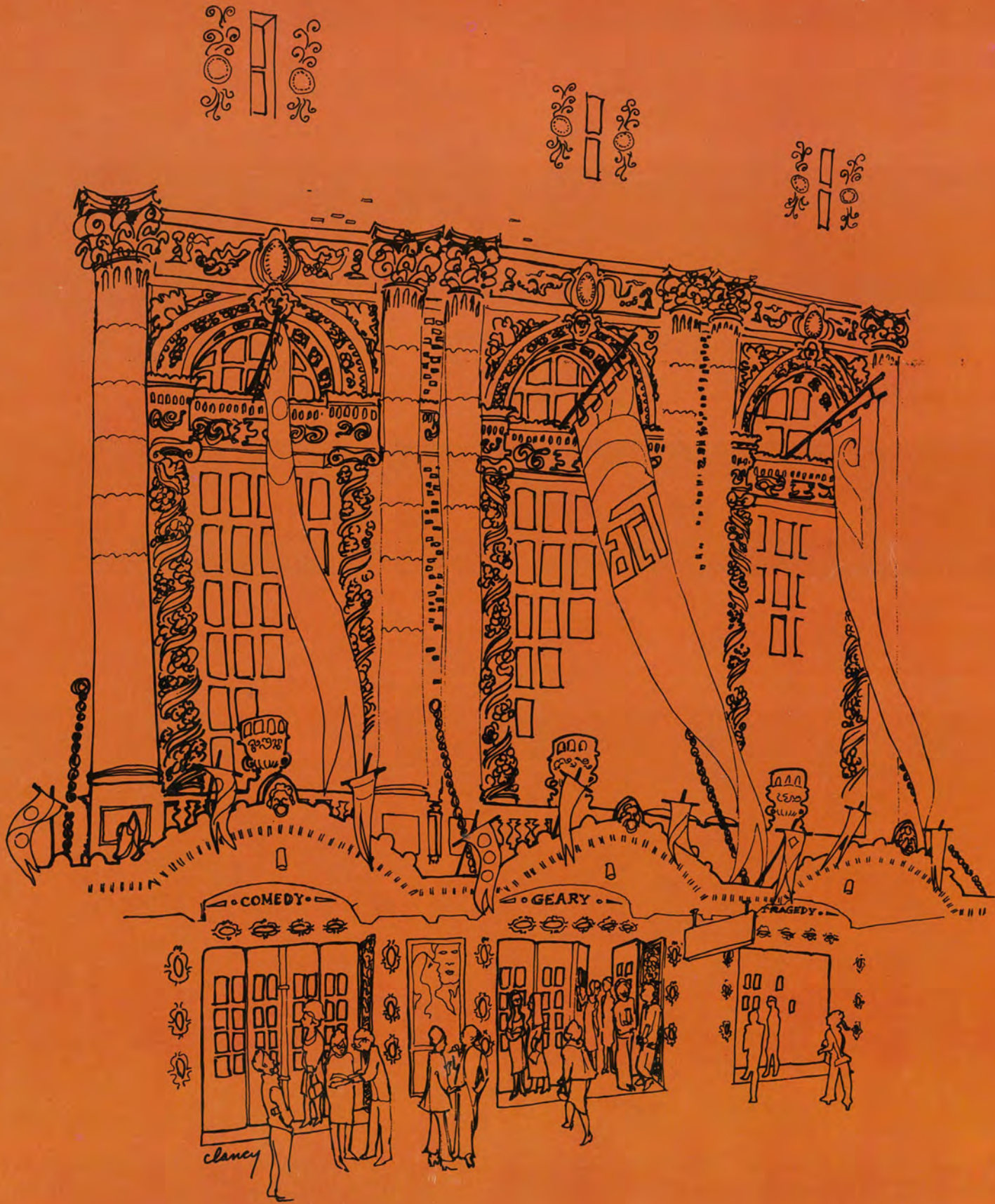
