They work like cigarette holders work.

Like any other cigarette holder, the tip of a Parliament serves a purpose.
It keeps the filter away from your lips. It's received, far inside the holder.
That means you never taste anything but good, clean flavor.
The Parliament cigarette holder. It works like the big holders, in its own little way.

Shalimar Perfume, conceived on a green of India,
born Paris, 1925

Shalimar Cologne, made a splash in Jazz Age society

Shalimar Cologne Spray, aviation member of the family

Shalimar Perfume Spray, famous for its scent

Shalimar Talc, 6-dashing relations

Shalimar Lotion Vegetale, family traditionalist

Shalimar Dusting Powder, swans-scented, cool mannered

Shalimar Film Spray Body Lotion, as silky as a caress on the skin

Shalimar Bath Oil, six-sensuous

Shalimar Toilet Water Spray, chic, snatched by vanity amidst the lifted

From the House of Guerlain
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King Size and New Charcoal 100's
The Superiority Complexion

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

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

GEMINESSE

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GEMINESSE
MAX FACTOR
TINTA CREAM PORT
A rare dessert wine from the cellars of The Christian Brothers

The delicate Tinta Madeira grape is used in the most famed wines of Portugal but it is not widely planted in California. The area around where we make our sweet wines is one of the few spots where the Tinta Madeira is grown.

About nine years ago, we began to set aside some of the wines from the Tinta Madeira grapes to create a unique California Port.

Since then, I have personally supervised its progress—giving each lot its own number. The long years in oak casks have been kind to the wine, bestowing on it an exquisite mellowness. The first bottling is now ready. We have given it the name Tinta Cream Port. The cask number is on each bottle.

I believe you will find Tinta Cream a true classic Port of character and distinction; a wine with the finesse that can come only with long aging. It is deep in color; creamy smooth, luscious, yet not too sweet; a wine to be sipped at the end of a meal with fruits, cheeses or cake, or to be opened when your best friends drop in.

Tinta Cream Port will only be available in limited amounts. It is priced at $5.00 a bottle. Should your wine merchant fail to have it, you may write to me personally.

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

PERFORMING ARTS
SAN FRANCISCO'S MUSIC & THEATRE MONTHLY
APRIL 1972 / VOL. 5 NO. 4

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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. Take that spectacular Aerial Tramway. All in our invigorating, fresh dinner air. It’s easy to fly here with non-stop flights that easily. Easy to drive here. Easy to stay here. For reservations, call "Sunny" in San Francisco at 955-9500. Please it. Send for our free Palm Springs Vacation Folder. Just write to Dept. 26.

Palm Springs
Convention and Visitors Bureau
Palm Springs, California 92262
GUMP'S

The Egyptian Falcon by Baccarat

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This Baccarat reproduction is five by six and one-half inches, copper wheel engraved on a clear crystal block. Four hundred dollars.

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art director
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director of advertising
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director of sales
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Convention and Visitors Bureau
Palm Springs, California 92262

The Nob Hill
San Francisco's number one restaurant is in Nob Francicn's number one building, the St. Regis, from 6 p.m. Monday through Saturday, 5 p.m. Sunday. For reservations, phone 980-3434.
The lyrical magnificence of Puccini’s “Madama Butterfly” on April 17, 1971 signals the end of Texaco’s 31st consecutive year of radio sponsorship of the many Saturday matinee performances aired live, directly from the stage of the Metropolitan Opera House, Lincoln Center For The Performing Arts, in New York City.

It has been a privilege and a pleasure for us to have once again played the role of exclusive sponsor of these programs. And we would like to acknowledge and to thank all the others without whose dedicated, superb assistance these broadcasts would not have been possible:

- The Metropolitan Opera Association, for its superb productions and making them available for broadcast.
- The artists, chorus, and ballet on stage.
- The conductors, musicians, and staff.
- The hundreds of artisans who perform so, diligently behind the scenes.
- Commentator Milton Cross, and the very capable staff of radio engineers and technicians.
- The noted singers and musicians who participated in “Opera News On The Air.”
- Edward Downes, Quizzmaster, and the panels of experts who appeared on the Texaco Opera Quiz.

But on December 11, 1971 the curtain will rise again—this time on our 32nd season—and we hope you will join us for another twenty-sixth Saturday matinee broadcast series.

The Silk Mansion a couple of hours later the police were looking for me and I had an advanced case of blisters feet, which was only slightly eased by a good pair of new silk socks.

In other areas of the city one can see artists in the ancient crafts of cloisonné and lacquerware at work and their products are also available for tourist shoppers.

Kyoto once was the center for training Geisha girls, those “poor butterfly” dollies who spent years in training in the arts of playing the samisen, singing, and from behind ornate fans and complying with the whims of tired business tycoons.

Alas, they are a dying breed. After all that training their sponsor had to find a wealthy patron. The tycoons of today are having more fun with less financial obligation in the hostess clubs where their no longer expensive accounts go a long way. Hostess clubs feature a bevy of table companions from which to make your choice.

Kyoto has its share of so-called Geisha houses, but they are modern hostess clubs. I cherish an advertisement in English I picked up in Kyoto. “Geisha house,” it advertised. “Girls. Friend ice cream.” Believe it or not, the food ice cream is just as real as the girls. It is frozen ice cream dipped in boiling chocolate, a la Dairy Queen.

There are dozens of daily flights between Tokyo and this southern part of Japanese culture which was the capital of the nation for 10 centuries, from 794 to 1868. But the best way to go is on the Tokaido Express, world’s fastest train. You board at Tokyo Central Station without the necessity of the long drive to the airport. The three-car train reaches speeds of 125 miles per hour. The ride is smooth although there is no noise on the train. Passengers, sit at counters facing the windows. It is a monopod to Kyoto and the train pulls up with precision at each stop. At station areas on the platform. If there is one outstanding feature of Japanese trains other than speed it is that they are on time. The Express disgorges passengers and takes new ones aboard in a matter of seconds. The doors slide shut and the train disappears in the direction of Osaka.

This does the modern age of speed give way to the Japan of other centuries. Although Kyoto has its new tall buildings and traffic like most other cities, the ancient temples are on every hand. Obviously, you won’t find every temple interesting. Not. You can hope to take them all in. If you are serious about temple-solving you need a directory, of which several highly informative ones (in English) are readily available.

To start at the beginning in the historical sequence, there is the old Imperial Palace, originally built in 794 by the Emperor Kammu and repeatedly destroyed by fire until the present structure was erected in 1858. The enthronement and other Imperial ceremonies take place in its Shishiden Hall.

One of the outstanding sites in the old city is the famed Kitakajikubu Temple Golden Pavilion, three stories high and covered with gold foil. The building, one of Japan’s greatest national treasures, was destroyed by fire in 1505 but was restored in 1955.

Another ancient edifice is Nijo Castle built in 1603 as a residence for Shogun’s visiting Kyoto. The old Imperial Palace is austere. Nijo has an elaborate flower arrangement from year to year of its famous cherry and maple trees.

The entrances to many temples in Japan (as elsewhere, including the Vatican) are lined with shops, and the sloping street outside Kinkaku-ji is known as Teapot Lane for its pottery shops. For those visiting Kyoto between May 11 and October 15 there is the opportunity to view the U-ka corrugated fishing. The long-necked birds perform on moonless nights from boats manned by Uka fishing masters and their crews. Each bird is tethered to a line and when placed in the water promptly dives for river trout. A tug on the leader of course to the base of the neck, and the bird swims with a fish which is disgorged before the current of the stream is scumbled out.

For those seeking the contemplation, the Senju-endo, called Hall of the 500, has few equals. In the 33 spaces between the front pillars an elongated Buddha temple was built in 1252 and it has 1,001 images of the Goddess Kannon.

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But there is a Seijo (Moss) Temple built in 1338 with gardens covered by more than 100 varieties of moss. The Heian Shrine, site of a colorful annual historical procession, and the Kiyomizu Temple visited by thousands each year to view its famed cherry and maple trees.

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AGAIN, IT'S TIME FOR TEXACO TO SAY
Thank You

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Another ancient edifice is Nijo Castle built in 1603 as a residence for Shogun visiting Kyoto. Where the old Imperial Palace is austere, Nijo has an almost fantastic charm.

There also is the Sento (Mori) Temple built in 1339 with gardens covered by more than 50 varieties of moss and the Heian Shrine, site of a colorful annual historical procession, and the Kyo-muji Temple visited by thousands each year to view its famed cherry and maple trees.

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The fishermen and the spectators enjoy the routine, but it must leave the
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 experience centuries of tradition, the skill of a Japanese chef born and trained in Japan, and the finest steak you can get.

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birds more than a little frustrated.

Meanwhile, the Buddhist temples and shrines and their long history have resulted in any number of festivals.

April, as anyone who has visited Washington, D.C., knows, is the cherry blossom season brought to Washington by the Japanese ruler who gave Washington its cherry trees. In Kyoto, the occasion is observed only with cherry blossoms but with the Mayako Odori (dansest that interpret the occasion.

There is the Hollyhock Festival on May 15 which is as old as Kyoto itself, its first observed as a thanksgiving to the gods for ending a long storm.

Today it is a reproduction of the former grandeur of court life.

Best known of the festivals is the Gion, originated in the ninth century as a plea to end a summer of pestilence. On the 17th and 24th of July a procession of floats winds through the streets of the city. The Gion attracts visitors from all over the world.

Among Kyoto's numerous fine hotels, two strike me as being outstanding: the Kyoto Hotel, in the heart of the city, which is modern, reasonably priced ($10 to $15 for a double room) and central to almost anywhere you might want to visit; and, in the outskirts of the city, the Miyako Hotel ($13-$20 double) with its own gardens and pool.

Appropriately, Nara, a half-hour's drive south of Kyoto, is also a classic city. It is even older than Kyoto, tracing its beginnings as a national capital to 710. It shares honors as a cradle of Japanese art, crafts, literature and industry and it has more of a feeling of intimacy than its neighbor.

Best-known of the attractions in Nara is the Deer Park, where more than 800 tame deer mingle with the visitors. The Kasuga Shrine Festival is held annually on March 13. There are more than 3,000 lanterns on the grounds and in the eaves of the vermilion-colored buildings. Some of these offerings to the deities date back to 1123.

From March 1-13 a water drawing festival is held at the Todaiji Temple which contains a colossal Buddha image, the Daibutsu. It is over 76 meters in height and is the largest statue in the world. The building which houses it is the largest wooden structure in the world.

There is history on every hand along with ancient culture which only goes to prove that Europe has no monopoly on antiquity.
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So nice to come home to

You needn’t envy the people who live in lovely Parklabrea Towers. You too can live on this island of tranquility in the heart of the city. Acres of neatly groomed lawns, trees and colorful flower beds, ever-changing panoramic views. Delightfully spacious apartments make living a pleasure and entertaining a happy event. The 24-hour security patrol and efficient maintenance staff bring both peace of mind and satisfaction seldom found today. Parklabrea is not only nice, but easy to come to—just a few minutes from Beverly Hills, Wilshire Blvd., or downtown Los Angeles. 1, 2, and 3 bedroom units available — $160.00 to $350.00 monthly. Rental office: 6200 W. Third St, Los Angeles. So nice to come home to

SUMMER AT ACT: THEATRE TRAINING FOR ALL AGES

Some two hundred people from all parts of the nation will gather in San Francisco this June as the American Conservatory Theatre's fourth annual Summer Training Congress gets under way at ACT headquarters on Geary St.

The intensive ten-week program in theatre training starts June 14 and continues through August 21. Applications are being accepted now for admission to the Congress at beginning, intermediate and advanced levels. Applicants must be high school graduates of at least seventeen years old.

The Congress provides three hundred hours of professional training in such diverse subjects as acting, voice, speech, mime, stage movement, dance, improvisation and theatre games, along with special seminars and workshops.

Training sessions will be conducted by members of the ACT acting company, resident directors and Conservatory training, as well as distinguished guest trainers such as New York University's Harvey Burgers, who will teach special classes in circus techniques. "Training at the Congress is comparable to that regularly offered ACT company members.

