadway credits include: Cyrano de Bergerac, The Seagull, The Cruible, Richard III, The Imaginary Invalid, and A Touch of the Poet. Mr. Wood recently directed and performed in his own musical revue. Nevertheless on Cape Cod, appeared in the American premieres of Jerome Kilty's dramatization of "The Isles of March" in St. Louis, and is finishing a musical treatment of "A Member of the Wedlock" to be presented by New York Circle in the Square. At ACT, Mr. Wood has appeared in Hamlet, The Three Sisters, Rosenstock and The Godfather Are Dead, Room Service, Oedipus Rex, Saint Joan and Hadrain VII. He is also featured in the current 20th Century Fox film "M*A*S*H" and M.G.M.'s "Brewster McCloud." He is currently seen in "The Merchant of Venice," Hadrain VII, the Tempest and The Latent Heterosexual.

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

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FARAWAY PLACES

by RICHARD F. MACMILLAN

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

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

It was only October 10 that Fiji’s status was changed from a Crown Colony to an independent nation within the British Commonwealth. Participating were the two grandsons of the last Fijian cannibal king, Ratu Seru Cakobau. One grandson, Ratu Edward, is an Oxford educated; the other, Ratu George, was educated in New Zealand.

Both are members of the new Cabinet.

From cannibalism to independence in 96 years is a pretty good track record for any country. If this is brought about by a multi-million dollar infusion of British, Canadian, American, Australian and Japanese capital for new resort projects, in Fiji they consider anything above three floors a high-rise, so current and future developments are rigidly controlled to the benefit of all concerned.

Getting there presents no problem. Pan American, CP Air, American, Quantas and BOAC, to name a few, fly the route. It is approximately 10½ hours by air from Los Angeles or San Francisco with a stopover in Hawaii. The round trip rates from Los Angeles are $592 on an excursion rate, $796 round trip, and $1,114.20 for first class.

Accommodations vary in price according to location and facilities. Suva, on the main island of Viti Levu, is the capital and the ultimate mecca of travelers either by plane or ship. It is 130 miles from the airport via a coastal road skirted by native villages. For the past 15 years the test of stamina has been this road, presently a gravel and rock surfaced highway that is surrounded by clouds of dust in the dry season and covered by a sea of mud when it rains.

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

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

The less adventurous may prefer the half-hour trip by air from Nadi Airport to Suva which costs $10 Fijian. ($1 Fijian = 85 cents U.S.)

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

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

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

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

The Fijian Hotel on an inlet along the coast, is known for sun, beach and water sports. Coral Coast Hotel rates are about $56 double. There is a growing number of semi-isolated island resorts such as Toberua off the north coast where a cottage for two at $592 includes everything except bar tabs and fishing charters. You can rent the entire island for 20 persons at $450 daily.

There also is the Plantation Village Castaway Resort on an island five miles off the coast. There are native but modern bungalows called huts which can accommodate six at $18 a day per person. This includes a house girl to do the cooking and cleaning and a 12-foot boat.

The resort is on Malolo Lailai Island in the little Yasawa group on the north coast of Viti Levu. For those who want to get there go to sea there are three day cruises through the Yasawas on 112-foot motor cruisers at $750 to $850 per person. Planned resorts also will be built on Vula Levu, second largest of the islands, and on smaller off-the-beaten-path islands.

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

In the construction or planning stage is the new Pacific Harbour Resort about 2½ miles out of Suva. It is being built by a consortium of foreign interests and will include a marina, condominiums and a golf course.

American Airlines, a Yankee-licely to the South Pacific, will have its Fiji flights direct from Los Angeles when the Fijian Airlines becomes the first hotel on the site in late 1972. While you're in the neighborhood, it is well to remember that Australia and New Zealand are only three jet hours beyond Fiji.
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A speech delivered before members of the American Symphony Orchestra League at Denver, Colorado, on June 19, 1970, by Anyas Ames, Chairman of the Board, Lincoln Center for the Performing Arts, Inc.