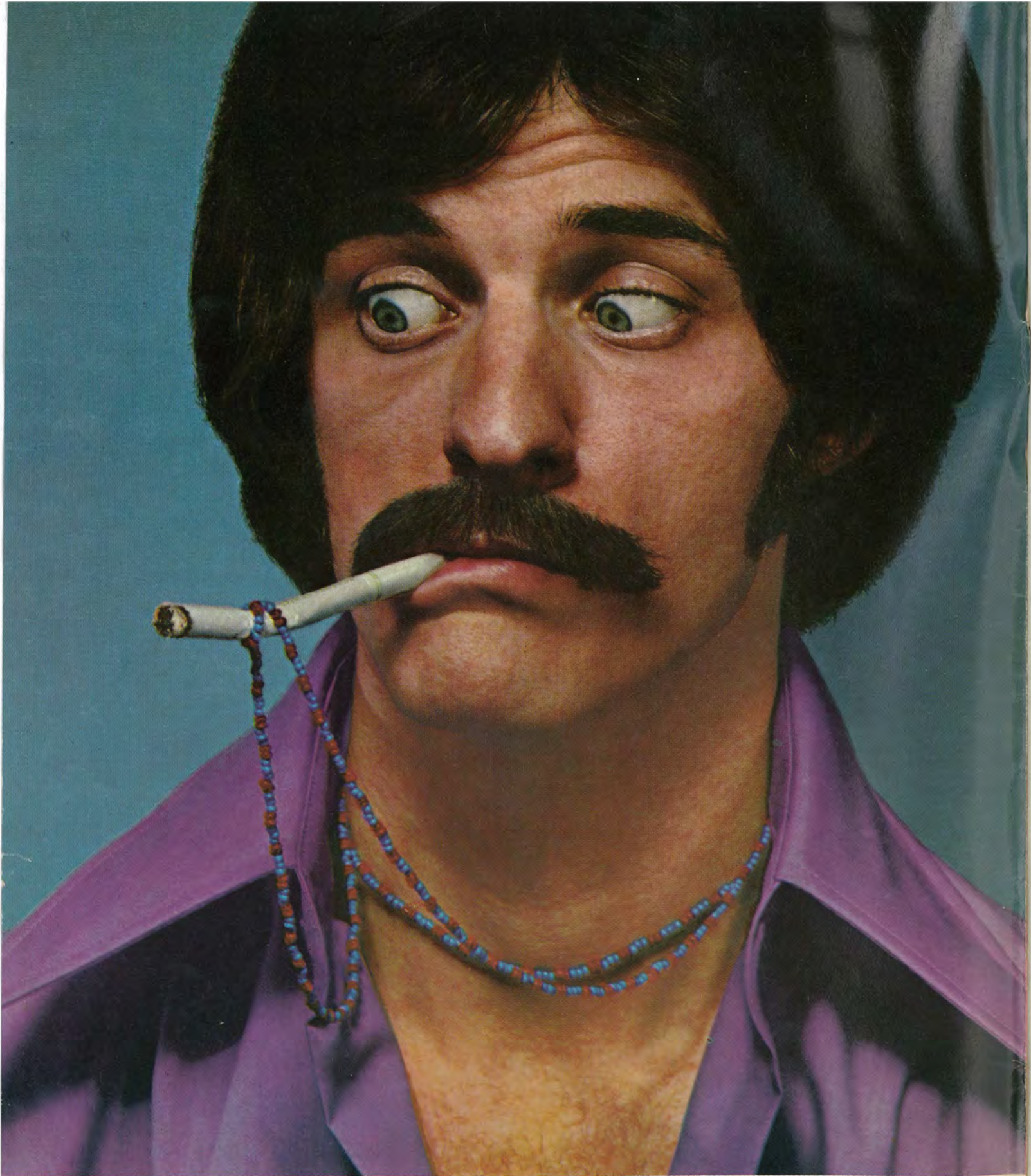