The program emphasizes individual attention by dividing participants into small groups where they are exposed to all aspects of the curriculum at levels appropriate to their own age and background. The Congress operates from 9 a.m. to 5 p.m. Monday through Friday and from 10 a.m. to 1 p.m. Saturday, with most sessions conducted on a workshop basis calling for active participation and providing close association with working professionals. Those seeking applications and further information should contact William Baer, Conservatory Administrator, at ACT, 459 Geary St., San Francisco 94102, telephone (415) 771-3800. Some partial scholarships are available to deserving students unable to attend without financial aid.

The previous three Summer Training Congresses drew a combined enrollment totaling more than six hundred college students, drama instructors, theatre professionals and interested community members. Participants travelled to San Francisco from virtually every state in the Union and several foreign countries, and for younger stage buffs, ACT's popular Theatre School will hold a special eight-week summer session from June 7 through July 31. Youngsters from seven to thirty-five years of age will meet Monday through Friday for two hours of instruction, demonstration and workshop sessions in all the theatre arts under the guidance of Ross and Lou Graham.

The Theatre School places the youngest students in classes according to age groups, including seven to nine-year-olds, ten to twelve-year-olds, thirteen to seventeen-year-olds. Admission is by personal interview.

This summer, the Theatre School will add a special advanced section with emphasis on rehearsal and performance. Students in the advanced class will meet from two to three hours, five days a week and will present their own theatrical production at the end of the eight-week session. Admission to this special section will be determined by individual auditions.

Theatre School interviews and auditions are scheduled to be held in May, and complete information about fees and curriculum is available to those contacting William Baer at the address or telephone number noted above.

ACT's varied training programs, designed to serve the needs of professionals as well as those for whom the theatre is an avocation, have brought national attention to San Francisco's repertory company as a theatre institute and center for the development and practice of training techniques for the stage.
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For younger stage buffs, ACT's popular Theatre School will hold a special eight-week summer session from June 7 through July 31. Youngsters from seven years through high school age will meet Monday through Friday for two hours of instruction, demonstration and workshop sessions in all the theatre arts under the guidance of Ross and Lou Graham.

The Theatre School places the young students in classes according to age groups, including seven to nine-year-olds, ten to twelve-year-olds and thirteen to seventeen-year-olds. Admission is on a personal interview.

This summer, the Theatre School will add a special advanced section with emphasis on rehearsal and performance. Students in the advanced class will meet from two to three hours, five days a week and will present their own theatrical production at the end of the eight-week session. Admission to this special section will be determined by individual auditions.

Theatre School interviews and auditions are scheduled to be held in May, and complete information about fees and curriculum is available to those contacting William Baer at the address or telephone number noted above.

ACT's varied training programs, designed to serve the needs of professionals as well as those for whom the theatre is an avocation, have brought national attention to San Francisco's repertoire company as a theatre institute and center for the development and practice of training techniques for the stage.
1. $314.84. ROUND TRIP TO CANADA, HOTELS AND USE OF A CAR FOR 7 DAYS.

It works like this: Canadian Pacific Airlines will fly you on an economy round trip from San Francisco to Vancouver. When you arrive at the Vancouver Airport, a car will be waiting for you. Drive wherever you want for 1000 miles. Or, if you'd rather, we've got a suggested day-by-day schedule which takes you from Vancouver to Kamloops (for your first two nights' stay), Lake Louise (for two nights), Banff and Calgary (where you'll leave the car and catch your CP Air flight back). It's more of a tour of Western Canada than any other airline flying there will offer you.

Just call your CP Air travel agent and mention tour number ITI CP41743 – our U-Drive Holiday. He'll arrange it all.

2. WE'LL PUT YOU IN THE VANCOUVER PUBLIC AQUARIUM FREE.

And see that you get a 24-hour Rent-A-Car for a day (excluding mileage), a free tour on Vancouver's Harbour Ferries, a lunch in the Grouse Nest overlooking the city, an original Coast Indian Mask print on parchment from the Capilano Suspension Bridge in North Vancouver, a pastry and beverage at Givella's Swiss Chalet, a Bronco Bus Mini Tour of the city, superb late evening appetizers at the Bayshore Inn's Bayside Room, and to guests at the Bayshore Inn we'll give you a day of skiing at Whistler Mountain. That's $36.00 worth of goodies. All included in your Holiday Passport, free with your CP Air ticket to Vancouver.

CPAir
Canadian Pacific

2 CANADIAN EXPERIENCES NO OTHER AIRLINE WILL OFFER YOU.
1. $314.84. ROUND TRIP TO CANADA, HOTELS AND USE OF A CAR FOR 7 DAYS.

It works like this: Canadian Pacific Airlines will fly you on an economy round trip from San Francisco to Vancouver. When you arrive at the Vancouver Airport, a car will be waiting for you. Drive wherever you want for 1000 miles. Or, if you'd rather, we've got a suggested day-by-day schedule which takes you from Vancouver to Kamloops (for your first two nights' stay), Lake Louise (for two nights), Banff and Calgary (where you'll leave the car and catch your CP Air flight back).

It's more of a tour of Western Canada than any other airline flying there will offer you.

Just call your CP Air travel agent and mention tour number ITI CPTNH43—our U-Drive Holiday. He'll arrange it all.

2. WE'LL PUT YOU IN THE VANCOUVER PUBLIC AQUARIUM FREE.

And see that you get a Tilden Rent-A-Car for a day (excluding mileage), a free tour on Vancouver's Harbour Ferries, a lunch in the Grouse Nest overlooking the city, an original Coast Indian Mask print on parchment from the Capilano Suspension Bridge in North Vancouver, a pastry and beverage at Garelle's Swiss Chalet, a Bronco Bus Mini Tour of the city, superb late evening appetizers at the Bayshore Jim's Bayside Room, and to guests of the Bayshore Inn we'll give a day of skiing at Whistler Mountain. That's $36.00 worth of goodies. All included in your Holiday Passport, free with your CP Air ticket to Vancouver.

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**AMERICAN CONSERVATORY THEATRE** of San Francisco

**WILLIAM BALL, General Director**
**EDITH MARKSON, Development Director**
**JAMES B. MCKENZIE, Executive Producer**
**EDWARD HASTINGS, Executive Director**
**ALLEN FLETCHER, Conservatory Director**
**STAGE DIRECTORS**
William Ball
Alison Smale
Edward Hastings
Ellis Robb
**DESIGN & PRODUCTION ASSOCIATES**
Magda Bertin
Proprietor
George Boland
Proprietor
David Peter, Proprietor
John Colton
Design
Krisken Bremer, Production
Cell Cushing, Production
Stuart Franklin, Production

**actors, directors & designers**
Jill Schoeller
Donal Driscoll
Greg Judd
Susan Tanker
others

**production departments**

**GEARY THEATRE STAFF**
Jill Schoeller, Stage Manager
Jill Scofield, Box Office Manager
Curtis Honeycutt, Prop Master
Dorothy, Stage Manager

**STAGE MANAGEMENT STAFF**
Jill Schoeller, Stage Manager

**ARTISTIC STAFF**
Jill Schoeller, Stage Manager

**ADMINISTRATIVE STAFF**
Jill Schoeller, Stage Manager

**MANNFRED STAFF**
Jill Schoeller, Stage Manager

**CHILDREN'S THEATRE STAFF**
Jill Schoeller, Stage Manager

**PRESIDENT & CEO**
Jill Schoeller, Stage Manager

**BOARD OF TRUSTEES**
Jill Schoeller, Stage Manager

**TRIUMPH STAFF**
Jill Schoeller, Stage Manager

**CONSORTIUM STAFF**
Jill Schoeller, Stage Manager

**CONSERVATORY STAFF**
Jill Schoeller, Stage Manager

**California Theatre Foundation board of directors**
Annie Beck, Anthony Braga, Valerie Brooks, Selma Davidson, Brit. Mrs. Allen E. Braga, Mrs. Charles E. Braga, Mrs. Charles de Simour, Burroughs Freeman, Charles G. Charman, John G. Donald, Donald L. Donald, Philip Donald, Cynthia Donald, Francis Simon, Jr., William L. Foster, Mr. Harmon Foster, Richard J. Foster, Stuart Scott, Jr., Melvin M. Scott, Dr. Alexander Zanello
SELLING THE PRESIDENT - 1976 STYLE

What will a Presidential election be like in 1976? What wonders will the advertising experts dream up to "sell" a human being to a nation? Can a man running for the highest office in our land really be packaged, promoted and marketed to a public of television viewers—exactly the same techniques used to sell deodorants, detergents and mouthwash?

Could such a thing happen in the political future? More to the point, isn't such a thing already reality in the political present?

The modern Presidential election campaign has, in fact, become the ultimate selling job, the supreme manipulation of television's mighty power. And that's what ACT's first world premiere musical, The Selling of the President, is all about.

Set in a 1976 television studio, the one-hour show tells a funny and terrifying look at a stunningly high-powered team of experts whose goal is to use all the considerable resources of the TV medium to shape the future of the U.S.A. through the election of George Mason as President.

Based on the best-selling book by Joe McGinniss, the musical is under the direction of Ellis Rabb, who staged ACT's hit production of The Merchant of Venice and The Tavern. The Selling of the President has a book by Stuart Hampl, with music and lyrics by Rob James and Jack O'Brien.

ACT is presenting the show in association with stage and film producer John Flaxman. Following its premiere engagement here, The Selling of the President will travel to New York for an autumn opening on Broadway. It marks the first time that a Broadway-bound musical has originated at an American resident repertory theatre company.

The idea that McGinniss' remarkable book might be the basis for a Broadway musical came from Flaxman, former executive on the acclaimed TV series, "Fiddler in Courtrai" and producer of the recent movie success, Something for Everyone.

"I read the book," Flaxman recalls, "and somehow the word 'vaudeville' kept coming to mind. In a sense, that's what TV is, after all, vaudeville of selling. As McGinniss points out in his book, television was the heart of President Nixon's campaign in 1968. The President has become a sort of Ultimate Product to be sold to America, and I began to think about what the campaign of a fictional President might be like in, say, 1976, when all the selling techniques now would be even more perfectly developed. The concept of the show, as a kind of 'musical vaudeville' started to take shape.

The producer's first step in getting the project underway was to contact McGinniss' agent and, later, the author himself. "A big movie company had offered him a lot of money for the film rights to his book," Flaxman says, "but he was intrigued by the idea of a stage musical and decided to take a chance on it."

Flaxman then contacted writer Stuart Hampl, whose extensive background in advertising made him a natural to create the book for the musical. Working closely with Flaxman, Hampl wrote and rewrote for the next six months until the script was ready for the addition of musical numbers.

Word spread around New York that Flaxman was seeking a young composer and lyricist for an unusual new project. A friend recommended O'Brien and James, who had written a pair of award-winning musicals while they were students at the University of Michigan and had later contributed songs to Rabb's APA Repertory Company production of Panta, glize and ACT's The Merchant of Venice. O'Brien had also directed ACT's 1970 hit, The Importance of Being Earnest.

Rabb feels that the partnership of Flaxman and ACT is important because it may inspire similar ventures in the future. "It's particularly exciting that ACT is undertaking such a project," he says, "because it means that we're taking steps in a direction we haven't explored before. It's exciting for the show itself, too, because now it has a chance to grow and develop in a repertory situation before going on to Broadway. There's been a great deal of reworking and revising during the rehearsal period, and the writers are working closely with the ACT company, shaping the material for the individual talents of each cast member."
straight line banking

The direct approach. The shortest distance between problem and solution is Union Bank’s concept and practice of Regional Banking that make it happen. The Regional Vice President is the man in charge. He has both the experience and the authority to cut a path directly through to your objective.

Regional Banking: It saves time and makes money. The difference it makes may amaze you.

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Joseph Sommers is seen as a newspaper editor who tends to political pressure in France. There’s a process of the People. Directed by Allen Davis, the popular production will have its final performances of the season on April 1, 2, 3, 9 and 10 at 8 p.m., and April 14 at 2:30 p.m.
Before we brought it to America, we road tested it in Germany for 61 years.

The Audi wasn’t born yesterday.
Our heritage goes back to 1899 when the very first Audi rolled out of the factory. And it was its very first race just three months later.

Ever since then we’ve been learning and testing and developing. Until today we have a car that we’ll match against anyone’s.

