

America's favorite cigarette break.

Benson & Hedges 100's Regular or Menthol



From the House of Guerlain



This Baccarat Owl designed by Robert Rigot, an eminent French sculptor, for a limited edition of nine only. Nineteen, one-half inches high. One thousand six hundred dollars. From our Baccarat Crystal Room, second floor.

CIMD₁C

PERFORMING ARTS

SAN FRANCISCO'S MUSIC & THEATRE MONTHLY

FEBRUARY 1971 / VOL. 5 NO. 2

contents



sight & sound by John Milder

the program

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



the political power of the arts by Amyas Ames 47

6

11

45

HERBERT GLASS editor & publisher BERNARD ROTONDO art director SARA WILLARD managing editor T. M. LILIENTHAL director of advertising FLORENCE QUARTARARO director of sales

GILMAN KRAFT president KATHLEEN RUYSDAEL administrative assistant

PERFORMING ARTS is published monthly and circulated to audiences attending prime attractions at the Opera House and other San Francisco theatres—average monthly circulation 150,000. Performing Arts is also published in Los Angeles and circulated at the Music Center—average monthly circulation 200,000. All rights reserved, © 1971 by Performing Arts Reproduction from this magazine without written permission is prohibited. PERFORMING ARTS—S.F. Edition: 485 Brannan Street, San Francisco, California 94107. Telephone (415) 781-8931; L.A. Edition: 147 S. Robertson Boulevard, Beverly Hills, California 90211. Telephone (213) 659-2160.



DEWAR'S "White Label" The Scotch

> that never varies BLENDED SCOTCH WHISKY · 86.8 PROOF

© SCHENLEY IMPORTS CO., N.Y.,N.Y.



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 Avco video cartridge, Columbia's "EVR," RCA's "Selectavision," and the Teldec 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. 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 "Selectavision"), things do tend to happen. But not, I think, in the way now being predicted by so many pundits. 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 pretty painfully, I'm convinced. There will be great advertising pressure on behalf of mediocre products and systems so unlikely to make it that the poor buyer who succumbs will be stuck with a cumbersome apparatus and nothing to play on it.

But it can happen 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 customer 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 good old TV. The whole idea of *choosing* one's own programming instead of sitting there helplessly (and increasingly listlessly) is going to produce a very different home watcher.

Prophecy is obviously a risky business, 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 audience 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 \$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.

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 fumbling around, rentals won't do much to get around the core problem of whether the expense of the new medium seems worth it to people.

An early possibility that really produces a shudder is that advertisers will step in and "subsidize" the process by inserting ads in recordings. That means of 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 recordings, 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 is-it-worth-it question will prove to be a function not only of actual cost but of the apparent value ceiling on anything seen on the good old twelve to twenty-five-inch TV screen. Many people (myself among them) have felt increasingly that much of the mediocrity associated with television has less to do with content (which can be superb at least once in a while) than with the limited scope and involvement of anything seen on that tiny screen. The fact that conventional TV is such a "gray" medium even in color, with so limited a dynamic range, is exactly what has established the listless sit-in-front-of-it-forhours pattern that both turns away most intelligent people and forces television to produce so much programming (and gray programming) that the chance for a decent percentage 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 founder until they can be played over something of much greater visual excitement than today's television set. To do what all of its advocates are hoping it will, the video recording may have to escape from the present TV box in the same way that LP records escaped from the tinny, limited-range phonograph.

The video equivalent of the component stereo system is the superscreen television set - with a picture area of four by six feet or so - accompanied with component audio equipment. (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 can be produced is very much on a par with that of today's movie experience, 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 bruised as some of the players.)

If and when the big screen comes, video recordings stand a good chance of fulfilling their promise, and more. But until then . . . we'll just have to see.



Sail Eastern Airlines.

Eastern will fly you to Miami or San Juan where you can start your cruise to the sun in the sun.

Then sail you away on a luxury cruise liner to the Bahamas, Jamaica, the Virgin Islands, Martinique, Curaçao, Barbados, Guadeloupe, Aruba, Antigua and beyond.

And it won't cost you any more than staying in just one place. About \$32 a day

*Air fare additional. "The Wings of Man" is a registered service mark of Eastern Air Lines, Inc.

versus the \$44 a day you'd spend at a luxury hotel.

You can cruise for as little as three days to Nassau from \$92* per person, double occupancy.

Or as long as 15 days to 8 different ports from \$485* per person, double occupancy. (It's like getting 8 different vacations for the price of only one.)

We'll even transfer your luggage direct from your plane

to your ship.

Make your reservations now for a Wings & Water cruise. Find out what it feels like to live the way they used to.

With midnight buffets. Champagne at dinner. All the fresh air you can breathe.

This winter, widen your world. Come with Eastern to the sun.

Call your travel agent or Eastern Airlines.



Farewell to the ugly cigarette. Smoke pretty. eve.

Hello to Eve. The first truly feminine cigarette—it's almost as pretty as you are. With pretty filter tip. Pretty pack. Rich, yet gentle flavor. Women have been feminine since Eve. Now cigarettes are feminine. Since Eve. Also with menthol.

20 FILTER

CIGARETTES

Marson (c)

FILTER CIGARETTES

AN OCEAN PLACE AT CORONADO SHORES. IT'S THE MOST BEAUTIFUL BEACH FRONT CONDOMINIUM IN CALIFORNIA.

We're building a dream world. A secure and supremely elegant condominium community on the finest beach in California. Next door to the Hotel Del Coronado.

We're an ocean place where the air is clear. And the year 'round climate is ideal. Where yachtsmen, golfers, tennis buffs, swimmers and sun worshippers can indulge themselves. Scandalously.

Far from the crowds. But still only 25 minutes from Los Angeles as the plane flies. And 10 minutes from the San Diego airport over the new Coronado Bay Bridge. If you're driving from Los Angeles, figure about 2 hours.

Our first proud tower is already reaching the sky. And the views are both serene and spectacular. The ocean. The bay. The San Diego skyline. The desert hills beyond. The sweeping headlands of Point Loma. And to the South: the coast of Mexico.

Perhaps these are the reasons why our initial success has been so great. Or perhaps it's because our prices are still remarkably attractive. Whatever the reason, you can be a part of it all. You should be. It's a blue chip investment in living. Come down and see what we mean!

come down and see mat we mean

Studio, one, two and three bedroom condominium apartments from \$38,000 to \$76,000. While they last.



ON THE SILVER STRAND AT CORONADO, CALIFORNIA Directions from San Diego: We're minutes from the airport. Cross over the Bay Bridge. Follow Route 75 to our gate, just South of Hotel del Coronado.

For information and brochure write or call: P.O. Box 220, Coronado, California 92118, Telephone: (714) 435-6234

🖹 A Loew's Corporation/J. H. Snyder Company Environmental Community. Los Angeles • San Francisco • Coronado • San Carlos • Chicago • New York

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 translate the work into German. Years later, when it was finally staged in London, critics called it "putrid," "naked loathsomeness" 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 humble, 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



Allen Fletcher

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 filth and disease of modern municipal life, the tyranny of the compact majority, the mediocrity of parliamentary democracy, the cupidity 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 at last to 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 has it 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 Hadrian VII, The Crucible and The Hostage, and the current Latent Heterosexual. Peter Donat is seen as Dr. Stockmann in An Enemy of the People.