PERFORMING ARTS

March 21



AMERICAN CONSERVATORY THEATRE



**America's favorite cigarette break.**

*Benson & Hedges 100's Regular or Menthol*

Each holds a love story even before it  
holds a drop of perfume.



Guerlain.

BEAUTY  
REPORT:

# GEMMINESSE



Mrs. John Cassavetes

*It's a totally enriching  
experience for your skin*

# 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.



**GEMINESSE**  

---

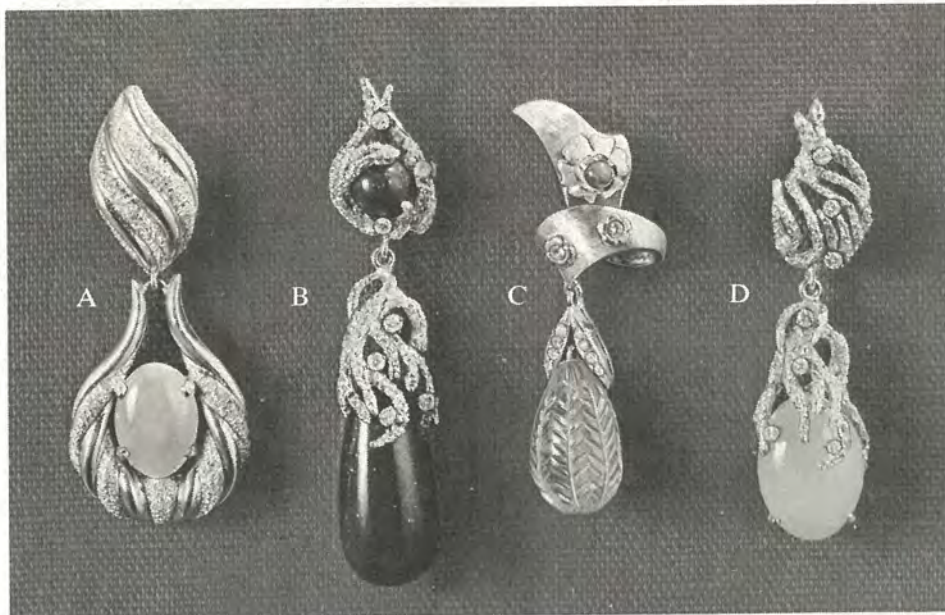
**MAX FACTOR**

## Our own jewels beautify these unusual earrings

Designed with gems we've chosen from collections  
in far places, each pair a statement, so rightly fashionable.

- A. Apple green jade cabochon in 18k gold.  
One thousand five hundred dollars.
- B. Lapis Lazuli with diamonds in 18k gold.  
Six hundred fifty dollars.
- C. Carved emerald drop with diamonds and small emerald  
cabochon in 18k gold. Two thousand dollars.
- D. Apple green jade cabochon with diamonds in 18k gold.  
Two thousand five hundred dollars.

# GUMP'S



# PERFORMING ARTS

SAN FRANCISCO'S MUSIC & THEATRE MONTHLY  
MARCH 1971 / VOL. 5 NO. 3

## contents



**the uses of the musical past** 8  
*by Lester Trimble*



**the program** 13



**on stage in san francisco** 54

**reviews: recordings — four plays** 55  
*by Lewis Segal*

**sight & sound: more about the dolby system** 57  
*by John Milder*

HERBERT GLASS  
*editor & publisher*

BERNARD ROTONDO  
*art director*

SARA WILLARD  
*managing editor*

T. M. LILIENTHAL  
*director of advertising*

FLORENCE QUARTARARO  
*director of sales*

GILMAN KRAFT  
*president*

KATHLEEN RUYSDAEL  
*administrative assistant*

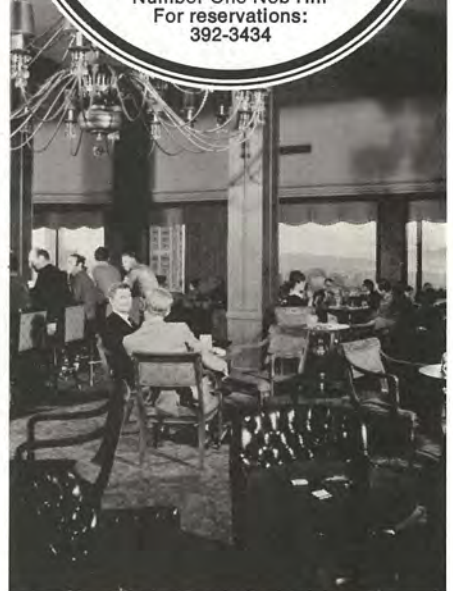
PERFORMING ARTS is published monthly and circulated to audiences attending prime attractions at the Opera House and other San Francisco theatres—average monthly circulation 150,000. Performing Arts is also published in Los Angeles and circulated at the Music Center—average monthly circulation 200,000.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

## the Top of the Mark

Of course you can have  
bountiful beverages in the room  
with the beautiful view of all  
San Francisco. Did you know you  
can have lunch with us, too?

*Hotel Mark Hopkins*

Number One Nob Hill  
For reservations:  
392-3434



## HOTEL las brisas ACAPULCO



**200 SWIMMING POOLS**  
**250 PINK AND WHITE CASITAS**  
**150 PINK AND WHITE JEEPS**

Unique Las Brisas: choose seclusion in a mood to be solitary, or inclusion (that's voluntary). Every sport in a setting of beauty, of sun, surf, and sand. Guests have membership in Private La Concha Beach Club with its gourmet buffet. Enjoy the Bella Vista for a view as renowned as its cuisine. Jeeps available for shopping, safaris, sightseeing, swinging tours, or sunsets at Playa Encantada. First choice for first honeymoons. Popular for family plans.

## HOTEL las brisas

Information/Reservations  
P.O. Box 281, Acapulco, Mexico  
Phone 4-15-80

**CALL FREE 1-800-527-6168**

Represented by George R. Smith Co., 150  
Post St., San Francisco, Calif. 94102 (415)  
392-7277; Los Angeles, Seattle, Portland,  
Phoenix • OR YOUR TRAVEL AGENT.