A car with rack and pinion steering, the most responsive steering system any car ever had. And front-wheel drive, to corner surer and grip the road better. As well as inboard front disc brakes that stay cooler and stop faster. And a unique rear suspension that smooths out virtually any bump you run across.

We’re convinced that the Audi is the most advanced car in the world.

And we’re sure you’ll agree with us.
The first time you drive one.

The Audi
Porsche Audi, a division of Volkswagen

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THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO presents
A Production of WILLIAM SHAKESPEARES

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: KEN RUTTA
Salvino: JERRY GLOVER
Salvio: MARK WHEELER
Solano: MICHAEL CAVANAUGH
Bassanio: MARK BRAMHALL
Gratiano: SCOTT THOMAS
Lorenzo: DAVID GILLIAM
Portia: MICHAEL LEARNED
Nerissa: ANN WELDON
Stephano: FRANK OITTWEIL
Launcelot Gobbo: MARTIN BERNAN
The Prince of Morocco: JOHN HANCOCK
Shylock: PETER DONAT
Jessica: DEBORAH SUSEL
Gobbo: PATRICK GORMAN
The Prince of Aragon: WILLIAM PATERSON
Tobal: JOSEPH BIRD
The Duke of Venice: G. WOOD
Court Official: JIM BAKER

Citizens of Venice, revealers, officials of the court:


The action takes place in Venice and on the Belmont.

There will be one ten-minute intermission.

understudies

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

Photographic Processing by Maurice Beasley

NOTES ON “THE MERCHANT OF VENICE”

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

As Harold Clurman, the distinguished director and critic, once noted, “No one has decided exactly what The Merchant of Venice is. It was a farcical melodrama at one time, a humanized melodrama at another. It has been called a fairy tale, a tragedy, a comedy, an actor’s vehicle, an anti-Semitic tract, a propaganda piece for tolerance, an Elizabethan 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.”

Rabb’s distinctive interpretation has resulted in one of the most controversial productions in ACT history. It is also the most consistently popular show in the current repertoire—with young and old audiences alike.

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 Persien 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.
Before we brought it to America, we road tested it in Germany for 61 years.

The Audi wasn’t born yesterday. Our heritage goes back to 1909 when the very first Audi rolled out of the factory. And won its very first race just three months later.

Ever since then we’ve been learning and testing and developing. Until today we have a car that we’ll match against anyone’s.

A car with rack and pinion steering, the most responsive steering system any car ever had. And front-wheel drive, to corner surer and grip the road better. As well as inboard front disc brakes that stay cooler and stop faster. And a unique rear suspension that smooths out virtually any bump you run across.

We’ve even have an engine that takes you from 0-50 in mere eight seconds. But still gives you an incredible 26 miles to the gallon.

After 61 years of German engineering and precision, we’re convinced that the Audi is the most advanced car in the world. And we’re sure you’ll agree with us. The first time you drive one.

The Audi
Porsche Audi a division of Volkswagen

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A Production of
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The Prince of Morocco: JOHN HANCOCK
Shylock: PETER DONAT
Jessica: DEBORAH SULLIV
Gobbo: PATRICK GORMAN
The Prince of Aragon: WILLIAM PATTERSON
Tuba: JOSEPH BIRD
The Duke of Venice: G. WOOD
Court Official: JIM BAKER

Citizens of Venice, revelers, officials of the court:


The action takes place in Venice and on the Belmont.

There will be one ten-minute intermission.

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THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO
presents

PETER LUCE'S

HADRIAN VII

Directed by ALLEN FLETCHER

Scenery and Costumes by ROBERT FLETCHER

Lighting by WARD RUSSELL

the cast

PETER DONAT
WINIFRED MANN
JAY DOYLE
G. WOOD
FANNY UBRITSKY
JAY DOYLE
G. WOOD
WILLIAM PATERSON
DUDLEY KNIGHT
JEFF CHANDLER
JIM BAKER
JOSEPH BIRD
ROBERT FLETCHER
MICHAEL CAVANAUGH

Frederick William Rolle
Mrs. Crowe
First Stalifer
Second Stalifer
Agnes
Dr. Talacyn, Bishop of Caerleon
Dr. Courleigh; Cardinal-Bishop of Princello
Jeremiah Sanz
The Cardinal-Archdeacon
Father St. Albans, Prior
General of the Jesuits
Cardinal Bentson
Cardinal Ragna
Rector of St. Andrew's College
George Arthur Rose

Cardinals, Acolytes, Guards:

The play takes place in the early 20th century in London and Rome.

There will be one ten-minute intermission.

understudies
Rolls: Mark Bramhall; Talacyn: Frank O'Toole; Courleigh: Patrick Coman; St. Albans: Jerry Glover; Mrs. Crowe: Kathleen Harper.

NOTES ON "HADRIAN VII"

Peter Luke's Hadrian VII is based on the novel of the same name and other works by Frederick William Rolle. The play was first produced in 1967 by England's Birmingham Repertory Theatre and later opened in both London and New York to critical acclaim. ACT's production, featuring Peter Donat as Rolle under Allen Fletcher's direction, joined the repertory a year ago.

An extraordinary man by any measure, Rolle was born to middle-class Protestant parents in London on July 22, 1869. His father was a piano maker, and Rolle was the oldest of six children. He left school, then home, at the age of fifteen. He died in Venice at a seaport on October 25, 1913.

Between 1873 and his death, Rolle zigzagged his way through a funny, tragic, absurd, and thoroughly incredible life. At twenty-six, he converted to Catholicism and spent the rest of his days simultaneously loving and hating the Church he had embraced. He taught school, took up painting and composing, tried his hand at interior decoration, photography, inventing, journalism. He wrote brilliant, sometimes obscure books and bewildering pamphlets. Some won him acclaim, but none brought him significant financial rewards.

Poverty dogged him; so did creditors. He suffered humiliating evictions from shabby rented rooms and from the homes of friends whose patience with Rolle invariably came to an end. He adopted several pseudonyms, the best known being "Baron Corso," and revealed a talent for making enemies that was matched only by his extraordinary capacity for fantasy.

Twice expelled from divinity schools, Rolle's ambitions for the priesthood remained thwarted. Yet his dreams of a career in the Church persisted, and those dreams became the basis for his most celebrated work, Hadrian VII. That novel, along with A. J. A. Symons's biographical study, The Quest for Corso, are recommended to anyone wishing to explore further the haunted life of Frederick William Rolle.

Peter Luke was born in England fifty-two years ago and grew up there and in Austria, Malta, and Palestine. He studied painting and went on to write plays, stories, and book reviews before becoming a producer for the BBC. Several of his plays were presented on television and the London stage, and he directed two documentary films. Luke's wife and their five children now live in a remote region of Southern Spain.
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Scenery and Costumes by ROBERT FLETCHER
Lighting by WARD RUSSELL

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Mrs. Crowe  
First Baillie  
Second Baillie  
Agnes  
Dr. Talacyn, Bishop of Caerleon  
Dr. Courleigh, Cardinal-Bishop of Princillo  
Jeremiah Salt  
The Cardinal-Archdeacon  
Father St. Albans, Preceptor  
General of the Jesuits  
Cardinal Benthin  
Cardinal Ragna  
Rector of St. Andrew's College  
George Arthur Rose

the cast

PETER DONAT  WINIFRED MANN  JAY DOYLE  G. WOOD  FANNY UBRITSKY  JAY DOYLE  G. WOOD  WILLIAM PATERSoN  DUDLEY KNIGHT  JEFF CHANDLER  JIM BAKER  JOSEPH BIRD  ROBERT FLETCHER  MICHAEL CAVANAUGH

The play takes place in the early 20th century in London and Rome.

There will be one ten-minute intermission.

understudies
Rolfe: Mark Bramhall; Talacyn: Frank Ottwell; Courleigh: Patrick Granman;  
Rose: Mark Wheeler; Rector: Martin Berman; Agnes: Anne Lawlor;  
St. Albans: Jerry Glover; Mrs. Crowe: Kathleen Harper.

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An Arpège Promise

Dear Broadway,

I promise never to let them tear down Sardi's no matter what they offer me.

Love, Vincent

(Promise her anything but give her Arpège.)
THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO

present

PADDY CHAYEVSKY

THE LATE HETEROSEXUAL

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

in (order of appearance)

Irving Spatz, a tax consultant
G. WOOD
Henry Judd, a lawyer
JAY DOYLE
John Morley, a tax consultant
JOSEPH BIRD
Arthur Landau, a tax consultant
KATHLEEN HARPER
Leister Freitag, a tax lawyer
PATRICK GORMAN
Christine Van Dam
L. MCCAN
Mel Delaney, a tax consultant
MARTIN BERNAN
Jimmie Churchill, a cooperation lawyer
ROBERT FLETCHER
Another secretary
SUSANNE COLLINS
A nurse
ANNE LAWDER
An attendant
DAVID GILLIAM
Handyman
JOHN HANCOCK
Dr. Klune, a psychiatrist
DULDIE KNIGHT


Scene 2: Spatz office, two weeks later.

Scene 3: Spatz office, six months later.

Intermission

Scene 4: The conference room at Morley Associates, Inc., seven months later.

Scene 5: Morley’s house in Ardsley, nine months later (June 11, 1962).

Scene 6: Morley’s home, a year and a half later.

There will be one ten-minute intermission.

understudies

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

TO THE AUDIENCE...
certain time: In response to numerous requests, LATECOSMERS WILL NOT BE SEATED — after the opening of the curtain — until a suitable break in the performance. Please — while in the auditorium: Observe the “NO SMOKING” regulations, do not bring cameras or tape recorders; do not carry 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 supervision.)

For your convenience: Doctors may be reached at number 771-3800 with their call services and give name and seat numbers to house manager. Those who wish to meet PERFORMERS after the performance may use the stage door entrance: CECILY THEATRE (lower corner on Mason Street). MEMORIAL MARITAL THEATRE (through auditorium right front exit).

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

credits: * WILLIAM GANSBEL, HANK GRAUB. For photography. • Cover Drawing by Judith Clancy, San Francisco artist and author of Lost Look at The Old Met. • Belz School of Language for assistance in the translation of An Enemy of the People. • Formal clothes worn by Shlykoff and Gratiano in The Merchant of Venice furnished by SELIN FORMAL WEAR; Cafe chains from Italy and projection scanning from Greece possible through the generous cooperation of Thomas Stenkvist of INTERNET CARGO SYSTEM, INC. Miss Leavitt’s costume by Ted Lee of PETER ESSE. • It’s lucky for ACT! All beer served in ACT productions is provided through the courtesy of Lucky Breweries, Inc.

• SPECIAL THANKS to the following for their generous donations to ACT’s Theatre Club: DUNN-EDWARDS CORPORATION, for wall paper and paint; TALBOT SAIL; for wallpaper hanging; CARPET AND DRAPERY CENTER, Berkeley; PASHA PILLOW COMPANY; FAIRMONT HOTEL, for accessories; TOWER RECORDS; MURPHY COMPANY. Special discount rates are available to clubs and organizations attending ACT performances at the Grady and Marines’ Memorial Theatres in groups of 25 or more. Complete details are available from Jeridelle Cooper, ACT Group Sales Director, 450 Geary Street, San Francisco 94102, telephone (415) 771-3800.

NOTES ON "THE LATE 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 Late Heterosexual reveals a new and brilliant comic side of Paddy Chayefsky, whose work as a writer for television films and the stage has brought him international acclaim.

The 1966 premiere of The Late Heterosexual in Dallas drew national attention from major critics who praised Chayefsky’s ability to use a framework of dazzling comedy to make some possibly serious comment on several aspects of American life. Many felt that the central character of John Morley, the playwright who had accidentally portrayed the total heterosexualization of a high individual man at the hands of a society whose reverence for money, success and sexual prowess has reached truly religious proportions.

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 Boy Friend.

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

Chayefsky’s first play for Broadway, in 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 Cleo and The Tender Hour. Chayefsky’s most recent work for Broadway—which he directed himself—was the controversial Pulitzer Prize-winning Cort Theatre production of The Late Heterosexual.

TO THE AUDIENCE...