The Political Power of the Arts

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

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

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

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

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

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

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

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

It is significant that the Japanese place such emphasis on the arts that they will pay the cost of taking two of the great American orchestras half way around the world. It is significant that the Japanese audiences at these symphony concerts are young; that their nation is producing some of the finest string players in the world in contrast to a deficiency of such young players in this country. It is significant that Carlos Moseley saw whole classes
The Political Power of the Arts

At a speech delivered before members of the American Symphony Orchestra League at Denver, Colorado, on June 19, 1970, by Anyas Ames, Chairman of the Board, Lincoln Center for the Performing Arts, Inc.

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

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

There is evidence that we can do as a nation what has been done so successfully in New York State under Governor Rockefeller's leadership. In New York, the true political power of the performing arts was demonstrated. First a goal was set — 18-million dollars to save the arts in New York State — and it was done, in one state almost equal to that of the National Endowment Bill. When Governor Rockefeller came to New York for 18-million dollars for the arts was facing defeat at a Committee of Concerned Citizens for the Arts — met — 300 strong — and initiated a letter campaign. Some assembly men in Albany received more letters than they did on the abortion issue or the parochial school issue which were both hotly contested in New York State. The 18-million dollars for the New York Council on the Arts was passed untouched. The lights which were growing dim in New York, just as they are across the country, have brightened a great deal because concerned citizens and a responsive legislative care. It is clear that the arts have political power if we will but use that power.

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

It is heartening that President Nixon has greatly increased his request for an appropriation for the National Endowment for the Arts and Humanities. We are encouraged that the Senate Committee has approved a form of this bill increasing the appropriations from 40-million dollars in 1970 to 80-million dollars in 1972. We understand that some congressmen and senators have received mail second only in quantity to the Vietnam issue in support of this legislation. But we know that even if this legislation is passed, it will not be adequate to the total needs of this nation. Specifically, in orchestra managers, we know that the federal funds envisioned for orchestras will not solve their problems.

So to reach our goal, the American symphony orchestras must enlarge their horizon; join with all performing arts institutions and, following the pattern set by New York State, set a goal of 100-million dollars to be made available to the art companies of this country in 1971/2. We should appeal to our national leadership for support, to our political leaders for backing, and to our associates in all the cities across the country for an active working partnership to reach this goal. Finally, we should challenge our educators, not only to restructure the American educational system to include the arts, but to join with us in reaching our goal of a full and good life in the 1970s.

Specifically, we would propose legislation that would provide the National Endowment with funds that would permit grants of up to ten per cent of the gross operating costs of qualified art organizations to pay for their public service and educational work, and an additional five per cent of gross operating costs to be granted if matched two-for-one by local government or corporations. Thus, art organizations performing public service and educational work could receive up to 25 per cent of their gross costs — ten per cent from the Federal Government plus an additional five per cent if they could get two-for-one matching funds (five per cent from state, county, city or corporations).

Permit me to sum up what I have attempted to say to you today. We must take six steps to enter a new phase in American life:

1. Recognize a National Crisis: We are in a great crisis in the arts... Through inattention and inflation we are killing a great heritage in our local communities, in our schools, in our lives — we are all underprivileged.

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

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

There is evidence that we can do as a nation what has been done so successfully in New York State under Governor Rockefeller’s leadership. In New York, the true political power of the performing arts was demonstrated. First a goal was set — 18 million dollars to save the arts in New York State — a goal in one state almost equal to that of the National Endowment Bill. When Governor Rockefeller went after 18 million dollars for the arts was facing defeat a Committee of Concerned Citizens for the Arts met — 300 strong — and initiated a letter campaign. Some assemblymen in Albany received more letters than they did on the abortion issue or the parochial school issue which were both hotly contested in New York State. The 18 million dollars for the New York Council on the Arts was passed. The lights which were growing dim in New York, just as they are across the country, have brightened a great deal because concerned citizens and a responsive legislative care. It is clear that the arts have political power if we but use that power.