"Composers in the 20th century have a much greater amount of absorbable history behind them than did the 18th century composer. Regardless of the forward stylistic and technical thrusts we make, we can also hark backward through several hundred years' worth of pungent musical thought."

# THE USES OF THE MUSICAL PAST

by LESTER TRIMBLE

RECENTLY, in reviewing a new phonograph record for a national magazine, *Stereo Review*, this composer-critic received an especially intriguing protest from a reader. The general subject of discussion had been the "Romantic Revival" which a few people insist is taking place in this country. The *specific* question was whether or not the recording of an obscure, though unfortunately (from my point of view) not forgotten piano concerto gave evidence that this "Romantic Revival" was in full or partial swing. Suffice it to say that my distinctly irreverent reader held to the "yea" side of the argument, while I clung like bark on the Noble Oak Tree to my original thesis, to wit: that since what is called the "standard" repertory in the United States has been for a great many years heavily weighted with backward looks to the Romantic period, the term "revival" seems not only inaccurate but gratuitous — a sales pitch for more of the same.

I'm sure neither of us convinced the other. But the question provoked a great deal of thought on my part — going far beyond the original subject — about the true and perhaps innate relationships which the historical past bears to the present, in the music of any given era, our own as well as earlier ones. This is not such a simple question, I found. In a sense, the past is always with us, no matter in what epoch we may live. This is what provides continuity to human life and culture. A child is taught according to the precepts and notions of his parents, who were in turn instructed by their own. (In these days of adolescent unrest, my formula may seem antiquated or over-simple. But despite the turbulence about us, I feel it still prevails. Indeed, many of the strains in our social fabric can be explained by the fact that the present is trying forc-

ibly to pull away from and ahead of the past, which seems by the innate burden of its weight — call it inertia — to hold us in one place.)

Music is like life. In centuries when "progress" was slower and more gradual, music changed slowly and with relative smoothness. For Mozart and Haydn in the 18th century, the standard harmonic vocabulary was quite sufficient. They found ways to be original within the tonal system as it had been developed up until their time. The historical past had been securely incorporated into that system, and they did not generally find the need to take backward glances into a very *distant* past in order to enrich their own resources. And yet, they were aware of developments which had taken place in composition before they began composing. Had they not been, they could not have written as they did. For, nobody — neither a Haydn nor a John Cage — invents music from "scratch." It is a language which develops by accretion and absorption.

But the Classical period of Mozart and Haydn was a relatively rare historical phenomenon in the very fact of its stability. Already, with Beethoven's entry upon the scene, the rate of change in Western music began to increase. It has been speeding faster and faster ever since, with developments which have included the weakening of tonality by such composers as Debussy and Wagner, the erasing of it by Webern and Schoenberg, and the re-affirmation of it by men like Bartók and Stravinsky (until 1958). The processes of absorption and accretion have continued without interruption. This is the means by which music renews its constantly renewable language. But, obviously, we composers in the 20th century have a much greater amount of absorbable history

behind us than did the 18th century composer. Regardless of the forward stylistic and technical thrusts we make, we can also hark backward through several hundred years' worth of pungent musical thought.

In thinking about our era, the most consistent and overt example of historical backward-looking that comes to mind is, of course, the neo-classic manner, or concept, as exemplified by works such as those of Stravinsky between 1919, when he composed the ballet *Pulcinella* (after themes attributed to Pergolesi), and 1958 when, after several years of flirting with the 12-tone method, he embraced it wholly in his *Threni*. However, even in looking at the work of just this one composer over a 39 year stretch of his neo-classic commitment, one can see how complex and subtle is the matter of a composer's looking backward in historical time. Subsumed under the single term "neo-classic" one finds a lot of his music which might better be called "neo-baroque," since it employs the baroque method of juxtaposing and contrasting masses of instrumental sound. The *Dumbarton Oaks Concerto* (named after the estate in Washington, D.C. where it was premiered) is an out-and-out *concerto grosso*, patterned after a 17th-century form which had already been abandoned by the classic composers of the 18th-century's latter half.

Not content with these historical sources, Stravinsky, in his years of glancing backward (and sometimes sidewise as well, at jazz) managed also to pull the 19th century with him into the 20th. His *Capriccio* (1929) paid respects to none other than Mendelssohn and Weber; *Le Baiser de la fée* (1928) was a ballet "inspired by the Muse of Tchaikovsky"; and the one-act opera *Mavra* (1922) was dedicated





*Andante festiva*



1756 MOZAR



*B. Vataroda*



The Ultimate Experience in  
Greek and French Cuisine

# LODEON

• Luncheon • Cocktails • Dinner  
565 CLAY ST., S.F. 434-2345

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



**TRADER VIC'S**  
20 COSMO PLACE 776-2232



Figures by Pablo Picasso for the  
Stravinsky-Massine "Pulcinella"

"to the memory of Pushkin, Glinka and Tchaikovsky." Neo-classic is indeed an elastic term.