1) 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.
2) please—while in the auditorium:Observe the “NO SMOKING” regulation. Do not use cameras or tape recorders; do not carry refreshments. Please note the NEAREST EXIT. In emergency, WALK, DO NOT RUN— to the exit. (Key of disorder of the mayor and the city’s board of supervisors.)
3) for your convenience: DOCTORS may leave the number 777-1080 with their call services and give name and seat number to house manager. Those who wish TO MEET PERFORMERS after the performance may use the stage door entrance: GEARY THEATRE (ground corner on Mason Street). MEMORIAL MARITIME THEATRE (through auditorium right front exit).
4) management reserves the right to refuse admission... and to make PROGRAM OR CAST CHANGES necessary by illness or other unavoidable causes.

THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO presents

PADDY CHAYEFSKY’S

THE LATE HETEROSEXUAL

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

The cast (in order of appearance)

Irving Sapa, a tax consultant—G. WOOD
Henry Jadd, a lawyer—JAY DOYLE
John Morley—JOSEF SOMMER
Arthur Landau, a tax consultant—JOSEPH BIRD
A secretary—KATHLEEN HARPER
Lester Freitag, a tax lawyer—PATRICK GORMAN
Christine Van Dan—LEE MCCAIN
Mel Delaney, a tax consultant—MARTIN BERNER
Jimmie Churchill, a cooperation lawyer—ROBERT FLETCHER
Another secretary—SUZANNE COLLINS
A nurse—ANNE LAWDEY
An attendant—DAVID GILLIAM
Handyman—JOHN HANCOCK
Dr. Klune, a psychiatrist—DUDLEY KNIGHT

Scene 2: Sapa’s office, two weeks later.
Scene 3: Sapa’s office, six months later.

Intermission

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

understudies

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

In 1881, a year before An Enemy of the People was published, Henrik Ibsen had written Ghosts, the dramatic masterpiece in which he had dared to deal openly with such themes as venereal disease, incestuous marriage, premarital sex, masturbation and equal rights for women.

Early makers of Ghosts were scandalized by the play’s frank treatment of taboo themes, and the waves of shock quickly spread from Scandinavia throughout Europe. No Scandinavian theatre would stage the drama, and several years passed before it was translated and found its way onto the stages of other countries. When it did, its author was frequently vilified by critics and audiences alike.

Then in his early fifties, Ibsen was hurt and angered by the narrow-minded reaction to Ghosts. The great Norwegian dramatist’s anger propelled him into writing An Enemy of the People. Its central character, Dr. Tomas Stockmann, emerges, like his creator, as a man who dares to speak the truth... and is forced to pay the price.

In January of 1882, only a few weeks after Ghosts had appeared, Ibsen wrote to his friend Georg Brandes, foreshadowing one of the central themes of An Enemy of the People. “Never in any circumstances,” he wrote, “shall I be able to belong to a party that has the majority on its side... The minority is always right—that is to say, the minority that is leading the way toward some point at which the majority has not yet arrived.”

By August of the same year, Ibsen had rewritten the play twice. In September, it was completed. “I’ve always enjoyed writing it,” he confided to his publisher, “and now that it’s off my hands I feel quite lost and lost and lost.”

Often called “the father of modern drama” because of his profound influence on twentieth-century theatre, Henrik Ibsen died in Oslo in 1906. He is survived by each woman in Ghosts, Hedda Gabler, The Wild Duck, Peer Gynt, A Doll’s House, Brand, Pillars of Society and An Enemy of the People.
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FREE: PICASSO, HIS RECENT DRAWINGS 1966-1968, A $25 VALUE.

From its jeweled multi-colored binding through its 405 illustrations, this book is pure Picasso, more vital and virile than ever. These drawings, made from 1966-1968, give you the master at his best, sensual yet loving, wildly imaginative yet beautifully controlled, wide ranging in theme, mood and media. Of the over 400 drawings, 27 are in color and 32 in duotone, many on tinted backgrounds which like the paper Picasso used. A grand volume, magnificently printed on European presses.

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This is the museum-authorized replica of the striking bronze by the great Pierre Bonnard. A foot high, superlatively reproduced in Alabaster from the original at the Albright Knox Art Gallery, it is sculpture to enhance any home, any setting. Executed in the typically impressionistic style of Bonnard, "Girl Bathing," is one of the few sculptures by this strong, evocative artist with a very special vision of his own.

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[ ] Girl Bathing by Bonnard
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Name:

City: State: Zip:

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□ Girl Bathing by Bonnard
□ Great Piano Masterpieces
□ Picasso: His Recent Drawings, 1966-68.

Name ______________________________

City ____________________________ State __________ Zip __________

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PA 390
THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO presents
HENRIK IBSEN’S
AN ENEMY OF THE PEOPLE

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

The cast
Dr. Tomas Stockmann  PETER DONAT
Katrine Stockmann, his wife  WINIFRED MANN
Petra, their daughter  DEBORAH SUSSEL
Morten  CHRISTOPHER DONAT
Edith  GALEB DONAT
Peter Stockmann, the doctor’s
older brother and mayor of the town  JAY DOYLE
Morten Kill, tannery owner and
Mrs. Stockmann’s foster-father  JOSEPH BIRD
Hovstad, editor of the local paper  JOSEF SOMMER
Billing, his colleague  JEFF CHANDLER
Horster, a ship’s captain  DAVID GILLIAM
Aslaksen, a printer  WILLIAM PATerson
Roibud  PATRICK GORMAN
Lampstatt  MARTIN BERMAN
Oftedal  JIM BAKER
Spanner  MARK WHEELER
A drunk  SCOTT THOMAS

Townpeople:
Lee Cook, Tim Crowley, Cynthia David, Peter Encoyard, Lowell Cottstein,
Thure Gustavson, Bob Hock, Elizabeth Jangle, Brian Kazanjian, Chris Leaf,
David Marcos, Scott McDaniel, Nancy McDougal, Paul Myvold, Chris Pinney,
Jacqueline Portney, Mike Ramezain, Richard Ramezaino, Robert Rosas,
Shirley Slater, Jenny Snider, Fred Wolfe, Paul Woodville, Jason Wyler,
Paul Wynee

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

ACT I: The Stockmann’s living room, evening.
ACT II: The next morning.
Intermission.
ACT III: The office of “The People’s Messenger,” later the same day.
ACT IV: Captain 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; Kill: Dudley Knight; Hovstad: Mark Wheeler;
Billing: Jerry Glover; Katrine Stockmann: Anne Lawder; Petra: Suzanne Collins

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

AN ENEMY OF THE PEOPLE

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

the cast

Dr. Tomas Stockmann
Karine Stockmann, his wife
Petra, their daughter
Morten, their son
Erling, their son
Peter Stockmann, the doctor's older brother and mayor of the town
Morten Kii, tavern owner and Mrs. Stockmann's foster-father
Hovstad, editor of the local paper
Billing, his colleague
Horster, a ship's captain
Aslakson, a printer
Roland
Lamplstad
Ofteidal
Spanvelner
A drunk

members of the Temperance Society

Townpeople:
Lee Cook, Tim Crowley, Cynthia David, Peter Encodyard, Lowell Gottesman,
Thure Gustavson, Bob Hock, Elizabeth Jangle, Brian Kazanjian, Chris Leaf,
David Marcos, Scott McDaniel, Nancy McDannell, Paul Myvold, Chris Pittney,
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Shirley Slater, Jenny Snider, Fred Wolfe, Paul Woodville, Jason Wyler,
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- Hand and Body Balm
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And because your skin deserves the best of everything (—including a young, dew-drenched look) we’ve added something no other hypo-allergens contain. We call it ‘active moisture’. It’s what nature uses to keep an apple moist, or an orange plump and juicy. And it can keep your skin luscious as a peach.

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The 'Moon Drops' woman lives
WIN RAVE NOTICES

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 him for the D’Annunzio, Circle Circle Critics and Olive Production awards; Under Milkwood, which also won the D’Annunzio and Circle Circle Critics Awards; and Ivanov, which received the O’Donnell and Vernon Rice Drama Desk Awards. In 1964, he re-created his production of Six Characters in London, with a cast headed by Ralph Richardson and Barbara Jefford. Among the many operas he directed at the New York City Center are Don Giovanni, Britten’s A Midsummer Night’s Dream, Porgy and Bess, The Inspector General, Cosi Fan Tutte and Six Characters in Search of an Author. Four seasons ago, he was both librettist and director of Leo Hloolay’s Natafia, 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 and was Associate Stage Director for King Lear, Under Milkwood, The American Dream, Twelfth Night, Hamlet, Rosencrantz and Guildenstern Are Dead, Credos 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 Institute of Technology, he is the recipient of a fullbright scholarship, a Ford Foundation Director’s Grant and an NBC-RTCA Directors’ Fellowship.

JAMES B. MCKENZIE, Executive Producer, is a graduate of the University of Iowa and holds a master’s degree from Columbia University. Prior to joining ACT, he was one of the East Coast’s most active theatrical producers, having been involved in more than 800 plays on Broadway, national and international tours, as well as in repertory theatres and stock productions. A member of the League of New York Theatres, the Association of Theatrical Press Agents and Managers, and the New York and Wisconsin State Councils of the Arts, Mr. McKenzie 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 (Pa.), 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, co-founded ACT in 1965 and was Production Stage Manager for David Merrick before joining ACT as a founding member. OFF-BROADWAY, he co-produced The Saints of New York and Euphile 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 The Tempest 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 directed The Revival 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 produced its first engagement at the University of Michigan recently. He has directed for the Oklahoma Shakespeare Festival, the Antioch Area Shakespeare 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 in Stratford, Conn. Mr. Fletcher has directed the ACT productions of Ennio Vannini, Death of a Salesman, Arsenic and Old Lace and The Hostage, as well as co-directed The Crucible which is currently in 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 directed The Laramie Horse and An Evening of the People for the 1970-71 ACT season.

ELLIUS RABB founded the internationally acclaimed APA Repertory Company in 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, Falstaff, The Complete Works of Shakespeare and The School for Scandal. A Midsummer Night’s Dream, Judith, The Lower Depths and Hamlet. In addition, he appeared in the title role of APA’s Richard II, King Lear, Hamlet and Falstaff 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 Tempest last season and directed The Merchant of Venice and The Selling of the President this 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 helping to open young APA Repertory Company there for a season. She also brought William Ball to that theatre, where he directed his first director’s production of Uncle Vanya, Death of a Salesman, Arsenic and Old Lace and The Hostage, as well as co-directed The Crucible which is currently in 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 directed The Laramie Horse and An Evening of the People for the 1970-71 ACT season.

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BB STINGER

BB STINGER
WILLIAM BALL, General Director, founded the American Conservatory Theatre in 1965. Prior to that, he directed the highly acclaimed Tartuffe at New York’s Lincoln Center and Homage to Shakespeare starring John Gielgud. Edith Evans and Margaret Leighton at Philadelphia Hall. His off-Broadway productions include Six Characters in Search of an Author, which won him for the D’Annunzio, Outer Circle Critics and Olive Production awards; Under Milkwood, which also won the D’Annunzio and Outer Circle Critics Awards; and Ivanov, which received the Olive and Vernon Rice Drama Desk Award. In 1964, he recreated his production of Six Characters in London, with a cast headed by Ralph Richardson and Barbara Jefford. Among the many operas he directed at the New York City Center are Don Giovanni, Britten’s A Midsummer Night’s Dream, Porgy and Bess, The Inspector General, Cosi Fan Tutte and Six Characters in Search of an Author. Four seasons ago, he was both librettist and director of Les Hôtels de Natalia Petipa, a new opera commissioned by the Ford Foundation and produced at the City Center. Mr. Ball has directed 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 Dead. Mr. Ball has directed the ACT productions of Tartuffe, Six Characters in Search of an Author, and was Stage Manager for 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 repertoire. A graduate of the Carnegie Institute of Technology, he is the recipient of a Fullbright scholarship, a Ford Foundation Director’s Grant and an NBC-JCA Directors’ Fellowship.

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

EDWARD HARSTING, Executive Director of ACT, was a founding member, Off-Broadway, co-produced The Saintliness of Margery Kempe and Euphros for George Dillon, and directed A Man for All Seasons at Penn State University and the national touring company of Oliver. Mr. Harsting’s 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 directed The Revenge and The Time of Your Life this season.