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

It is heartening that President Nixon has greatly increased his request for an appropriation for the National Endowment for the Arts and Humanities.

We need to work on the Senate Committee has approved a form of this bill increasing the appropriations from 40 million dollars in 1970 to 80 million dollars in 1972. We understand that some congressmen and senators have received mail second only in quantity to the Vietnam issue in support of this legislation. But we know that even if this legislation is passed, it will not be adequate to the total needs of this nation. Specifically, as orchestra managers, we know that the federal funds envisioned for orchestras will not solve their problems.

To reach our goal, the American symphony orchestras must enlarge their horizon, join all the performing institutions, and, following the pattern set by New York State, set a goal of 100 million dollars to be made available to the arts companies of this country in 1972. We should appeal to our national leadership for support, to our political leaders for backing, and to our associates in all the cities across the country for an active working partnership to reach this goal. Finally, we should challenge our educators, not only to restructure the American educational system to include the arts, but to join with us in reaching our goal of a full and good life in the 1970’s.

Specifically, we would propose legislation that would provide the National Endowment with funds that would permit grants of up to ten per cent of the gross operating costs of qualified arts organizations to pay for their public service and educational work, and an additional five per cent of gross operating costs to be granted if matched two-for-one by local government or corporations. As a result, arts organizations performing public service and educational work would receive up to 25 per cent of their gross costs — ten per cent from the Federal Government plus an additional five per cent if they could get two-for-one matching funds (from five per cent from state, county, city or corporations).

Permit me to sum up what I have attempted to say to you today. We must take six steps to enter a new phase in American life:

1. Recognize a National Crisis: We are in a great crisis in the arts. Through inattention and inflation we are killing a great heritage in our local communities, in our schools, in our lives — we are all underprivileged.

2. Demand national leadership: To do the job for you.

3. Write letters to your senators and representative: To do the job for you.

4. Urge your school, church, club, etc.: To do the job for you.

5. Use your leisure time: To do the job for you.

6. Join with your fellow citizens: To do the job for you.

Since it’s the in-season in Florida, call this number before you leave or ask your travel agent to do it for you.

When then you get to Florida, you’ll be called and you’ll be sent the toll-free number: 800-654-3131.
2. Raise our sights in Partnership. All of us in the arts must join together in a partnership—that will raise its sights to the whole, forget rivalry and join in a well-planned drive to solve our national crisis in the arts—state by state, city by city, art by art.

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

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

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

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

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

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

For ‘71, Monte Carlo remains much the way it was. Because most people liked it the way it was.

A lot of research told us that: Along with a lot of sales, thank you. So, no big change. Rather, some small, but nice, improvements.

We added a raised hood ornament.

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

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

1971. You’ve changed. We’ve changed. Monte Carlo
2. Raise our sights in Partnership. All of us in the arts must join together in a partnership—that will raise its sights to the whole, forget rivalry and join in a well-planned drive to solve our national crisis in the arts—state by state, city by city, art by art.

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

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

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2 oz. Kahlua, 1 oz. white cream de macon on the rocks.

Wait, I’ve changed my mind. I’ll have a Kahlua Stinger.

Chez Leon
restaurant/club
Fine French Food
Romantic Atmosphere
Lunch/Dinner/Cocktails
124 Ellis Street
call for reservations
YU 2-1093
(1/2 block from Hilton)

Marimekko Fabrics by the yard, rugs, toys, glasses and dishes, furniture, kitchen pots, ties, dresses and shirts
Design Research
Ghirardelli Square
Telephone 776-2605
Hrs.: 10-6 Mon-Sat.

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

We replaced last year’s grille with one having an even more classic grid pattern.

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

We added a raised hood ornament.

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

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

1971. You’ve changed. We’ve changed. Monte Carlo.
Longer...yet milder

longer length—milder taste.

You get both with

PALL MALL GOLD 100’s