In listening to any of these works, however, one is struck not by any oldness, but by their modernity, and by the uniquely 20th-century personality of Stravinsky himself. Stronger than any of his historical source-materials, his own up-to-date personality has prevailed. Whatever remote images may have come to him in backward glancings, all were transformed by the creative character of his mind into events which relate firmly to the present.

This is equally true of the *Symphony in Three Movements* (1945). Here, large-scale orchestral writing brings back memories of Stravinsky's own pre-neo-classic period. But much has changed. There's a new texture: fine-lined, transparent, cool, efficient, which bespeaks a broad preoccupation with his concept of 18th-century classicism, especially in its seemingly Olympian characteristics, but not so much emphasis on specific historical mannerisms. In a sense, this *Symphony* is one of the most perfect manifestations of neo-classicism extant: the total transmutation into present-day terms of Stravinsky's conception of abstract attitudes from the past.

Stravinsky was of course not the only 20th century composer to look behind him in historical time. Neo-classicism was a wide-spread phenomenon in the Western world, and such composers as Prokofieff, Hindemith — Bartók, if you expand the term just a little — (to say nothing of composers in the United States such as Elliott Carter, Arthur Berger, Irving Fine, Jack Lessard, even the present writer) each made use of its fascinating potentiality for bringing the past into juxtaposition with the present.

Let's look at Prokofieff. His *Classical Symphony* (1917) would be the most

obvious piece to come to mind when thinking of his particular brand of neo-classicism. But the *Violin Concerto No. 2* (1935) could be just as logically cited. And, in a broader sense, Prokofieff's liking for the 18th century, especially for its rhetorical techniques, is evident in almost all his music. He, himself, described the ingredients of his style in this way:

"The first is classical, originating in my early infancy when I heard my mother play Beethoven sonatas. It assumes a neo-classical aspect in my sonatas or concertos, or imitates the classical style of the eighteenth century." He also said that his *Classical Symphony* was composed "as Haydn might have written it had he lived in our day."

I find it interesting that he pointed to Haydn and to Beethoven as his stylistic models. Mozart is the 18th-century composer who has invariably been linked with Stravinsky's type of neo-classicism. But here again it becomes evident that the personality of the 20th-century composer is what we must concentrate on. This is the controlling element. He picks his sources because of his own personality first, and because of their personality only because it appeals to him. Prokofieff was a descendant of Mussorgsky more than of Rimsky-Korsakoff. It follows that he would prefer the earthy vigor and audacious forthrightness of Haydn, and the strong structuralism of Beethoven. Stravinsky, on the other hand, is a more elegant and fragile man, who spent formative years in the atmospheres of the Paris salons. For reasons of his own personality, he would be more inclined toward French ideals of high-style, delicacy and, for seasoning, a dash of *épater les bourgeois*. Mozart seldom tried to *épater* anybody. But he was certainly a master of high-style and delicacy.

Hindemith, in his particular approach to neo-classicism, reached back not only to Classical and Baroque sources of inspiration, but to Medieval ones as well. Judging by the texture of his music, Bach was his unmistakable ideal. Indeed, Hindemith's name is almost synonymous with a contrapuntal manner of composing. Though he treasured the classical sonata form, to a large extent his formal penchant was for contrapuntal forms of the Baroque era: the fugue, toccata, passacaglia, concerto grosso, chaconne.

In his opera *Mathis der Maler*, Hindemith chose a subject rooted not

(continued on p.52)

# Sail Eastern Airlines.

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

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

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

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

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

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

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

We'll even transfer your luggage direct from your plane

to your ship.

Make your reservations now for a Wings & Water cruise.

Find out what it feels like to live the way they used to.

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

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

Call your travel agent or Eastern Airlines.



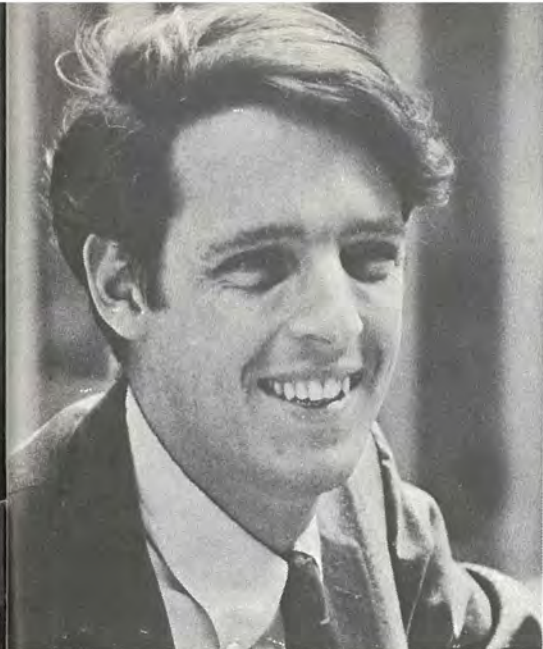
**EASTERN** The Wings of Man.