ELLISS 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, Paradise, 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 Paradise 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 Tavencaten last season and directed The Merchant of Venice and The Selling of the President this 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 first directed Charley’s Aunt and Six Characters in Search of an Author, as well as Allen Fletcher, where he 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.
THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO
and JOHN FLAXMAN
present
A Musical Vaudeville

THE SELLING OF THE PRESIDENT

Directed by ELLIS RABB
Suggested by JOE MCGUINNESS' Book
Stage Script by STUART HAMPILE
Music & Lyrics by BOB JAMES & JACK O'BRIEN
Scenery, Lighting & Set Designs by JAMES TILTON
Costumes by ELIZABETH COVEY
Musical Director: VAUGHN AUBREY
Orchestrations & Choral Arrangements by BOB JAMES
Sound Designed by CHARLES RICHMOND
Associate Director: JACK O'BRIEN

Film Sequences by AMERICAN ZOETROPE
Film Director: MICHAEL JACOSON

the cast

Megan CAROLYN BLAKEY
Lotus NANCY BLOSSOM
Budge LIGHT BROWN
Randy Mann MICHAEL CAVANAUGH
Coombie JEFF CHANDLER
King George JOHN HANCOCK
Roxy Rideout LEE MCCAIN
Chunky Berman DEBORAH SUSSEL
Canbus Sabra ANN WELDON
Steven Tudd MARK WHEELER
George Smith G. WOOD
Irene Jantzen MICHAEL LEARNED
Ted Bacon JOSEF SOMMER
Ward Nichols SCOTT THOMAS
Walter JOSEPH BIRD
George Mason PETER DONAT
Gracie Mason JOY CARLIN
Norman Billy Emerson WILLIAM PATERSOON
Mar'y 'Smiley' Faraghi-By MARTIN BERNAN

The performance takes place in a television studio theatre in 1976.

There will be no intermission

We are grateful for the contribution of William Ball, George Bedard, Leoine Blair, Mark Bramhall, Nancy Carlin, Suzanne Collins, Susan Damante, Norma de Lurim, Charles Dillingham, Christopher Donat, Lucas Donat, Allen Fletcher, Robert Fletcher, Dorothy Fowler, Fred Geick, David Gilliam, Jerry Glover, Carolyn Graham, Joe Hansen, Kathleen Harper, Edward Hastings, Helaine Head, Sally Kahn, Anne Lawler, Hope McCrum, Joy Nieda, Frank Ostrich, David Paine, Mary Quigley, Betty Ann Ratcliffe, Barbara Richter, Michael Rosenth, Ken Rusta, Ernest Simon, Greg Smith, Sanford Wheeler, Ruth Upton, Greg Weeks

Still Photographic Processing Supervised by MAURICE BEESEY

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musical numbers

Look What It Took Carolyne Blakey and Light Brown
Something Holy Ann Weldon and The Company
The Lovin' Train The Four Freedoms—Carolyn Blakey, Light Brown, Michael Cavanagh, Lee McCain
This Time The American Flag
The Demographic Sequence Scott Thomas and The American Flag
Wanderer, Wanderer, Wanderer Light Brown and Jeff Chandler
Baltimore John Hancock
Boston Mark Wheelers
New York... Chicago... Debora Susel
Come to the Land of the Sun Carolyn Blakey, John Hancock, Ann Weldon
Honeytime Nancy Blossom with Carolyn Blakey, Lee McCain and Ann Weldon
Finale The American Flag
Little Moon Light Brown and Nancy Blossom
Come On A Good Life John Hancock

Make Contact The Sensitivity Squad Light Brown, Michael Cavanagh, Lee McCain, Deborah Susel, and Mark Wheeler
The High Priestesses Carolyn Blakey and Nancy Blossom
You Gotta Do the Thing You Do Carolyn Blakey and Nancy Blossom
Take My Hand Jeff Chandler, Ann Weldon, G. Wood and Nancy Blossom
The Stars of Glory Light Brown, Carolyn Blakey, Jeff Chandler
He's a Man Nancy Blossom, Carolyn Blakey, Lee McCain, Deborah Susel, and Ann Weldon
Ask George Mason The American Flag
Sunset Mark Wheeler
Captain Terror G. Wood
We're Gonna Live It Together Carolyn Blakey and The American Flag
The Expiration of the Hymn The Entire Company

musicians

Keyboard: Vaughn Aubrey & Electric Flute
Guitars: David Blossom & Tyrone Schmidtling
Electric Trumpet: Bill Atwood
Drums: Vince Latino

Women's fashions by Helga Hovle of San Francisco. * American Zoetrope gives special thanks to LINDA VAC and Carl Beetschem for their contributions to the film sequences. * Special thanks to Frank Buxton for his assistance on sound effects. * Special thanks to Cat Mother and the All Night News Boys. * Mr. Hambie gives special thanks to Gene Brock, Gloria Steinem.
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Lotus NANCY BLOSSOM
Boge LIGHT BROWN
Randy Mann MICHAEL CAVANAUGH
Tookie JEFF CHANDLER
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Rosse Redbud LEE McCAIN
Chunky Berman DEBORAH SUSSEL
Canbus Sabra ANN WELDON
Steven Tutt MARK WHEELER
George Smith G. WOODE
Irme Jantzen MICHAEL LEARNED
Ted Bacon JOSEF SOMMER
Ward Nichols SCOTT THOMAS
Walter JOSEPH BIRD
George Mason PETER DONAT
Gracie Mason JOY CARLIN
Norman Billy Emerson WILLIAM PATerson
Marty ‘Smiley’ Faraghiotti MARTIN BERTMAN

The American Flag

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Look What It Took
Carolyn Blayke and Lightweight Brown
Something Holy
Ann Weldon and The Company
The Lovin’ Train
The Four Freedoms—Carolyn Blayke, Lightweight Brown, Michael Cavannaugh, Lee McCall
This Time
The American Flag
The Demographic Sequence
Scott Thomas and The American Flag Wandering Wonderer—Lightweight Brown and Jeff Chandler Baltimore...
John Hancock Boston...
Mark Wheeler New York...
Deborah Susel Come to the Land of the Sun...
Carolyn Blayke, John Hancock, Ann Weldon Honeytime...
Nancy Blossom with Carolyn Blayke, Lee McCall and Ann Weldon Finale...
The American Flag
Little Moon...
Lightweight Brown and Nancy Blossom Come On A Good Life...
John Hancock

Make Contact
The Sensitivity Squad—Lightweight Brown, Michael Cavannaugh, Lee McCall, Deborah Susel, and Mark Wheeler
The High Priestesses—Carolyn Blayke and Nancy Blossom You Gotta Do The Right Thing...
Carolyn Blayke and Nancy Blossom Take My Hand...
Jeff Chandler, Ann Weldon, G. Wood and Nancy Blossom The Stars of Glory...
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Nancy Blossom, Carolyn Blayke, Lee McCall, Deborah Susel and Ann Weldon
Ask George Mason...
The American Flag
Sunset...
Mark Wheeler
Captain Terror...
G. Wood
We’re Gonna Live It Together...
Carolyn Blayke and The American Flag
The Expiration of The Hymn...

musicians

Keyboard: Vaughn Aubrey Electric Flute
Guitar: David Blossom, Tyrone Schmidling Electric Trumpet: Bill Atwood
Bass: Thomas Rudley Drums: Vince Lateano

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JOHN P. FLAXMAN (Producer) since 1967 has been a partner with Harold Prince Media Productions, Inc., under whose banner his highly-successful film, Something for Everyone, was produced. Last season he produced off-Broadway the critically acclaimed Dear Janet Rosenberg, Dear Mr. Knowles, with Kathy Burns and Kevin O'Connor. Flaxman entered the motion picture industry in 1958 as a member of the executive training program of Columbia Pictures Corporation. In 1964 and 1965, Flaxman served as executive story consultant on the critically acclaimed television series, Profiles in Courage. After that it was back to a film company, as head of the Eastern Literary Department at Universal Pictures. Prior to entering into partnership with Hal Prince, Flaxman spent a year with the William Morris Agency, Inc. as a writer's agent. During that time, he put together the basic ingredients for several motion pictures, including the highly successful Bullitt and The Thomas Crown Affair. A native New Yorker, John P. Flaxman is 35 years old and a liberal arts graduate of Dartmouth College. He lives in Manhattan with his wife, Judy, and two sons, David and Peter.

LA COSTA

ROBERT H. SPITZ

STUART HAMPLE (Author of the stage script) first appeared in a picture with Ingrid Bergman in 1939 when he erased the background behind her portrait in the brown section of the New York Times and drew himself embracing her about the waist. In 1957 he appeared with Noel Coward at the Caribe Hilton in San Juan riding down in an elevator. In Chicago he worked with Mike & Elaine at Mr. Kelly's when Mr. Nichols requested a line to begin an improvisation. Mr. Hample called out the now legendary: "Madam, if you get one more drop of chicken fat on my bible, I shall have you ejected from the Andalusian Room of the Andalusian Society." Nichols & May broke up subsequently and as a result Mr. Hample has not worked with them since. He is however currently engaged in preparing a musicalization of the Warren Report, and he continues to hold Ingrid Bergman in high esteem.

JOE MCGINNIS (Author of the bestselling book) was born December 9, 1942 in New York City. He grew up in Rye, graduated from Holy Cross College in Worcester, Mass. In 1964, was denied admission to the Columbia School of Journalism because of low grades, worked for the Port Chester (NY) Daily Item, Worcester Telegram, Philadelphia Bulletin, and Philadelphia Inquirer. The first two as reporter, the Bulletin as sports writer (wherein he was involved in a brief fistfight in a locker room with one Wilt Chamberlain) and the Inquirer as columnist. The column involved McGinnis in many major news events in the United States during 1969 including trips to Vietnam and Paris, for the peace talks. The founder of JoeMac, Incorporated, he is married, has two daughters, and lives in Swarthmore, Pa.

JACK O'BRIEN (Lyrics) was the associate director of APA for five years. He directed Samuel Beckett's Play for the APA in Ann Arbor a year ago and O'Casey's Cock-a-Doodle-Dandy for Broadway the season before that. Two summers ago, he was in residence in San Diego where he staged A Comedy of Errors for the Shakespeare Festival there, and then took Ellis Rabb's production of Macbeth to Ann Arbor where he re-directed it for prosenium theatre. A graduate of the University of Michigan in both speech and drama, and English, Mr. O'Brien received the Hopwood Award there for his comedy, A Matter of Style, and saw productions of new musical comedies he wrote with Bob James, Bartholomew Fair and Land Ho!, given their premieres. The latter show was named BMU Musical of the Year in 1961. In 1967, Mr. O'Brien adapted Offenbach's Orpheus in the Underworld for production in both Kansas City and Dallas. Mr. O'Brien has taught at Hunter College in New York City, the American Musical and Dramatic Academy and Juilliard.

BOB JAMES (Music) was born in Marshall, Missouri and studied composition with Ross Lee Finney and Leslie Bassett at the University of Michigan where he received a master's degree in composition in 1962. While at Michigan, he formed a jazz group, the Bob James Trio, which went to the Notre Dame Intercollegiate Jazz Festival in 1961 and later recorded 2 albums with this group. James spent 3½ years as pianist, musical director and arranger for Sarah Vaughan and served as staff composer for the APA repertory company in New York, contributing scores for the productions of Fantaziepe and Cock-a-Doodle-Dandy. He also composed the music for the 1969 season of the San Diego Shakespeare Festival. For the past four years, James has been active in the recording field as a free lance composer, arranger and pianist and has also scored music for many TV and radio commercials. He met his wife, Judy, at Michigan where she sang the leading role in his musical production, Bartholomew Fair. They have a four year-old daughter, Hilary.
“THE SELLING OF THE PRESIDENT”
THE WORLD PREMIERE TEAM

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ACT and KQED CHANNEL 9
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Jim Baker came to ACT from Mont-
tana, where he played major roles in several productions at the Montana Repertory Theatre and in radio and television dramas. He has appeared with the Oregon Shakespearean Festival at Ashland for three seasons, playing a number of major roles, in-
cluding Six Toby Belch in Twelfth Night, Bottom in A Midsummer Night’s Dream, and the title role in Macbeth and Volpone. Mr. Baker has taught during ACT’s training program, and appeared in every ACT produc-
tion at the Geary Theatre last season: Othello, Rosencrantz and Guildenstern Are Dead, Ahasuerus, The Rose Tattoo and The Tem-
pest. He played the Cane Master in ACT’s recent production of Adapt-
tion at the Marines’ Theatre. Mr. Baker is seen this season in The Mer-
chant of Venice, Ahasuerus, The Time of Your Life 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 ap-
ppeared in the Children’s Theatre produ-
cutions of Johnny Moonbeam and the Silver Arrow, Alice in Wonderland and The Wonderment of Glop. He has appeared in Room Service, Off-Dad, Poor Dad, and In White America, and was seen last season in Six Characters in Search of an Au-
thor, Little Malcolm and His Struggle Against The Eunuchs and The Tavern.