At Texaco We're not only concerned about WHAT'S IN THE AIR **BUT ALSO** WHAT'S ON THE AIR!

For the thirty-first consecutive year we proudly present the METROPOLITAN OPERA BROADCASTS

At Texaco, we pride ourselves on the extreme care we exercise, in every phase of our world-wide operations, to contribute to the improvement of the air we breathe.

Also at Texaco, we are proud of our record that goes back to the early days of commercial broadcasting when we were one of the pioneers in using the air to bring entertainment into America's homes.

As part of that enviable record, we have sponsored, since 1940, the radio broadcasts of the Metropolitan Opera.

1970	
DEC. 5	DON PASQUALE
DEC. 12	TOSCA
DEC. 19	NORMA
DEC. 26	AIDA
1971	
JAN. 2	FIDELIO
JAN. 9	ORFEO ED EURIDICE
JAN. 16	DIE FRAU OHNE SCHATTEN
JAN. 23	LA PERICHOLE
JAN. 30	UN BALLO IN MASCHERA
FEB. 6	CARMEN
FEB. 13	CAVALLERIA RUSTICANA &
	PAGLIACCI
FEB. 20	IL BARBIERE DI SIVIGLIA
FEB. 27	ELEKTRA
MAR. 6	LA BOHEME
MAR. 13	IL TROVATORE
MAR. 20	DON GIOVANNI
MAR. 27	WERTHER
APR. 3	PARSIFAL
APR. 10	LES CONTES D'HOFFMANN
APR. 17	MADAMA BUTTERFLY
(Sche	dule Subject to Change)

BROADCAST SCHEDULE

OVER THE **TEXACO** METROPOLITAN OPERA RADIO NETWORK... SEE NEWSPAPER FOR TIME AND STATION

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 threeweek 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 as refreshing as a glass of bathtub gin," wrote Del Carnes in the Denver *Post*, "as satisfying as rolling your own cigarettes, 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 ours, the more they stay the same."

Critics from New York to Palo Alto have agreed wholeheartedly that Morath presents an absolutely unique experience in the theatre. Combining traditional stage techniques with contemporary uses of tapes 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, Chatauqua, McGuffey Readers, Teddy Roosevelt, Fatima Cigarets, Robert W. Service, Edison's Talking Machine and Manifest Destiny, the days when ragtime music was condemned as obscene, 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 handcar, and the government was busily expanding to meet the needs of an expanding government.

Ragtime pianist, stand-up comic and respected musicologist, 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

"A NICE PLACE TO VISIT"



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 beginnings 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 Doug*las 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-ofthe-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 vaudevillian, 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.



WE COULD WRITE A BOOK ABOUT YOUR COMPANY. And you won't put it down until you've read every page. Because this will be a special *Money Engineering Study* designed to help you make sound financial decisions. Page after page of ideas on achieving better cash management. Chapter headings might include: *Better to Buy or Lease? Managing Cash for Profit.* Debt vs Equity Financing. Where Will Your Company Be Five Years From Now? Expanding to International Markets. This kind of reading could make you a best seller. Or keep you one.

SAN FRANCISCO REGIONAL HEAD OFFICE: Montgomery at Sacramento / Other Northern California Regional Head Offices in Oakland and San Jose

A Unionamerica Company

AMERICAN CONSERVATORY THEATRE of San Francisco

WILLIAM BALL, General Director

> EDITH MARKSON, Development Director

> > Jerry Glover

Patrick Gorman

Kathleen Harper

Michael Learned

Fanny Lubritsky

Winifred Mann

William Paterson

Lee McCain Frank Ottiwell

Ken Ruta

John Schuck

Shan Covey,

Helaine Head,

Glen Chadwick,

Robert Finley,

Robert Herring,

Thomas Edwards, Assistant Carpenter William Freeman, Sound

Robert McFetridge,

James Poynter,

Assistant Properties

Assistant Electrician

Richard LaBuhn, Swingman

Stage Manager

Associate Stage Manager

GEARY THEATRE STAFF

Master Carpenter

Master Electrician

Properties Master

Dudley Knight

Anne Lawder

John Hancock

THE ACTING COMPANY

Jim Baker Martin Berman Joseph Bird Mark Bramhall Joy Carlin Michael Cavanaugh Jeff Chandler Suzanne Collins Peter Donat Jay Doyle Robert Fletcher David Gilliam

Benjamin Moore, Production Director Jeffery Harris Assistant Production Director Sandra Spanfelner, Production Secretary Walter Watson, Resident Costume Designer Ward Russell, Resident Lighting Designer Jackson De Govia, Associate Designer Charles Richmond, Sound Designer

STAGE MANAGEMENT STAFF

Eugene Barcone, Associate Director Dorothy Fowler, Production Stage Manager

ADMINISTRATIVE STAFF

Charles Dillingham, General Manager William Baer, Extensions Director Ernest Simard, Associate Manager Kay Torres, Accountant Pierre Cottin, Bookkeeper Catharine Links, Sandra Lester Administrative Secretaries Beulah Steen, Receptionist

William Baer, Conservatory Administrator James Milton, Fellows Director

CHILDREN'S THEATRE SCHOOL Lou Graham Ross Graham JAMES B. McKENZIE, Executive Producer

actors, directors & designers

Josef Sommer Deborah Sussel Scott Thomas Ann Weldon Mark Wheeler G. Wood

ACTING FELLOWS

Pamela Boson James Branch John Getz Sharyn Goldman Terry Lumley

production departments

MARINES' MEMORIAL THEATRE STAFF Harry Thompson, Technical Co-ordinator Eduardo Fabio, Electrician Jack Smith, Properties

COSTUME, WARDROBE & WIG STAFF

Jill Percival, Asst. Shop Manager Fred Mjelnick, Tailor Frank Hooven, Shopper Elizabeth Covey, Design Assistant Sonia Tchakedjian, Seamstress Odessa McDuffie, Seamstress Cynthia Schatz, Wardrobe Mistress Carolyn Graham, Head Dresser Ann Ward, Wardrobe Assistant Kenneth Allen, Wig Master

Susan McBride, Student

FRIENDS OF ACT

Development & Advertising Michelle Dennis, Secretary

lames Kerber, Mimeographer

Nonie de Limur, President

Sally Kahn, Coordinator

Charles Smith, Manager

BOX OFFICE STAFF

Richard Bernier

management departments

PRESS STAFF

Cheryle Elliott, Press Representative Dennis Powers, Writer Rhodan Gross, Secretary

PROMOTION STAFF

William Nuerge, Jr., Consultant Jeraldine Cooper, Special Events Director Linda Sanders, Promotion Coordinator

TRAINERS

William Douglas, Mime Patrick Gorman, Movement Sharon Green, Librarian Dudley Knight, Voice Production Anne Lawder, Speech Frank Ottiwell, Alexander Technique Dale Ramey, Guitar Dore Reinhardt, Voice Assistant