Farewell to  
the ugly cigarette.  
Smoke pretty. eve.



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



Joe McGinniss

*Ladies and gentlemen, the next President of the United States, Mr. George Mason . . .*

The name may not be a household word—yet. But that's because Mason is seeking the Presidency in the 1976 election, and with the ultra-modern, super-saturation, all-encompassing campaign being planned in his behalf, Washington insiders are predicting a landslide victory for him, a genuine mandate from the American people.

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—with roughly the same techniques used to sell deodorants, detergents and mouthwashes?

Could such a thing happen in the political future? More to the point, isn't such a thing already a 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 powers. 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 new show takes 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 joins the ACT repertory at the Geary on March 30 under the direction of Ellis Rabb, who staged the company's hit productions of *The Merchant of Venice*

## GEORGE MASON FOR PRESIDENT!

and *The Tavern*. *The Selling of the President* has a book by Stuart Hample, with music and lyrics by Bob James and Jack O'Brien.

ACT is presenting the show in association with stage and film producer John Flaxman. Following its premiere engagement here as the final production of the current repertory season, *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. Scenery, costumes and properties for the production are being constructed entirely in ACT's San Francisco shops.

The idea that McGinniss' remarkable book might be the basis for a



Ellis Rabb



John Flaxman


Broadway musical came from Flaxman, former executive on the acclaimed TV series, *Profiles in Courage*, 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, a 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 used now would be even more perfectly developed. The concept of the musical as a kind of 'electronic vaudeville' started to take shape."

Flaxman admits that he's always been hostile to TV commercials and their methods: "Children in this country are brought up on them. They're duped as youngsters, and when they get a little older they realize that, and they grow up hostile to the Establishment. I hope our show will increase people's awareness of what television is doing to us. We present a heightened reality in the musical, but nothing in it should be so insane that audiences can't connect it with what's going on now all the time.

"First and foremost, *The Selling of the President* should be entertaining and enjoyable, and what people take away from it will depend on the individual."

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



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

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

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

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

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

**BROADCAST SCHEDULE**

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

*(Schedule Subject to Change)*



Jack O'Brien

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 Hample, whose extensive background in advertising made him a natural to create the book for the musical. Working closely with Flaxman, Hample 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 *Pantagleize* and ACT's *The Merchant of Venice*. O'Brien had also directed ACT'S 1970 hit, *The Importance of Being Earnest*.



Stuart Hample

Flaxman discussed the show with them and asked the team to go to work on the score, suggesting that they think of themselves as two advertising geniuses actually hired to sell a Presidential candidate. The producer's previous hope that Rabb might direct the new musical was now strengthened by his longtime association with O'Brien and James. Rabb emerged from a four-hour conversation with Flaxman ready to go to work on *The Selling of the President*.

"I knew immediately that the show had marvelous potential," remembers Rabb. "Then, a couple of weeks later, I was thinking about the fact that ACT hadn't yet found a suitable property to present as the last production of the current season. I mentioned the possibility to Flaxman of opening the musical at ACT prior to its Broadway run, and he liked the idea. So we started to sort out all the complications involved in such an arrangement, and somehow it worked."

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 rewriting 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."



Bob James

*There's this lovable kook who  
gift wraps candy bars in our old boxes!*

And we love her for it! She thinks that our elegant box makes anything that's in it extra special. Diamonds, jewelry, dinnerware . . . even candy bars. We agree. So when beaux shower her with gifts from our store (and they do), she hoards the boxes. Then when she wants to give George or Jim a Mars bar, she just pops it into one of our necklace boxes. And whammie, it's a great gift! But really, our silvery container is more than just another pretty box. It stands for integrity, quality, vast selection too. We've got more of almost everything for almost everybody.

**shreve's**  
san francisco/starford/san mateo





## "HADRIAN VII" RETURNS IN APRIL

*Hadrian VII*, one of the most popular and critically successful productions in ACT history, will return to the repertory for seven encore performances in April and May. The hit play by Peter Luke is scheduled for final performances of the year on the evenings of April 6, 14, 27 and May 3, and 5, and the afternoons of April 7 and 24.