Mr. Berman appears in The Merchant of Venice, The Laramie Project, The Time of Your Life and The Selling of The Presid-
ent 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 produc-
tions 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 1965 training company of The Show Off with George Grizzard and Jesse Royce Landis and the Eastern University tour with The Misanthrope and Exit the King. He made his Broadway debut in 1968 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 ap-
ppeared as Dr. Campbell on the CBS daytime serial, Love is a Many Splen-
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Carolyne Blakey, who is seen in The Selling of the President, left Sac-
ramento State College after two years as a drama major to sing in the Middle East and Europe on a tour that resulted in three years of nightclub and concert exposure. A graduate of San Francisco State, she has appeared locally at the hungry i, The Purple Onion, Interlude and Heydey Music Theatre. An original member of the New York cast of Hair, Miss Blakey was a featured performer, singing Aguettant, Drop Dead and What a Piece of Work is Man. A student of vocal coach Judy Davis (with whom many in the Bay Area have worked, includ-

Cover photography by Hank Kran-
der and William Garallen; (from bottom, clockwise) The Merchant of Venice, Peter Donat and Win-
ilnd Mann in an Enemy of the People, Joel Simon in The Laramie Project, Miss Michael Learned in The Merchant of Venice, Peter Donat in Ahasuerus, Ken Ruta in The Relapse and center) William Paterson in The Time of Your Life.

This is one of our favorite pictures of Jack Daniel Hollow. We hope you like it too.

One of our employees is showing a group of visitors up around the limestone cave spring. No doubt he's telling how Jack Daniel discovered the spring over 100 years ago and put his distillery right alongside it. One man has paused for a drink of water.

But he'll have plenty of time to catch up with his friends and not miss a thing.

We're happy most everyone enjoys a visit like this to our Hollow.

What we're hoping is, this fine picture might inspire a visit from you.

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WHO'S WHO

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MARTIN BERNAN attended Brooklyn College where he appeared in several dramatic productions. He attended the Stella Adler Studio and George Morrison Studio in New York. He is 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 Sleep. He has appeared in Room Service, The Life, Poor Dad, and In White America, and was seen last season in Six Characters in Search of an Author. His Malcolm and His Struggle Against The Eunuchs and The Tavern.

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One of our employees is showing a group of visitors up around the limestone cave spring. No doubt he's telling how Jack Daniel discovered the spring over 100 years ago and put his distillery right alongside it. One man has paused for a drink of water.

We're happy most everyone enjoys a visit like this to our Hollow.

What we're hoping is, this fine picture might inspire a visit from you.

Booze and Beer
CHARCOAL MELLOWED DROP BY DROP
DISTILLED AND BOTTLED BY JACK DANIEL DISTILLERY, LYNCHBURG (POP. 1850), TENN. © 1967 Joe Sasta, Photographs, Inc.
JOY CARLIN, who appeared as Miss Prue in The Importance of Being Earnest and in The Tavern last season, was graduated from the University of Chicago and has also studied at Yale Drama School and with Lee Strasberg. An original member of Chicago's Playwrights' Theatre and the Second City, she has appeared in several productions on and off-Broadway and with resident and summer theatre, 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 is seen in The Time of Your Life and The Selling of the President this season.

MARK BRAMHALL, a Harvard gradu- ated in 1966, has been a Fulbright Scholar at the London Academy of Music and Dramatic Art, received national and local 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 Folks, 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 Mirror, Beyond the Fringe, Caution. In the ACT, Tartuffe. Under Milkwood. Our Town. Sugar. The Threepenny. Carnival. Don't Shoot Mike. In Your Husband, Little Murders, The Promise, Glory Hallelujah! And The Hostages. He appears in this season's production of The Merchant of Venice and The Time of Your Life.

MIDAS COLLINS, who has 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 married to ACT actor James Miller, and appeared in The Hostage, The Devil's Disciple, Rosencrantz and Guildenstern Are Dead and The Rose Tattoo. She appeared in 1966 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 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 (On- tario) 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 two guest appearances on American networks, including I Spy, Mission Impossible, Mannix, Run For Your Life, and for the Defense, FBI, Bracken's World, Medical Center and Young Lawyers. He appeared in ACT's productions of Under Milkwood, Tartuffe, Doodle Dumdum. Mr. Donat is a regular feature in American theatre, appearing in numerous off-Broadway productions and several for Stratford, Conn., and Stratford, Ontario. Formerly an art director for the Perry Como Show, he has spent the last five years been working at work designing for every TV network. Mr. Donat also appears as Shylock in The Merchant of Venice, in a number of New York productions and with the People and The Selling of the President.

ROBERT FLETCHER, ACT resident direc- tor who doubles as actor, has designed scenery and 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 for Stratford, Conn., and Stratford, Ontario. Formerly an art director for the Perry Como Show, he has 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 many of the 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 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 first Bay Area season, he was the Conservatory's business manager, appearing in eight different plays, often playing two roles in 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 Host- age, The Devil's Disciple, Cordelia's Revenge, Saint Joan and Hadrian VII, in which he was seen again this season. He also appears in The Latent Heterosexual and An Enemy of the People.

JEFF CHANDLER, who studied at Carnegie Tech (Mellon University), appeared in an off-Broadway play during its first Stanford Festival season in 1966. He has appeared off-Broadway in Your Own Thing, Hello People vs. Ranchman, and his television credits include a two-parter on TV, D.O. with James Earl Jones and Barbara Colby. Mr. Chan- dler also has 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 sea- son in Othello 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, An Enemy of the People and The Selling of the President 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 Car-

NANCY BLOSSOM, seen in The Sell- ing of the President, is a Taurus with Leo rising.
**NANCY BLOSSOM** seen in The Selling of the President is a Taurus with Leo rising.

**MARK BRAMHALL,** a Harvard gradu-ate, organized and established the A.C.T. as a Fall Brawner 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 A. C. T. productions of Twelfth Night, The Miracle, Beyond the Fringe, Caught in the A.C.T., Tartuffe, Under Milkwood, Our Town, and The Threepenny Carnival. Don't Shoot Mabel, A. C. T. Husband, Little Murders, The Promise, Glorious Halcyon, and The Hostage. He appears in this season's production of The Merchant of Venice and The Time of Your Life.

**JOY CARLIN,** who appeared as Miss Primm 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 in broadcast 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 U.C. Berkeley's department of dramatic art and is seen in The Time of Your Life and The Selling of the President this season.

**JEFF CANDLER,** who studied at Carnegie Tech (Mellon University), appeared as a 10th-grader in the first Stanford Festival season in 1966. He has appeared off-Broadway in Our Own Thing, People vs. Ranchman, and his television credits include a leading role in The Pride of New York with James Earl Jones and Barbara Colby. Mr. Candler has also appeared at 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 Osipoff Rex, Saint Joan, Rosencrantz and Guildenstern Are Dead, The Temper and Hadrian VII, and is currently appearing in A. C. T.'s revival of the latter production. The Time of Your Life, An Enemy of the People and The Selling of the President this season.

**MICHAEL CAVANAUGH** is a former A. C. T. training program student. Prior to joining A. C. T. in 1968, he performed with the White Oak Theatre in Carlisle, was in the San Francisco production of Fortune and Men's Eyes, and appeared in A. T. season, appeared with the New York company of Old Cal- cutta. During his first season with A. C. T., Mr. Cavanaugh appeared in 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 Bunchus and The Tav- ern. Mr. Cavanaugh played the Con- testant in A. C. T.'s production of The Importance of Being Earnest, a character in search of an author, Little Malcolm and His Struggle Against the Bunchus, and The Tavern. Mr. Cavanaugh played the Contestant in A. C. T.'s adaptation of the recent TV-run week at the Marines' Theatre in The Merchant of Venice, The Time of Your Life, Hadrian VII and The Selling of the President.

**SUZANNE COLLINS** 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 A. C. T.'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 and The Rose Tattoo, and appeared as the female player in A. C. T.'s recent production of Adaptation. She is seen in The Time of Your Life and The Latent Heterosexual.

**JOYCE DAVIES,** who was Miss Primm 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 in broadcast 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 U.C. Berkeley's department of dramatic art and is seen in The Time of Your Life and The Selling of the President this season.

**JAY DOYLE,** who was seen off-Broadway in The Old Glory and was a member of the national tour company of Andersonville Trial, appeared in the Milwaukee Repertory Theatre, the Pittsburgh Playhouse, and the Arena Stage in Washington, D.C. prior to joining A. C. T. in 1965. During ACT's first Bay Area season, he was the Con- servatory's resident 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, Calefornia, Saint Joan and Hadrian VII, in which he was seen again this season. He also appears in The Latent Heterosexual and An Enemy of the People.

**PETER DONAT,** in his fourth season with A. C. T., has appeared on Broadway in The Chinese Prime Minister, The Entertainer, The Country Wife, and The First Gentleman, for which he won the Theatre World Award as best featured actor. He appeared in the tin Sisters off-Broadway, and in a film made with the Stratford (On- tario) Shakespeare Company Festival where he was a featured actor for six seasons. Mr. Donat's TV credits include many starring roles for CBC, Canada, and as guest appearances on American networks, including I Spy, Mission Impossible, Mannix, Kojak For Your Life, I Had To Be the Detective, FBI, Bracker's World, Medical Center and Young Lawyers. He appeared in A. C. T.'s productions of Under Milkwood, Tartuffe, Deedle Dimple, Dumb, Little Murderer, The Architect and the Emperor of Assyria, and is currently appearing in A. C. T.'s revival of the latter production. The Time of Your Life, An Enemy of the People and The Selling of the President this season.

**ROBERT FLETCHER**, ACT resident des-igner who doubles as actor, has designed scenery and 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 working at designing sets and scenery to suit the space of the show and the audience. Mr. Fletcher has also designed scenery for numerous operas for the opera company, Boston Opera, the Chicago Lyric, and Washington Opera and of 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 sev-eral industrial shows. Years ago, Mr. Fletcher helped found Britain Theatre in Cambridge where he directed, acted in and designed more than 10 pro- ductions within five years. He des-igned the costumes for ACT's Hamlet three seasons ago, and for the recent production starring Dame Judith An-derson in the title role. He appeared as an actor last season in The Tempest.
and Hadrian VII, and will be seen in Hadrian VII, The Latent Heterosexual and The Time of Your Life this season.

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 Point and CBS-TV's A Step Out of Lane. 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 is seen in The Merchant of Venice, The Time of Your Life, The Latent Heterosexual and An Enemy of the People this season.

JERRY CLOVER, a former member of ACT's Training Congress and Conservatory Group, served as an acting fellow last season appearing in Oedipus Rex, Saint Joan, Rosenkrantz and Guildenstern Are Dead, Hadrian VII and The Tavern. He was seen in the Marin Shakespeare Festival production 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. Clover holds a bachelor's degree from Yale University, where he played Alcestis in The Misanthrope, the title role in Woyzeck and Mr. Badgera in Toad of Toad Hall. He is seen this season at ACT in The Merchant of Venice and The Time of Your Life.