California Theatre Foundation board of directors

conservatory

Alan D. Becker Arthur Bragg Valentine Brookes Selah Chamberlain, Jr. Mrs. Allan E. Charles Mrs. Charles de Limur Burnham Enersen Mortimer Fleishhacker Blair Fuller George Gund III Marco F. Hellman Donald Lahey Mrs. Philip Lilienthal Cyril Magnin Francis Martin, Jr. William L. Porter Mrs. H. Harrison Sadler Richard J. Smart Leonard Sperry, Jr. Melvin M. Swig Dr. Alejandro Zaffaroni

EDWARD HASTINGS, Executive Director

ALLEN FLETCHER, Conservatory Director

STAGE DIRECTORS

William Ball Allen Fletcher Edward Hastings Ellis Rabb

GUEST DESIGNERS

Robert Darling Robert Fletcher Ann Roth James Tilton

SCENE SHOP

Robert Early, Shop Foreman James Hamilton, Asst. Shop Foreman

DESIGN & PRODUCTION ASSOCIATES

Maurice Beesley, Properties George Bedard, Properties David Paine, Properties John Christensen, Production Kristen Streeper, Production Ceil Gruessing, Production Stuart Franklin, Production

Charles Brackbill Liana Dudman Dianne Prichard Stephanie Rode Brett Searle Gary Wilson

FRONT OF THE HOUSE

Fred Geick, Geary Sanford Wheeler, Marines' Memorial Larry Lewis, Stage Doorman

Deborah Sussel, Theatre Games Robert Weede, Voice Production Harold Zollman, Musical Coordinator

a place of laughter

for Jack Benny Now what I want to know is how could anyone pass up a bargain like Israel? In all my 39 years, I've never found such bargains as the smiles inside Israel.

Everywhere, smiles reflect the very heart of the world. From the audience laughing in the Haifa Municipal Theatre to the smiling students strolling across Israel's university campuses. From chuckling kibbutzim in front of adobe houses on a hillside to the hearty laughter of a businessman leaving a highrise office building in Tel Aviv.

They feel the pulse of the changing times. And still, they remember the secret of a good laugh. It compliments their deep concern for the land they love.

Yes, the Israel I know is a place of laughter. Because, in every centuryold story there's a smile. In every masterpiece of art there's a twinkle. And in every sabra's voice you'll catch the world's most natural humor. It's a style proudly borne. And they know a good violin when they hear it, too.

ISRAEL a celebration of life

For information contact your local travel agent or: Israel Government Tourist Office, 8929 Wilshire Blvd., Beverly Hills, Cal. 90211

presents A Production of WILLIAM SHAKESPEARE'S

THE MERCHANT OF VENICE

Directed by ELLIS RABB

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

Scenery, Lighting & Projections by JAMES TILTON

Costumes by ANN ROTH

Associate Director: EUGENE BARCONE

the cast

(in order of speaking)

Antonio Salarino Salerio Solanio Bassanio Gratiano Lorenzo Portia Nerissa Stephano Launcelot Gobbo The Prince of Morocco Shvlock Jessica Gobbo The Prince of Arragon Tubal The Duke of Venice Court Official

KEN RUTA IERRY GLOVER MARK WHEELER MICHAEL CAVANAUGH MARK BRAMHALL SCOTT THOMAS DAVID GILLIAM MICHAEL LEARNED ANN WELDON FRANK OTTIWELL MARTIN BERMAN **IOHN HANCOCK** PETER DONAT DEBORAH SUSSEL PATRICK GORMAN WILLIAM PATERSON **JOSEPH BIRD** G. WOOD JIM BAKER

Citizens of Venice, revelers, officials of the court:

Janie Atkins, Karie Cannon, Stanford Cates, Richard Council, Lee Cook, Sue Damante, Frank Donnola, Lowell Gottstein, Jessica Hagedorn, Joe Hansen, Eileen Kanreis, Marcia Kimmell, Randy Kitzing, Mitch Kreindel, Nancy McDoniel, Sharon McLean, Chuck Martin, Paul Myrvold, Neal Newman, Jacqueline Portnoy, Ray Rantapaa, Robert Rosas, Don Russell, Shirley Slater, Sandi Spanfelner, Meg Truscott, Chris Weatherhead, Fred Wolf, Paul Woodville, Jason Wyler.

The action takes place in Venice and on the Belmont.

There will be one ten-minute intermission.

understudies

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

Photographic Processing by Maurice Beesley

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

NOTES ON "THE MERCHANT OF VENICE"

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

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

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

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

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 lowcomedy buffoon in a red fright wig to a towering tragic 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.

An Arpege Promise

rodway, Dear, B We promise to continue to keep you on your toes. ep you on your toes. ove, Off-Broadway

(Promise her anything but give her Arpege.)

presents PADDY CHAYEFSKY'S

THE LATENT HETEROSEXUAL

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

> the cast (in order of appearance)

Irving Spaatz, a tax consultant Henry Jadd, a lawyer John Morley Arthur Landau, a tax consultant A secretary Lester Freitag, 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 JOSEF SOMMER JOSEF SOMMER JOSEPH BIRD KATHLEEN HARPER PETER DONAT LEE McCAIN MARTIN BERMAN ROBERT FLETCHER SUZANNE COLLINS ANNE LAWDER DAVID GILLIAM JOHN HANCOCK DUDLEY KNIGHT

Scene 1: New York. The office of Irving Spaatz. Afternoon, October 11, 1960.

Scene 2: Spaatz office, two weeks later.

Scene 3: Spaatz 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

Jadd: 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 leading playwrights. Previously staged only in London, Dallas and Los Angeles, *The Latent Heterosexual* reveals a new and brilliant comic side of Paddy Chayefsky, whose work as a writer for television, films and the stage have brought him international acclaim.

The 1968 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 felt that in the character of John Morley, the playwright had created a highly original portrait of the fate 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 Goddess, a powerful study of a Hollywood superstar with Kim Stanley in the central role.

Chayefsky's first play for Broadway, an adaptation of his television script, Middle of the Night, ran for two years and was later produced as a film which was the official American entry at the Cannes Film Festival. Equally successful with Broadway critics and audiences were his Gideon and The Tenth Man. Chayefsky's most recent work for Broadway-which he directed himself-was the controversial Passion of Josef 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.



presents WILLIAM SAROYAN'S

THE TIME OF YOUR LIFE

Directed by EDWARD HASTINGS Scenery by JACKSON DE GOVIA Costumes by ELIZABETH COVEY Lighting by WARD RUSSELL Music Composed & Supervised by HAROLD ZOLLMAN

the cast

Newsboy	CALEB DONAT
The Drunkard	JERRY GLOVER
Willie	MARK WHEELER
Joe	KEN RUTA
Nick	JIM BAKER
Tom	SCOTT THOMAS
Kitty Duval	JOY CARLIN
Dudley	MARK BRAMHALL
Harry	MICHAEL CAVANAUGH
Wesley	JOHN HANCOCK
Lorene	KATHLEEN HARPER
Blick	JEFF CHANDLER
Arab	MARTIN BERMAN
Mary L.	MICHAEL LEARNED
Krupp	PATRICK GORMAN
McCarthy	DUDLEY KNIGHT
Kit Carson	WILLIAM PATERSON
Sailor	DAVID GILLIAM
Elsie	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 McCain; Mary L.: Winifred Mann; Krupp: Robert Fletcher; Dudley: Martin Berman; Elsie: Kathleen Harper; Lorene: Ann Lawder.