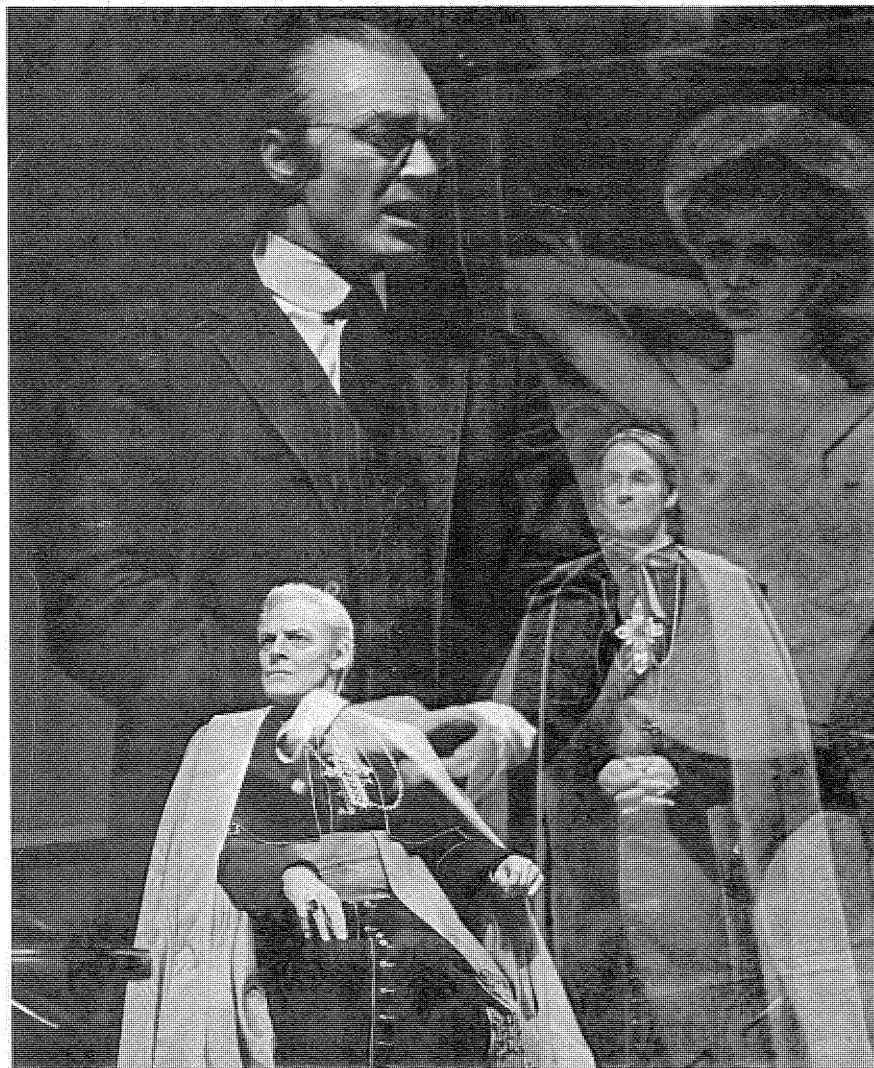
Tickets for all seven presentations of *Hadrian VII* are available now at the Geary Theatre box office and by mail.

Directed by Allen Fletcher, the unusual comedy-drama is based on the novel, *Hadrian VII*, and other writings by Frederick William Rolfe, who is himself the central character of the play. A lonely and embittered man with a biting, sardonic wit and an extraordinary capacity for fantasy, Rolfe is a convert to Catholicism

whose ambitions for the priesthood have been consistently thwarted.

Always in dire financial straits, Rolfe has become an obscure and eccentric writer, hounded by bill collectors and threatened with eviction from his shabby garret in London. Then, unexpectedly, a pair of distinguished churchmen climb the stairs to Rolfe's room to pay him a visit that changes his life. He is suddenly propelled from poverty and disgrace to a position of great power and responsibility at the Vatican. And, through a series of political maneuvers by the cardinals, he even finds himself a candidate for the Papacy.

Peter Donat will again portray Rolfe, whose transformation is the heart of a remarkable exploration of human character and the meaning of the Papacy, all amid the spectacle and pageantry of Vatican life.



Triple exposure montage by ACT photographer Hank Kranzler brings together a trio of key figures from *Hadrian VII*. Frederick William Rolfe (Peter Donat, at top) has dreamed for years of a career in the church, but his hopes remain unfulfilled until two high-ranking churchmen (G. Wood, left and Jay Doyle) take the impoverished Rolfe in hand and change his entire life.