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 Cirque Médrano, 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 Malone series, at the New York Shakespeare Festival and on Broadway in Those That Play The Game. Between teaching Movement at ACT's 1970 Summer Training Congress and beginning the same task for the 1971-72 season here, he played the Prosecutor in The Matter of J. Robert Oppenheimer directed by Allen Fletcher at Ann Arbor, Michigan. At ACT, he is seen in The Merchant of Venice, The Time of Your Life, An Enemy of the People and The Latent Heterosexual.

JERRY CLOVER, a former member of ACT's Training Congress and Conservatory Group, served as an acting fellow last season appearing in Oedipus Rex, Saint Joan, Rosenkrantz and Guildenstern Are Dead, Hadrian VII and The Tavern. He was seen in the Marin Shakespeare Festival production 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. Clover holds a bachelor's degree from Yale University, where he played Alcestis in The Misanthrope, the title role in Woyzeck and Mr. Badgera in Toad of Toad Hall. He is seen this season at ACT in The Merchant of Venice and The Time of Your Life.

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, 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 Job's March, directed by Nagle Jackson, at the Loretto-Hilton Center, and was seen at ACT in Six Characters in Search of an Author, Rosenkrantz and Guildenstern Are Dead and The Rose Tattoo. She appears this season in The Time of Your Life and The Latent Heterosexual.

JOHN HANCOCK, who attended Wayne State University and Detroit Institute of Musical Art, was a vocalist 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 Time of Your Life and The Latent Heterosexual this season.

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 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 Time of Your Life and The Latent Heterosexual this season.
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KATHLEEN HARPER, a former member of ACT’s Conservatory Group, holds a bachelor’s degree 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 Job of March, directed by Nagle Jackson, at the Loretto-Milton 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 Time of Your Life and The Latent Heterosexual.

JERRY GLOVER, a former member of ACT’s Training Congress and Conservatory Group, served as an acting fellow last summer appearing in Oedipus Rex, Saint Joan, Rosencrantz and Guildenstern Are Dead, Hadrian VII and The Tavern last season, and is seen in The Merchant of Venice, The Time of Your Life, The Latent Heterosexual and An Enemy of the People this season.

DAVID GILLIAM, who is in his second season with ACT, has made a number of television commercials and appeared in Universal’s Summerhill, Antonioni’s Zabriskie Point and CBS-TV’s A Step Out Of Line. He has appeared professionally with the Mill Valley Center for the Performing Arts and the Marin Shakespeare Festival, and this season with the Playhouse 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 is seen in The Merchant of Venice, The Time of Your Life, The Latent Heterosexual and An Enemy of the People this season.

...by this time you should have quite a past.
ANNE LAWDER, ACTS speech teacher who doubles as a actress, went to school at Northwestern and Matao Junior College and majored in drama at Stanford University. The wife of film producer Allen Fletcher, Miss Lawder has sung with the New York Philharmonic 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 production 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.

FANNY LUBITSKY at 80 is the oldest member of ACT’s acting company. She returned to ACT last season to play Madame Pomme 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 Lubitsky’s 37-year career in the theater began in London when she was three years old, and in 1908, Jacob P. Adler brought her to New York as a child protégé. She is seen in the current revival of Madam VII, which she also appeared last season.

FRIENDS MAN, 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’s Repertory Theatre. Among the roles Miss Mann has played are Olga in Three Sisters, Vasa Goforth in The Milkmaid Doesn’t Stop Here, Ariadne in A Midsummer Night’s Dream, Queen Anne in Becket’s Edward II, Meg in The Birthday Party, and Hannah Jelks in The Night of the iguana. She appeared in The Rose Tattoo and Madman VII last season and represents her debut with ACT’s revival of the latter production season. She is also seen in The Reaping and An Enemy of the People.

LEW MAN, a newcomer to ACT this season, holds a bachelor’s degree in philosophy and studied for three years at London’s Central School of Drama. When she returned to this country, she made her professional debut in Play It Again Sam with Woody Allen on Broadway. She has since appeared in Buffalo on Nova in The Inspector General, and several productions. Among the major roles she has played are Alinta in Summer and Smoke, Adelaide in Guys and Dolls, Viola in Twelfth Night, and the title role in Theda. She is seen in the current revival of Madam VII, which she also appeared last season.

FRANK ORTIS as the Alexander Technique is the Conservatory’s Alexander Technique at the Alexander Technique Institute. He has studied at the Canadian Alexander Institute, and has appeared with the Pittsburgh Playhouse, the New York Shakespeare Festival and Lincoln Center’s Repertory Theatre. Among the roles Miss Mann has played are Olga in Three Sisters, Vasa Goforth in The Milkmaid Doesn’t Stop Here, Ariadne in A Midsummer Night’s Dream, Queen Anne in Becket’s Edward II, Meg in The Birthday Party, and Hannah Jelks in The Night of the Iguana. She appeared in The Rose Tattoo and Madman VII last season and represents her debut with ACT’s revival of the latter production season. She is also seen in The Reaping and An Enemy of the People.

JOSEPH SOMMER, who appears as John Morley in The Latent Heterosexual, in The Time of Your Life and The Selling of the President, comes to ACT from Ann Arbor, Michigan, where he appeared in the title role of the new ACT’s Production of The Time of Your Life. He spent seven seasons with the American Shakespeare Festival at Stratford, Conn., where he appeared in major roles in numerous productions, including the title role in Julius Caesar and Henry IV, Part II, and Malvolio in Twelfth Night. A leading actress with the Seattle Repertory Theatre for three seasons, Mr. Sommer appeared as George in The Head of Virginia Woolf and played the title role of Macbeth in Stratford’s Macbeth.

WINIFRED RUTA, a graduate of Goodman Theatre and for four seasons a leading actress with the Tyrone Guthrie Theatre, has also studied at the American Institute of Theology and appeared in New York with several leading resident theatres. Among the roles Mr. Rutta has appeared are Rose, Inherit the Wind with Melvyn Douglas, Iago in Othello and Separate Tables. He appeared in the Phoenix Theatre productions of Doctor Faustus, Androcles and the Lion, Hamlet, and Woollcott in Bal’s original revival of Under Milkwood. His fifth season with ACT, Mr. Rutta has appeared in several roles in The Crucible, Dracula, Othello and Separate Tables and his latest appearance in the Phoenix Theatre has been in The Merchant of Venice and The Time of Your Life.
ANNE LAWDER, ACT’s speech teacher who doubles as actress, went to school at Matoe and also at Smith College. Miss Lawder has taught at the University of New York and has directed many plays. She is seen in The Tempest, The Lamentations, and The Time of Your Life.

FANNY LUBITSKY, at 80, is the oldest member of ACT’s acting company. She returned to the United States last summer to appear in a production of The Glass Menagerie. Miss Lubitsky’s 37-year career in theatre began in London. She has been in New York for three years, and will appear in The Importance of Being Earnest.

WINFRED MANN, in his second season with ACT, will be remembered by Bay Area audiences for his many roles as the San Francisco actor. He has appeared in the Off-Broadway production of The Man Who Came to Dinner. He recently appeared in The Importance of Being Earnest, and has also appeared in The Trojan Horse.

LINDENSHAFER in Shaw’s ‘Major Barbara’, Con Molyneux in O’Neill’s ‘The House of the Sea’, in Sophocles’ ‘Oedipus the King’, and in 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 V, Part I, and Malvolio in Twelfth Night. He is a leading actor with the Stage Repertory Theatre for three seasons. Mr. Lindenshafner is a veteran of many years of stage and television experience.

KEN RUTA, a graduate of Goodman Theatre and for four seasons a leading actor with the Tropicana Theatre, has also studied at the American Theatre Wing and has appeared in several leading resident theatres. Among Mr. Ruta’s Broadway credits are ‘Romeo and Juliet’, ‘The Importance of Being Earnest’ and ‘The Importance of Being Earnest’. He has appeared in the Phoenix Theatre productions of ‘Doctor Faustus’ and ‘The Trojan Horse’.

WILLIAM PATERNON cast in the new play until 1947 when he began a new career with the Cleveland Play House as a leading actor, director, and as associate director of the theatre. During his first season with the Cleveland Play House, Mr. Paterson appeared in the nationally tour of The General in WAIT at the Torrington, and in The Time of Your Life and The Shift of the President.
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G. WOOD, veteran of a long list of Broadway, Off-Broadway, touring and Resident Theatre productions, returned to ACT in 1968 after two-year absence. Mr. Wood appeared in ACT's Uncle Vanya and Death of A Salesman at Westport and Stanford University in 1964. For four 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 Imagery Invalid and A Touch of the Poet.

Scott Thomas, a member of ACT in Pittsburgh who is returning to the company this season, has appeared with resident theatres in Dallas, 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 in the productions of the Weatherstone Theatre in New Hampshire, and he was seen in Odyssey Rep's Saint Joan, Rosencrantz and Guildenstern Are Dead, Hadrian VII and The Tempest last season at ACT. He appears in The Merchant of Venice, The Time of Your Life, An Enemy of the People and The Selling of the President.

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 Weatherstone Theatre in New Hampshire, and he was seen in Odyssey Rep's Saint Joan, Rosencrantz and Guildenstern Are Dead, Hadrian VII and The Tempest last season at ACT. He appears in The Merchant of Venice, The Time of Your Life, An Enemy of the People and The Selling of the President.

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STOP

TIME

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 this season in The Merchant of Venice. The Time of Your Life, An Enemy of the People and The Selling of the President.

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 Weatherstone Theatre in New Hampshire, and he was seen in Odipous Rex, Saint Joan, Rosencrantz and Guildenstern Are Dead, Haridan VII and The Tempest last season at ACT. He appears in The Merchant of Venice, The Time of Your Life, An Enemy of the People and The Selling of the President this season.

ANN WELDON, 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 on screen, playing a number of roles including that of Dorothy in Tuttie. She also appeared as Mrs. Barker in The American Dream and Tituba in The Crucible, as well as being a featured performer in White American and Caught in the ACT. Miss Welton appeared in A Flea In Her Ear at ACT and on Broadway last year. She was seen in Small Talk in The Rose Tattoo last season and is currently seen in The Merchant of Venice, The Time of Your Life and The Selling of the President.

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 Iledeis 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, Odipous Rex, Saint Joan and Haridan VII. He is also featured in the current 20th Century-Fox film M*A*S*H and MGM's Brewster McCloud. He is currently seen in The Merchant of Venice, Haridan VII, The Late heterosexual and The Selling of the President.

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SIGHT & SOUND
by JOHN CULLIS

THE OUTLOOK FOR VIDEO MUSIC

I want to consider the function and treatment of music on video. I am not writing about music on television or music in the cinema, which are essentially different media, and too many people are now making the mistake of assuming that what’s good for television or the cinema today will be good for tomorrow.

Neither am I going to write about the various incompatible video systems now under development, because in the end they will either sort themselves out or be sorted out by the public. Which ever system emerges, I don’t think that music will be among its top priorities; there are other fields that must seem initially more appealing to manufacturers concerned about launching an entirely new product.

Dramatized language courses seem to teach better and quicker than either textbooks or sound recordings; and it isn’t hard to see a market in short, colorful children’s programs, since young children will adore hearing and seeing the same story over and over again. I have no doubt at all that within a decade or less video players of one kind or another will be so very wide domestic use. The question is what if anything, have they to contribute to musical enjoyment?

As it happens, video is arriving at a strange time in the history of domestic entertainment. We have reached the stage where more people than ever before have become acutely conscious of the rewards of good sound quality. This concern cuts right across the board from classics (lacin or modern) to pop. The Gramophone is full of advertisements for quality sound equipment, and so is every other similar publication in every country of the western world. Anyone who has spent money on good quality equipment is concerned with what, tactfully, I like to call the tactile quality of sound, by which I mean that presence and immediacy which provide the main difference between music reproduced at home and music in the concert hall.

I think this is a healthy development, because experiments with sound—any sound—lead inevitably to involvement with some kind of music. Twelve years ago it was sometimes sarcastically said that many people bought the Decca (London) Rheingold merely to test out their equipment on the avant-garde sequences. I could never see anything wrong in that, because sooner or later they would get to the music. After thirty years we have learned not to sneer at Stokowski and Walt Disney because Fantasia, which probably did more to convert a generation to classical music than ten thousand lectures on musical appreciation. It was also the first time that reasonably good musical sound was heard by a cinema audience. Now we have reached the point where first-class sound is commonplace in any home where there is a regular record collector. What bonus will be get from vision?