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 Katrine Stockmann, his wife Petra, their daughter Morten their sons Eilif

PETER DONAT WINIFRED MANN DEBORAH SUSSEL CHRISTOPHER DONAT CALEB DONAT

JAY DOYLE

Peter Stockmann, the doctor's older brother and mayor of the town Morten Kiil, tannery owner and Mrs. Stockmann's foster-father Hovstad, editor of the local paper Billing, his colleague Horster, a ship's captain Aslaksen, a printer

members of the Temperance Society

JOSEPH BIRD JOSEF SOMMER JEFF CHANDLER DAVID GILLIAM WILLIAM PATERSON Rorlund PATRICK GORMAN Lampstad MARTIN BERMAN IIM BAKER Oftedal MARK WHEELER Spelvaner SCOTT THOMAS

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

A drunk

- ACT 1: The Stockmann's living room, evening
- ACT II: The next morning.

Intermission.

ACT III: The office of "The People's Messenger," later the same day.

ACT IV: Captain Horster's house, evening, a few days later.

Intermission

ACT V: The Stockmann's living room, the next morning.

understudies

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



21 LOCATIONS IN THE BAY AREA



Pours More Pleasure



ini & Brooks whose patrons have included, along with the immortal Charles Dickens, many of history's great. PENNIES MORE IN COST

WORLDS APART IN QUALITY

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 1970. 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 the past few months. In one of several events earlier this season, Friends were invited to meet Dame Judith Anderson 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 chairs from Italy for The Merchant of Venice, to sewing 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 continuing 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

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.



Friends of ACT president Nonie de Limur (center) talks with members of ACT's Forum Company during a break in rehearsals for their children's production, Alice in Wonderland.

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 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 ragtime" to "a goofy binge" and "a cosmic vaudeville."

Saroyan wrote *The Time of Your* Life during six days in a New York hotel room. Set in a saloon 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 first decided to become a writer: "I took to writing at an early age to escape from meaninglessness, uselessness, unimportance, insignificance, poverty, enslavement, ill health, despair, madness and all manner of other unattractive, natural and inevitable things..."



Michael Learned plays the glamorous Portia in ACT's controversial modern production of William Shakespeare's The Merchant of Venice, under the direction of Ellis Rabb.



Seen in the title role of Paddy Chayefsky's contemporary comedy, The Latent Heterosexual, is ACT newcomer Josef Sommer. Allen Fletcher directed the production.



Spend your next night on the town in a Japanese service station

Dining in the East-West Room. Drinking and Dancing with live entertainment in the Garden Bar. No cover. No minimum. Plenty of parking facilities. For the people who look for fun and an unusual evening. The Miyako. Come on out.





Give your Child the gift of a lifetime in music at

YAMAHA MUSIC SCHOOL



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.

> YAMAHA MUSIC SCHOOL (For child age 4-7)

392-8376

Ask for Free Information and Studio location near you.

* * * * * * *

Pianos, Organs, Musical Instruments, Sheet Music, Sony-TV, Radio.

THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO

and MEL GOLDBLATT

by arrangement with Norman Kean

present

MAX MORATH "AT THE TURN OF THE CENTURY"

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

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!

Syncopated 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

Equal time for the Drys

Intermission

Grateful acknowledgement and special appreciations to: Mr. Orvis Grout, 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! Fatimas Murads 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 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 . . .

Marines' Memorial Theatre

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 coproduction 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.

symphony of services CONDUCTED BY SECURITY

SAVINGS

featuring YOUR OWN PRIVATE DOWNTOWN SAN FRANCISCO CLUB.

the Statesmanis Plut

- # A shopper's haven. Stop by for coffee, snacks. Leave your packages with our hostess.
- # An executive's retreat. Our hostess will take your messages. Private office and conference room.
- #Worldwide travel through Statesman-Tours. Numerous vacation plans to Europe, the Orient, the South Pacific, Mexico, Hawaii.
- # Free bank checking accounts with affiliated local bank.
- # Free credit card registration. Free notary service. Free photocopies. And much more!

Get the highest interest rates - all accounts insured to \$20,000 - and the Statesman's Club, too!

The only requirement for membership - a minimum savings balance of \$7,500. (Corporate memberships available with \$20,000 minimum balance.)

LISTEN TO THE SYMPHONY ON KKHI SPONSORED BY THE STATESMAN'S CLUB OF SECURITY SAVINGS



The Statesman's Club 239 Grant Avenue San Francisco, CA 94108 Telephone: 781-5551

The mouth that beams the message now is <u>flooded</u> with moisture and shine.



Plummy pinks. Pistol-hot reds. Rich-as-Croesus corals. Million-dollar mauves. 47 smashing colors in all! In a richgirl case—burgundy with a gilded ring-band.

[°]Moon Drops[°] Super-Moist Creme Lipstick by Revlon

There's much, much more to this lush young lipshine than meets the eye. The super-luscious formula that turns it on is drenched with the *most moisture* ever achieved in a lipstick. So your lips look dewy and sexy and 'juiced' with color. It's the *moisture* that gives the colors their magnified, luster-y glow! (And makes dry lips a thing of the past!)









lames B. McKenzie



Edward Hastings



Allen Fletcher

Ellis Rabb

WILLIAM BALL, General Director, founded the American Conservatory Theatre in 1965. Prior to that, he directed the highly acclaimed Tartuffe at New York's Lincoln Center and Homage to Shakespeare starring John Gielgud, Edith Evans and Margaret Leighton at Philharmonic Hall. His off-Broadway productions include Six Characters in Search of an Author, which won for 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 lefford. Among the many operas he directed at the New York City Center are Don Giovanni, Britten's A Midsummer Night's Dream, Porgy and Bess, The Inspector General, Cosi Fan Tutte and Six Characters in Search of an Author. Four seasons ago, he was both librettist and director of Lee Hoiby's Natalia Petrovna, 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 Tempest returns to the ACT repertory. A graduate of the Carnegie Institue of Technology, he is the recipient of a Fulbright scolarship, a Ford Foundation Director's Grant and an NBC-RCA Directors' Fellowship.

JAMES B. MCKENZIE, Executive Producer, is a graduate of the University of lowa 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 Press Agents and Managers, and the New York and Wisconsin State Councils of the Arts, Mr. Mc-Kenzie is also former President of The Council of Stock Theatres. A member of ACT's board of directors prior to his appointment as executive producer, Mr. McKenzie has also served as producer of the Westport Country Playhouse (Conn.), the Bucks County Playhouse (Penn.), the Peninsula Players (Wisc.), the Mineola Theatre (New York), as president of the Producing Managers Company and as associate producer of the Royal Poinciana Playhouse (Palm Beach).

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 Saintliness of Margery Kempe and Epitaph for George Dillon, and directed A Man for All Seasons at Penn State University and the national touring company of Oliver! Mr. Hastings' productions of Charley's Aunt and Our Town were seen during ACT's first two seasons. He received extraordinary critical acclaim for his direction of a major revival of Our Town in New York two years ago which featured an all-star cast. He directed ACT's productions of The Promise, A Delicate Balance and The Devil's Disciple during the 1968-69 season, and directs The Relapse and The Time of Your Life this season.

ALLEN FLETCHER, Resident Stage Director and Conservatory Director, is former artistic director of the Seattle Repertory Company, and is also artistic director of the newly-formed Actors' Company, which played its first engagement at the University of Michigan recently. He has directed for the Oregon Shakespeare Festival, the Antioch Area Shakespearean Festival, the APA, the McCarter Theatre at Princeton, New Jersey, and the Boston Fine Arts Festival. For two seasons, he was artistic director of the American Shakespeare Festival, Stratford, Conn. Mr. Fletcher has directed the ACT productions of Uncle Vanya, Death of a Salesman, Arsenic and Old Lace and The Hostage, as well as codirected 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 Latent Heterosexual and An Enemy of the People for the 1970-71 ACT season.



Edith Markson

ELLIS RABB founded the internationally acclaimed APA Repertory Company of New York in 1960 and continues to serve as its artistic director. Mr. Rabb directed many of APA's most successful productions, including You Can't Take It With You, Pantagleize, Exit the King, War and Peace, The School for Scandal, A Midsummer Night's Dream, Judith, The Lower Depths and Hamlet. In addition, he appeared in the title roles of APA's Richard II, 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 directs The Merchant of Venice, which opens the 1970-71 season.

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



APlace for Living

This is Rossmoor . . . home base for some of the area's most experienced travelers . . . and many of the city's most successful businessmen. They like the life they're living in Rossmoor because it frees them for more important things . . . like having fun, working productively, traveling without care. Sound like your style? Over 6,000 people have already said yes. Discover your place in Rossmoor...today! If you're 45 or over...

30 minutes from San Francisco

Rossmoor Walnut Creek

2400 Rossmoor Parkway • Walnut Creek, Ca 94595





Szell have always resulted in something special. . . ." -Saturday Review

ON COLUMBIA RECORDS

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 Las Vegas, 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 1960 that Max Morath first gained national attention. He wrote and performed a series for National Educational Television called "The Ragtime 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 night club 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 with 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.

TO THE AUDIENCE ...

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

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

for your convenience: DOCTORS may leave the number 771-3880 with their call services and give name and seat number to house manager. Those who wish TO MEET PERFORM-ERS after the performance may use the stage door entrance: GEARY THEATRE (around corner on Mason Street); MARINES' MEMORIAL THE-ATRE (through auditorium right front exit).

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

credits = WILLIAM GANSLEN, HANK KRANZLER for photography. Cover Drawing by Judith Clancy, San Francisco artist and author of Last Look at The Old Met. Berlitz School of Language for assistance in the translation of An Enemy of the People. - Formal clothes worn by Shylock 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 Szelenvi of INTERJET CARGO SYSTEM, INC.; Miss Learned's coiffure 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-ED-WARDS CORPORATION, for wallpaper and paint; THOMAS SALET, for wallpaper hanging; CARPET AND DRAPERY 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 details are available from Jeraldine Cooper, ACT Group Sales Director, 450 Geary Street, San Francisco 94102, telephone (415) 771-3880.

WHO'S WH



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



MARTIN BERMAN attended Brooklyn College where he appeared in several dramatic productions. He attended the Stella Adler Studio and George Morrison Studio in New York. A former member of ACT's Summer Training Congress, Mr. Berman appeared in the Children's Theatre productions of Johnny Moonbeam and the Silver Arrow, Alice in Wonderland and The Wonderment of Gleep. He has appeared in Room Service, Oh Dad, Poor Dad, and In White Just for the man in your life ...

DO YOU want to give a lovely Easter present to the man in your life?

XPRES

SCOTTISH DAILY

your life? Something expensive but different I have just been tasting American Sour Mash Whiskey— Jack Daniel's old No. 7, which is made in the little town of Lynch-burg. Tennessee, deep in Davy Crockett country. I must say it's quite some-thing. It's bottled in the oldest States exactly as it has been done for the last seven generations. I tasted it with a charming Scottish colleague on the Daily Express who wishes to remain anonymous for fear of the boys back home. And he said it was

back home. And he said it was "a very good whisky indeed."

We drank it neat-the way they do in Scotland-with no nonsense about ice or water in it.

abit. sur in one level tablespoon of

.c Inro

off the heat,

He was very sceptical at first at the idea of even snifting an American whisky, but was very impressed when he tried it, had a second helping, said it would be lovely to sit over the fire after a round of golf or a long walk over the moors and sip it at

It hits you, I must say, with its full force some time after-wards. It's got a wonderful nose, is as dark as cold tea, is 78deg British proof and is breathtakingly expensive at 97s. 4d. a bottle. Most big stores stock it in this country.

THIS CLIPPING FROM EDINBURGH was sent by a

THE LAPGE CROSSWORD



friend of Jack Daniel's. And we're pleased to hear he's not our only Scottish friend.

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.



TENNESSEE WHISKEY . 90 PROOF BY CHOICE © 1971, Jack Daniel Distillery, Lem Motlow, Prop., Inc. DISTILLED AND BOTTLED BY JACK DANIEL DISTILLERY . LYNCHBURG (POP. 384). TENN.

31

INT



Until now, no new car ever started out a classic.

Pure Pontiac!

We're not claiming that the 1971 Pontiac Grand Prix is a classic just because of the all-new front end and sculptured rear end. We think a classic evolves out of a special relationship between an automobile and a driver. And with Grand Prix, that relationship starts as soon as you get behind the wheel.

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 V-8. Or an available 455 V-8. And like all Pontiac engines for 1971, Grand Prix's are

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 91 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.



Pontiac Motor Division

America, and was seen last season in Six Characters in Search of an Author, Little Malcolm and His Struggle Against The Eunuchs and The Tavern. Mr. Berman appears in The Merchant of Venice, The 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 17 productions at the APA Repertory Company in New York from 1963 to 1969, Mr. Bird also toured Canada and the United States with that company. He appeared in the 1969 touring company of The Show Off with George Grizzard and Jessie Royce Landis and the Eastern University tour with The Misanthrope and Exit the King. He made his Broadway debut in You Can't Take it With You, and has appeared in 10 off-Broadway productions, including Moon in the Yellow River and Electra. Mr. Bird appeared as Dr. Campbell on the CBS daytime serial, Love is a Many Splendored Thing. He will be seen at ACT this season in The Merchant of Venice, Hadrian VII, The Latent Heterosexual, The Relapse and An Enemy of The People.



MARK BRAMHALL, a Harvard graduate who studied acting as a Fulbright Scholar at the London Academy of Music and Dramatic Art, received national critical acclaim for his performance as George Gibbs in the off-Broadway revival of *Our Town*, which also featured Henry Fonda, Robert Ryan, Estelle Parsons and Jo Van Fleet. Last season he took time off from the company, during which he appeared with Jason Robards and Katherine Ross in Fools, and directed a production of Henry V for the Marin Shakespeare Festival. Mr. Bramhall has played major roles in ACT productions of Twelfth Night, The Misanthrope, Beyond the Fringe, Caught in the ACT, Tartuffe, Under Milkwood, Our Town (George Gibbs), Thieves' Carnival, Don't Shoot Mable It's Your Husband, Little Murders, The Promise, Glory! 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 Playwright's Theatre and the Second City, she has appeared in several productions on and off-Broadway and with resident and summer theatres, as well as made numerous radio and television commercials. A veteran of several television and feature films, Mrs. Carlin has also appeared locally at The Committee and with the Oakland National Repertory Theatre. She teaches at UC Berkeley's department of dramatic art and will be seen in The Time of Your Life this season.