First, remember that whatever video system he uses, the picture will come out on his television screen. That will be its size. I hope that the sound will not come from his television speakers, but will be spliced off in some way through his high fidelity system. It may even be stereo, and some video systems claim that it will be as good as or even better than present day records. Yet the prevents a dilemma. If the sound is inferior to records, I cannot believe that the modern collector, who is conditioned to fine sound, will consider the picture an adequate compensation. On the other hand, if the sound really is as good as modern records, it will be hopelessly incomparable with the tiny television picture. Recently, in New York, I saw a televised opera with simultaneous stereo transmission on FM radio. The combination was bizarre, until someone moved both speakers to positions immediately astride the television screen, which of course all but neutralized the stereo effect. This contradiction between the size of the sound and the size of the largest television picture is still a temporary incon-
SIGHT & SOUND
by JOHN CULSHAW

THE OUTLOOK FOR VIDEO MUSIC

I want to consider the function and treatment of music on video. I am not worried about music on television or music in the cinema, which are essentially different media, and too many people are now making the mistake of assuming that what's good for television or the cinema today will be good for television or the cinema tomorrow. Neither am I going to write about the various incompatible video systems now under development, because in the end they will either sort themselves out or be sorted out by the public. Which ever system emerges, I don't think that music will be among its top priorities; there are other fields that must seem initially more appealing to manufacturers concerned about launching an entirely new product. Dramatized language courses seem to teach better and quicker than either textbooks or sound recordings, and it isn’t hard to see a market in short, colorful children's programs, since young children will adore hearing and seeing the same story over and over again. I have no doubt at all that within a decade or less video players of one kind or another will be as widely used as domestic use. The question is what, if anything, have they to contribute to musical enjoyment?

If it happens, video is arriving at a strange time in the history of domestic entertainment. We have reached the stage where more people than ever before have become acutely conscious of the rewards of good sound quality. This concern cuts right across the board from classical concerts and museums to pop. The Gramophone is full of advertisements for quality sound equipment and so is every other similar publication in every country of the western world. Anyone who has spent money on good quality equipment is concerned with what, fancifully, I like to call the tactile quality of sound, by which I mean that presence and immediacy which provide the main difference between music reproduced at home and music in the concert hall. I think this is a healthy development, because experiments with sound—any sound—lead inevitably to involvement with some kind of music. Twelve years ago it was sometimes scornfully said that many people bought the Decca (London) Ringgold merely to test out their equipment on the aural sequences. I could never see anything wrong in that, because sooner or later they would get to the music. After thirty years we have learned not to sneer at Stokowski and Walt Disney because of Fantasia, which probably did more to convert a generation to classical music than ten thousand lectures on musical appreciation. It was also the first time that reasonably good musical sound was heard by a cinema audience. Now we have reached a point where first-class sound is commonplace in any home where there is a regular record collector. What bonus will be get from vision?

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So we've changed in response to you.
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That's thanks to our longest wheelbase ever - 121 5/8 soothing inches of it.
And thanks to our new chassis, wider, sturdier, too.
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The smoothest Impala ever has the longest wheelbase ever.

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We've brought you more Impala than ever before—totally new for 1971. And we've given it a ride that eclipses even last year's for comfort. That's thanks to our longest wheelbase ever—121.5 soothing inches of it. And thanks to our new chassis. Water. Sturdier. Stronger. Quieter. And our new suspension. Smoother. Quieter.

But you'd like all the peace of mind and quiet you can get, too.

Impala. A lot of good changes. For one good reason. You've changed.

1971. You've changed. We've changed.
Wouldn’t you know who’d play the lead!

home, then the picture has to aspire to complement and serve the music, not the other way round.

One of the extraordinary qualities of the late Wieland Wagner’s production of Parsifal at Bayreuth was that it never wanted to look the same twice. This derived, I think, from its extreme but precisely calculated simplicity. By the use of color and light, and the elimination of all the usual extraneous, the eye and ear received impressions that were wholly integrated — in other words, music and vision were for once inseparable. To achieve this, Wieland Wagner had to discard all the traditional (one might even say sacred) approaches to Parsifal; and in doing so, he perceived that the work did not need all the nineteenth-century circumstances which it had carried, and which audiences had come to expect, for more than half a century. And if musical video eventually discovers its equivalent genre, it will be his lot to do the same with the “once only” principles of the visual media. In plain words, what Wagner did was to provide an experience which was difficult, if not impossible, to memorize in terms of continuity; individual moments; yes — they remained in the memory like a series of beautiful still photographs. But the continuity of the images and movements was too subtle, and so lacking in the devices of the trick, knock-on-between-the-eyes kind of producer, that overall memory was defeated. Consequently, return visits to this production were like a new experience.

Something akin to this quality will be needed if music on video is to be anything more than a medium for instructional purposes, and it will be very hard to achieve. Strangely enough, if or when it happens, I am sure it will turn out to be far cheaper than all the lavish musical spectacles which some manufacturers think will be video’s salvation, and about which I for one have the gravest doubts. Neither do I believe in documentaries, except in the educational field. How many documentaries have you ever wanted to see more than twice? How many documentaries have you wished you hadn’t seen once? What will be needed is an approach which asks, before any other consideration, whether anything is likely to be gained by adding visual to sound. If the answer is no, the work should be left in its proper medium, which is audio. If the answer is yes, the new question still remains: is the visual treatment suitable for (theoretically) limitless repetition? Only a second affirmative will validate the project for domestic video.

The biggest mistake of all is to assume that there is a genuine parallel between the known history of the gramophone record and the unknown future of video. (Just because they have some things in common, they exist for domestic use only, they are playable and replaceable at will, etc., does not mean they have everything in common. Let me take one example. While I write this I have a piano record on the gramophone. I am not concentrating on it at all, but I prefer it to silence. If it had a video image, I don’t think I could write a word. The ear can disassociate itself far easier than the eye, and is not drawn compulsively to the source of sound in the way that the eye cannot resist a moving picture. (Try writing a letter in front of a television screen with the sound turned off.) So when it comes to video, it will be total concentration or nothing, in which no bad thing is in itself. Indeed, because of this requirement video may, in certain repertoires, provide a more rewarding experience than is now obtainable from records; it will demand more of the participant. Yet I suspect that for a long time to come it will have little to do with what we now regard as the standard repertoire.

A new avenue may be explored, such as pieces especially conceived for video; or, more likely and more counterproductively, visualizations of existing repertoires. These are dangerous games, not only because such things are expensive to produce but because the mortality rate hovers just below one hundred per cent. But if Norman McLaren’s work ever became available on video — he is the Canadian artist who draws his own images and his own sound tracks, and whose Pat de Droog is probably the best short ballet sequence ever filmed — I know I would buy it, because it is eminently rewatchable. I might see the same of Alvin Nikolais’s extraordinary Limbo, which, although too long by ten minutes, uses the whole bag of video electronic tricks to hold the attention and defy the memory. Like the best of McLaren’s work, it points in a direction which is right because it is new. The grammar of conventional moviemaking has been thrown out of the window, and a new idiom can be seen struggling to life. Yet will this new idiom be recognized? The record industry is highly...
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ON STAGE IN SAN FRANCISCO
San Francisco Symphony
Opera House
March 31, April 2, 8:30
April 4, 7:00
SEII OZAWA, Conductor
PIERRE SOREL, Piano
San Jose State, A CAPELLA CHORUS, Dr. Charles Andree, Director
Bach: Cantata No. 51; Mozart: Piano Concerto No. 9 (Haffner)
Schenberg: Piano Concerto
Ludwig: Serenade No. 7 (Haffner)
Benjamin: Choctaw Fantasia
April 7 & 8, 8:30
April 9, 7:00
SEII OZAWA, Conductor
JUDITH RASIN, soprano
STANFORD UNIVERSITY CHORUS & CHAPEL, Paul Haar, Director
Bach: Cantata No. 50
Wagner: Parsifal and Good Friday Spell
Hahn Piano
April 14 & 16, 8:30
April 15, 2:30
March 31, April 2, 8:30
SEII OZAWA, Conductor
ANDREI POGILIN, Piano
Bach: Piano Concerto No. 2
Beethoven: Symphony No. 4 (Romantic)
April 21, 22, 24, 8:30
April 23, 2:30
SEII OZAWA, Conductor
ANDREI WEINBERG, Piano
Haydn: Symphony No. 91
Reichmanoff: Piano Concerto No. 2
Ludwig: Concerto for Orchestra
April 25, 2:30
Pension Road Concert
SEII OZAWA, Conductor
VAN CLIBURN, Piano
Leon: Concerto for Piano and Orchestra No. 2
Reichmanoff: Rhapsody on a Theme of Paganini
Other works to be announced
April 28 & 30, 8:30
April 29, 2:30
CHICO RAMU Guest Conductor
YITZHAK RABIN, Violin
Bach: Brandenburg Concerto No. 1
Beethoven: Symphony No. 2
April 10, 2:30, 8:30
April 11, 2:30
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American Conservatory Theatre
Geary Theatre
Herman Beken, AN ENEMY OF THE PEOPLE
April 5, 7, 9, 11, 13, 15, 17, 19, 21, 23, 25, 27, 29, 31, 8:30 p.m.
April 4, 2:30 p.m.
William Shakespeare, THE MERCHANT OF VENICE
April 5, 7, 9, 11, 13, 15, 17, 19, 21, 23, 25, 27, 29, 31, 8:30 p.m.
April 4, 2:30 p.m.
THE SELETTI OF THE PRESIDENT: Book by Joseph Horacek, Music by John Adams, Lyrics by Bob James and Jack O’Connor
April 7, 9, 11, 13, 15, 17, 19, 21, 23, 25, 27, 29, 31, 8:30 p.m.
April 6, 2:30 p.m.
Paddy O’Flaherty, THE LATENT HETEROSEXUAL
April 24 & 26, 8:30 p.m.

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April 5, 2:00
SEIT OZAWA, Conductor
PETER SKEEN, Piano
SAN JOSE STATE A CAPELLA CHOEIR, Dr. Charles Athie (Contralto)"Bach-Concerto"Torell and Fagge in D Minor
Schumacher: Piano Concerto Mozart: Serenade No. 7 (Haffner)
Bach: Chorale Fugue

Barcelloni

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Herman Berk’s AN ENEMY OF THE PEOPLE
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April 14, 21, 2:30 p.m.

William Shakespeare’s THE MERCHANT OF VENICE
April 5, 7, 9, 26, 8:30 p.m.
April 17, 24, 2:30 p.m.

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England) is the only country in the world where musicians are not expected to live. Of course, composers and musicians have always starred and, as this is a sentimental country, we think the tradition should be continued.

— SIR THOMAS BECHAM

I smoked my first cigarette and kissed my first woman at a very early age. Since then I have never smoked.

— ARTURO TOCCANINI

Miss Truman is a unique American phenomenon with a pleasant voice of little size and fair quality. There are less moments during her recital when one can relax and feel confident that she will make her goal, which is the end of the song.

— PAUL HENRE

(Music Critic, Washington Post)

Singing mice have often been mentioned and exhibited but imposture has commonly been suspected.

— CHARLES DARWIN

Soprano? Most of them sound like they live on seaweed.

— SIR THOMAS BECHAM

A secret to playing the piano? Yes, I have one. I sit down on the piano stool and make myself comfortable, and I always make sure that the lid over the keyboard is open before I start to play.

— AKTUR SCHNABEL

I am the last of my classical school. When Bruno Walter died I put up my leg.

— OTTO KLEMPERER

The schoolmasters said I imitated Mozart,imitated him? I STUDIED MELODIES—

— GOB STRAVINSKY (in his "self-effacement"

Why do we have all these third-rate foreign conductors around when we have so many second-rate ones of our own?

— SIR THOMAS BECHAM
WORDS ON MUSIC

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— OTTO KLEMPERER

The schoolmates said I imitated Mozart, imitated Hum! A STOOL Misman

— GOB STRAVINSKY

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Why do we have all these third-rate foreign conductors around when we have so many second-rate ones of our own?

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