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

ACT ON CAMPUS

ACT's "Out-Rep" 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-Rep operation performed to a total audience of more than 400,000 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-Rep 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-Rep 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 As You Like It. The 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-Rep 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 actor-training programs. They are Pamela Boson, James Branch, John Getz, Sharyn Goldman, Terry Lumley and James Richardson.

Representatives of schools, colleges, service clubs, hospitals and community groups interested in arranging an Out-Rep performance may obtain complete information about schedules and fees by writing to William Baer, ACT Extensions Director, 450 Geary Street, San Francisco 94102, or telephoning him at (415) 771-3880.



Cadillac Motor Car Division

Wouldn't you know who'd play the lead!

Glory! Hallelujah! 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.



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

Rosencrantz and Guildenstern Are Dead and The Rose Tattoo, and appeared as the Female Player in ACT's recent production of Adaptation. She is seen in The Relapse, 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 1 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 Under Milkwood, Tartuffe, Deedle Deedle Dumpling, My Son God, Staircase, Little Murders, The Architect and the Emperor of Assyria, The Importance of Being Earnest, Six Characters in Search of an Author and in the title role of Hadrian VII, which he repeats 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 <text>

and and and a state of the

America's No.1 Scotch.

THE BUCKINGHAM CORPORATION, IMPORTERS • NEW YORK, N.Y. DISTILLED AND BOTTLED IN SCOTLAND • BLENDED 86 PROOF

ACT FEBRUARY PERFORMANCE SCHEDULE GEARY THEATRE (Geary & Mason Streets)

William Shakespeare's THE MER-CHANT OF VENICE February 8, 10, 23, 8:30 p.m.

John Vanbrugh's THE RELAPSE February 4, 8:30 p.m.

Paddy Chayefsky's THE LATENT HET-EROSEXUAL February 5, 6, 9, 11, 12, 8:30 p.m.

February 3, 17, 2:30 p.m. William Saroyan's THE TIME OF YOUR LIFE February 1, 2, 3, 13, 15, 16, 17, 18, 19, 20, 24, 27, 8:30 p.m. February 13, 2:30 p.m.

Henrik Ibsen's AN ENEMY OF THE PEOPLE February 25, 26, 8:30 p.m. February 27, 2:30 p.m.

MARINES' MEMORIAL THEATRE (Sutter & Mason Streets)

MAX MORATH "AT THE TURN OF THE CENTURY" February 9, 10, 11, 12, 16, 17, 18, 19, 23, 24, 25, 26, 8:30 p.m. February 17, 24, 2:30 p.m. February 14, 21, 3:00 p.m. February 13, 20, 27, 7:00 p.m. February 13, 20, 27, 10:00 p.m.

CHILDREN'S THEATRE

Lewis Carroll's ALICE IN WONDER-LAND 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.



John Getz, as the Caterpillar, appears well equipped to give Alice, played by Terry Lumley, a hand in this scene from ACT's Forum Company production of Alice in Wonderland. Lewis Carroll's famous story returns to the stage of the Marines' Memorial Theatre for special Saturday performances at 11 a.m. and 1 p.m. on February 13, 20 and 27. Reserved seats are on sale now at \$1.50 and \$2.

first Bay Area season, he was the Conservatory's busiest actor, appearing in eight different plays, often playing two roles in two different plays the same evening (one at each of ACT's two theatres). A graduate of Carnegie Mellon University, Mr. Doyle's roles have included those of Deputy Gov. Danforth in The Crucible, Grandma in The American Dream and the Ghost and Player King in Hamlet. He has also appeared in Three Sisters, Rosencrantz and Guildenstern Are Dead, Glory! Hallelujah!, The Hostage, The Devil's Disciple, Oedipus Rex, Saint Joan and Hadrian VII, in which he will be seen again this season. He also appears in The Relapse, The Tempest, The Latent Heterosexual and An Enemy of the People.



ROBERT FLETCHER, ACT resident designer who doubles as actor, has designed scenery and/or costumes for over 20 Broadway shows such as How to Succeed in Business Without Really Trying and High Spirits, as well as numerous off-Broadway productions and several for Stratford, Conn., and Stratford, Ontario. Formerly art director for the Perry Como Show, he has for the last 15 years been constantly at work designing for every TV network. Mr. Fletcher has also designed numerous operas for NYC Opera Company, Boston Opera, the Chicago Lyric, Washington Opera and the Spoleto Festival of Two Worlds. He has also designed scenery and costumes for the New York City Ballet, the Joffrey Ballet, the pro musica's production of the Play of Daniel, the Ice Capades, Holiday on Ice and several industrial shows. Years ago, Mr. Fletcher helped found Brattle Theatre in Cambridge where he directed, acted in and designed more than 85 productions within five years. He designed the costumes for ACT's Hamlet three seasons ago, and for the recent production starring Dame Judith Anderson in the title role. He appeared as an actor last season in The Tempest and Hadrian VII, and will be seen in ACT's revivals of these productions this season, The Relapse, The Latent Heterosexual and The Time of Your Life.



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



JERRY GLOVER, 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 Richard III last season. Mr. Glover holds a bachelor's degree from Yale University, where he played Alceste in The Misanthrope, the title role in Woyzeck and Mr. Badgera in Toad of Toad Hall. He will be seen first this season at ACT in The Merchant of Venice, The Relapse, The Time of Your Life and The Tempest.


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



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



KATHLEEN HARPER, a former member of ACT's Conservatory Group. holds a bachelor's degree from UC Berkeley. A founding member of Berkeley's Magic Theatre where she played major roles in 10 productions, Miss Harper has also appeared locally with the Alumni Repertory Theatre, and, more recently, in Oh! Calcutta! for two months. She appeared in the American premiere production of Jerome Kilty's Ides of March, directed by Nagle Jackson, at the Loretto-Hilton Center, and was seen at ACT in Six Characters in Search of an Author. Rosencrantz and Guildenstern Are Dead and The Rose Tattoo. She appears this season in 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 V there this last summer. The recipient of a Rockefeller Grant for work in voice with Kristin Linklater in New York, Mr. Knight holds a master's degree in acting from Yale Drama School, where he also received several national awards for poetry and prose reading. A former staff announcer for WNYC in New York, he did several programs of literature readings for that station, and has taught oral interpretation at UC Berkeley. Mr. Knight doubles as ACT's voice teacher, and appears in Hadrian VII, The Relapse, The Time of Your Life and The Latent Heterosexual this season.

PINEAU DE LA LOIRE

A noble white dinner wine from the home vineyards of The Christian Brothers

Some of the grapes here in our Napa Valley vineyards have more distinguished names than others. Pineau de la Loire is most descriptive—for this is the grape of the Touraine district in France's Loire Valley.

In its homeland, it produces wines of a fresh, sprightly character. I have been intrigued by capturing this promise. By setting aside all of its limited crop, and fermenting it very slowly, to retain all of the fruitiness of the grape, Pineau de la Loire has yielded an exceptionally charming wine. It is aged to full maturity in vat and bottle and is now ready to be enjoyed at your table.

With its splendid name and noble heritage Pineau de la Loire is a worthy accompaniment to the finest meal. Its medium body and soft, fruity flavor are especially suited to foods that are not too heavily spiced. Shellfish, sole or a light meat are suggestions. It should be served chilled, of course.

Pineau de la Loire is "Estate Bottled." On our wines this means the grapes are solely from our own vineyards. The cuvee number is another designation of its individually controlled production. It is priced at about \$3.00 a bottle. Should your wine merchant fail to have it, you may write to me.

inothy J.S.C.

Brother Timothy, F.S.C., Cellarmaster The Christian Brothers Winery Napa Valley, California

Worldwide Distributors: Fromm and Sichel, Inc. San Francisco, California

SEIJI OZAWA



Another Distinguished Baldwin Artist



444-1636 1745 El Camino Real.

San Mateo 345-1696



ANNE LAWDER, ACT's speech teacher who doubles as actress, went to school in Burlingame, 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 workshop in New York. Miss Lawder spent several seasons with the Oregon Shakespearean Festival, and most recently appeared in the Seattle Repertory Theatre productions of Three Penny Opera, Lysistrata, Mourning Becomes Electra and Our Town. She is seen in The Tempest, The Latent Heterosexual and The Time of Your Life.



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



FANNY LUBRITSKY at 80 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 Fell in *The Torchbearers*. Miss Lubritsky's 77year 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 protégée. 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, Flora Goforth in The Milktrain Doesn't Stop Here, Titania in A Midsummer Night's Dream, Queen Anne in Brecht'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 de-

gree in philosophy and studied for three years at London's Central School of Drama. When she returned to this country, she made her professional debut in Play It Again Sam with Woody Allen on Broadway. She has since appeared in Buffalo as Sonia in Uncle Vanya and Lemon Sky off-Broadway. Among the major roles played are Alma in Summer and Smoke, Adelaide in Guvs 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 at ACT in The Relapse and The Latent Heterosexual.



FRANK OTTIWELL has served the company as its teacher of the Alexander Technique since the Conservatory's beginning in 1965 in Pittsburgh. He has studied at the Canadian Art Theatre in Montreal, the Vera Soloviova Studio of Acting in New York and trained to teach at the American Center for the Alexander Technique in New York. In addition to Alexanderizing ACT's actors, Mr. Ottiwell is appearing this season in *The Merchant of Venice* and *The Relapse*.



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

McGUIRE[®]

You are cordially invited to visit our showrooms with your interior designer or furniture dealer.

Showrooms

San Francisco: Jackson Square Los Angeles: 8417 Melrose Place New York: 150 East 58th Street

Other Showrooms Chicago, Boston, Miami, Atlanta, Dallas, St. Louis, Seattle



The Japanese Steak Ceremony.

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

perience centuries of tradition, the skill of a Japanese chef born and trained in Japan, and the finest steak you can get.

So come. Experience a steak with us.

BENIHANA OF TOKYO YOUR TABLE IS OUR KITCHEN

740 Taylor St., San Francisco 771-8414

New York, Chicago, Encino, Beverly Hills, Las Vegas, Harrisburg, Fort Lauderdale, Seattle, Portland, Ore., Puerto Rico, Honolulu, Tokyo.





Yellow Cab

626-2345

Undershaft in Shaw's Major Barbara, Con Melody in O'Neill's Touch of the Poet and F.D.R. in Sunrise at Campobello. Joining ACT in 1967, Mr. Paterson has played in Long Day's Journey Into Night, Endgame, Charley's Aunt, The Devil's Disciple, Three Sisters, The Importance of Being Earnest, Six Characters in Search of an Author 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 Ross, Inherit the Wind with Melvyn Douglas, Duel of Angels with Vivien Leigh and Separate Tables. He appeared in the Phoenix Theatre productions of Doctor Faustus, Androcles and the Lion, Hamlet, and William Ball's original revival of Under Milkwood. In his fifth season with ACT, Mr. Ruta has played major roles in The Crucible, Endgame, Long Live Life, Twelfth Night, Man and Superman, Under Milkwood, Three Sisters, Rosencrantz and Guildenstern Are Dead, Glory! Hallelujah!, The Hostage, Oedipus Rex, Saint Joan, and Prospero in The Tempest, which he repeats this season. He appeared in ACT's Adaptation/Next last summer and is seen in The Merchant of Venice, The Relapse and The Time of Your Life.



JOSEF SOMMER, who appears as John Morley in *The Latent 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 In the Matter of J. Robert Oppenheimer. He spent seven seasons with the American Shakespeare Festival at Stratford, Conn., where he appeared in major roles in numerous productions, including the title roles in Julius Caesar and Henry VI, Part II and Mal-volio in Twelfth Night. A leading actor with the Seattle Repertory Theatre for three seasons, Mr. Sommer appeared as George in Who's Afraid of Virginia Woolf?, and played the title roles in Sgt. Musgrave's Dance, 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 Rochelle Owen's Beclch. 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 Caught in the ACT, Under Milkwood, Twelfth Night, Tartuffe, A Flea in Her Ear, The Importance of Being Earnest, Six Characters in Search of an Author, Little Malcolm and His Struggle Against The Eunuchs, and The Tavern. The wife of ACT actor Martin Berman, she is seen this season in The Merchant of Venice, The Relapse, The Tempest, The Time of Your Life and An Enemy of The People.





SCOTT THOMAS, a member of ACT in Pittsburgh who is returning to the company this season, has appeared with resident theatres in Boston, Cincinnati and New Orleans, the American and National Shakespeare Festivals at Stratford, Conn. and San Diego, and the Mark Taper Forum in Los Angeles. Among his roles have been Angelo in Measure for Measure, Tom in The Glass Menagerie, Prince Hal in Henry IV, Part I, and Jack Absolute in The Rivals. His recent television credits include leading roles on Bonanza, Land of the Giants, Death Valley Days, and the TV movie, Shadow on the Land. Mr. Thomas' films 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.





RELAX. SUMMER'S A LOT CLOSER THAN YOU THINK.

It isn't months away. Only miles away. And in a few hours you can stretch out and smile back at the sunshine. Swim. Play tennis. Golf. Try our spectacular Aerial Tramway. All in our invigorating, fresh desert air. \Box It's easy to fly here, with more flights than ever. Easy to drive here. Easy to stay here. For reservations, call "Sunny" in San Francisco at (415) 982-0220. Preview it.







Premium Quality Blended Scotch Whisky, 86.8 Proof Scottish & Newcastle Importers Co., New York, N.Y.



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 Weathervane Theatre in New Hampshire, and he was seen in Oedipus Rex, Saint Joan, Rosencrantz and Guildenstern 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 1968 after a two-year absence. Mr Wood appeared in ACT's Uncle Vanya and Death of a Salesman at Westport and Stanford University in 1966. For five consecutive years, Mr. Wood was a leading actor with the National Repertory Theatre. His numerous Broadway credits include Cyrano de Bergerac, The Seagull, The Crucible, Richard III, The Imaginary Invalid and A Touch of the Poet. Mr. Wood recently directed and performed in his own musical revue Nevertheless on Cape Cod, appeared in the American premiere of Jerome Kilty's dramatization of The Ides 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, Rosencrantz and Guildenstern Are Dead. Room Service, Oedipus Rex, Saint Joan and Hadrian 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, Hadrian VII, The Tempest and The Latent Heterosexual.







Two tickets to Springtime. It happens every Salem.

FILTER CI

Menthol Tresh

979 R. & REYNOLDS TOBACCO COMPANY, WINSTON-SALEN, N. C.



SEVRES

An example of exquisite craftsmanship from the famous collection of outstanding Marbro Originals

MARBRO LAMP COMPANY EXECUTIVE OFFICES AND FACTORY SHOWROOMS

1625 S. LOS ANGELES ST. LOS ANGELES, CALIFORNIA 90015

PERMANENT SHOWROOMS CHICAGO: Merchandise Mart • SAN FRANCISCO: Western Merchandise Mart • DALLAS: Trade Mart

HIGH POINT: Southern Furniture Exposition Bldg. • PITTSBURGH: Marforth Showrooms • CINCINNATI: Decorator's Furniture Showrooms ATLANTA: Merchandise Mart • INDIANAPOLIS: Murray Showrooms FOREIGN OFFICES: BOMBAY • COPENHAGEN • FLORENCE • HONG KONG • LISBON • LONDON • MADRID • PARIS • TOKYO • VIENNA

MARBRO ORIGINALS are available through fine furniture stores and professional interior decorators.



by RICHARD F. MacMILLAN

FIJI

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 bona fide Utopia yet, but its unique melding of ancient Melanesian and imported Indian cultures contrasted with modern tropical resorts situated on fabulous beaches, and its accessability on the jet route between the West Coast, Hawaii and Australia-New Zealand, make it a prime destination and stopover point.

It was only last 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 fierce cannibal king, Ratu Sere Cakabau. One grandson, Ratu Edward, is 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 nation. It has brought about 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 fares from Los Angeles are \$592 on an excursion rate, \$790.10 economy, 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, burning her panty hose in the process.

In reality the ride is not all that bad 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 = 87 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 sari-clad and turbaned Indians and sulu-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 inlayed with silver, tapa, Indian sari fabrics and South Seas fashions in the boutiques.

Nightlife is confined 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 hotels. Weekends usually are the occasion for colorful Fijian shows both in the city and at resorts along the coast.

Outstanding are the firewalkers from the nearby island of Beqa (Mbenga) 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 or burns. The firewalkers 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 islet along the coast, is known for sun, beach and water sports. Coral Coast Hotel rates are about \$F16 double. There is a growing number of semi-isolated island resorts such as Toberua off the north coast where a cottage for two, at \$F52, includes everything except bar tabs and fishing charters. You can rent the entire island for 20 persons at \$F450 daily.

There also is the Plantation Village Castaway Resort on an island five miles off the coast. There are native but modern bungalows called *bures* which can accommodate six at \$F18 a day per person. This includes a housegirl to do the cooking and cleaning and a 12-foot boat.

The resort is on Malolo Lailai Island in the little Yasawa group off the north coast of Viti Levu. For those who want to go to sea there are three-day cruises through the Yasawas on 112-foot motor cruisers at \$F60 to 90.

Planned resorts also will be built on Vanua Levu, second largest of the islands, and on smaller off-the-beatenpath islands. Actor Raymond Burr has purchased Naitamba Island, a coconut plantation, and admits he isn't sure he wants to put a resort there. "Just coming home to my island is more than worth the purchase price," he says.

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 tipconscious Americans came along.

In the construction or planning stage is the new Pacific Harbour Resort about 35 miles out of Suva. It is being built by a consortium of foreign interests and will include a marina, condominiums and two golf courses. American Airlines, a Yankee-comelately to the South Pacific, will have its Flagship Hotels division operating 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.

If the back of the True pack doesn't convince you, the front will.



Think about it. Doesn't it all add up to True?

U.S. Gov't tests of all cigarette brands: High-31.0 mgs. tar, 2.2 mgs. nicotine. Low-2.0 mgs. tar, 0.1 mgs. nicotine.

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

The Political Power of the Arts



W E 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. These are serious, troubling symptoms - seen all across this 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 theatres 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 anemia 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. Far 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 80 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 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

47



IS AWAITING YOU

drawing and painting at the national monuments and places of great natural beauty. They were participating in the arts at the same time that they studied their national heritage.

In another part of the world, Eastern Europe, education in the arts is considered of prime importance. Dorothy Maynor, the distinguished soprano, recently returned from a trip to study teaching methods used there. She reports: "The climate of education for the arts is set in the home before the children are even born. The folk strain of the arts is preserved and encouraged, creating an enthusiasm among a very wide cross section of the people which evolves into the finest expression of the art form." As you know, it is from Eastern Europe that some of our finest musicians have come, and it is there that attention is paid to folk activities, there that art and the cultural heritage of the people are primary courses in the schools. Dorothy Maynor believes that "the whole structure of education of the arts in this country has to be rethought."

Thoughtful leaders in this country believe that education in and enjoyment of the arts, music, dance, theatre and our common heritage in the humanities is essential to a full and meaningful life. Yet, at the very moment when these leaders realize the importance of the arts, the institutions are disappearing because they cannot meet their obligations.

The costs of supporting the great cultural institutions - to make it possible for them to perform their educational and public services - and the costs of restructuring the educational system to embrace the arts and humanities will have to be determined and new priorities set. I know that the symphony orchestras, for example, must have 15-million dollars to survive. The cost of supporting all the arts of this country in 1971/2 is at least 100million dollars. You might think that a lot of money, but we are a very large and productive country and 100-million is a tiny fraction of what we spend.

For example, we are spending 15billion dollars a year on roads and highways. If we could set a new priority and take from this the 100-million needed to save all the performing arts of this country, it would slow down the road building program by a little over two days a year or three weeks in a decade. Roads and highways must be built and maintained, but we can wait those two days... 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 how can we be most effective? The answer lies, I believe, in our developing a working partnership 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 in 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's bill for 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 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 legislature cared. 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, one based on 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 effort.

It is heartening that President Nixon has greatly increased his request for an appropriation for the National En-

dowments 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, as 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 gualified 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 governments or corporations. Thus, needy 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 (ten 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 living — we are all underprivileged.



To reserve a Hertz car anywhere in Florida, call this toll-free number: 800-654-3131.



Since it's the in-season in Florida, call this number before you leave or ask your travel agent to do it for you. Then when you get to Florida, there'll be a Ford or similar sedan waiting for you instead of you waiting for it.



You don't just rent a car. You rent a company.

CHERTZ SYSTEM, INC., 1970



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 ask 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. Ames's speech.





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.

Monte Carlo

A whole new field of one.

1971. You've changed. We've changed.