## FOUR FACES OF KEN RUTA



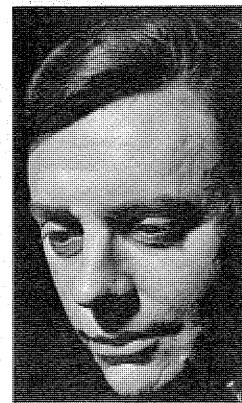
In the first of four major roles this season at ACT, Ken Ruta dons fashionable continental garb to play Antonio in Ellis Rabb's controversial modern production of *The Merchant of Venice*.



As Prospero the magician in *The Tempest*, Ruta portrays the reclusive ruler of an enchanted island who uses powerful sorcery to triumph over his enemies and regain his right position as Duke of Milan.



*The Relapse* finds Ruta lavishly bewigged and beribboned in the role of Lord Fopington, the haughty seventeenth-century peer who fancies himself London's most desirable bachelor.

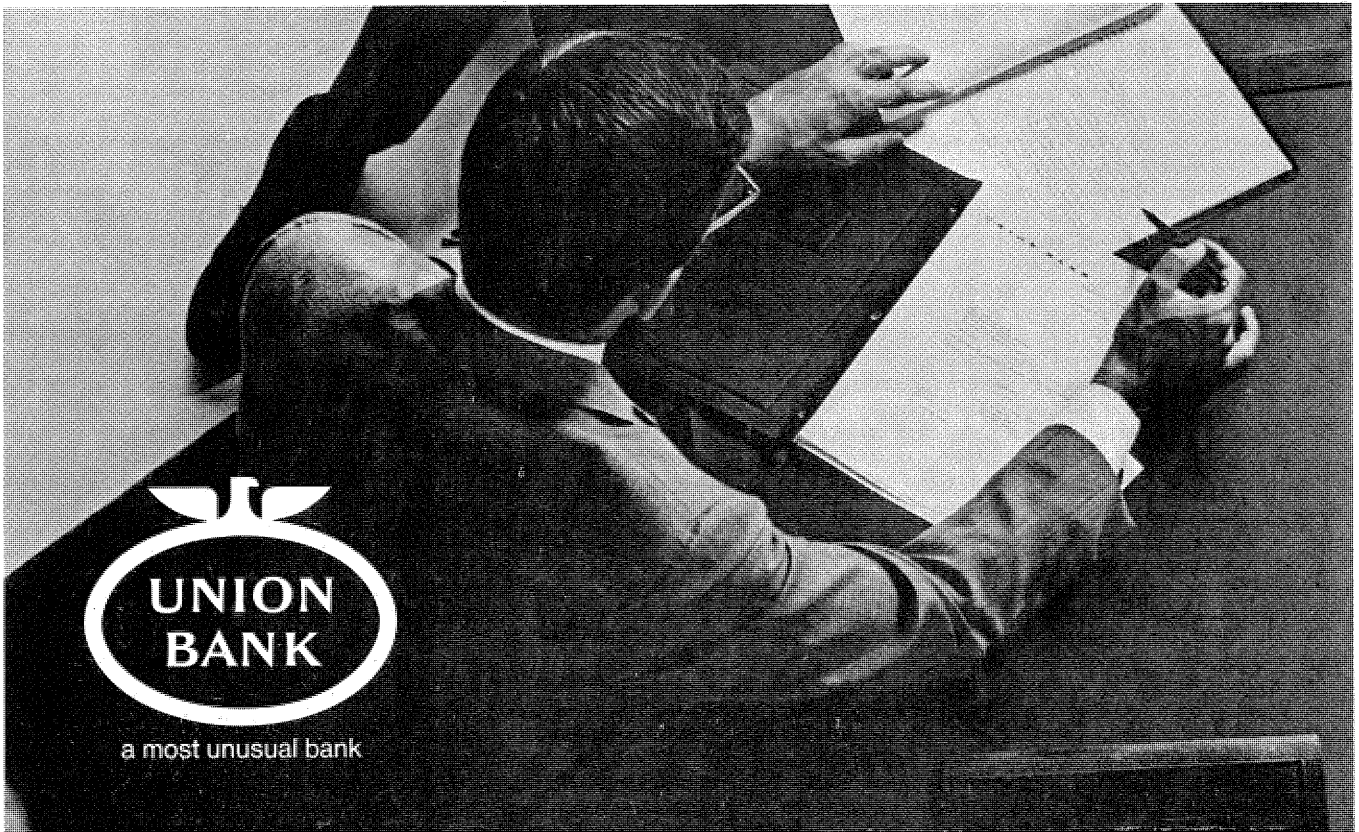


In *The Time of Your Life*, the actor reveals another facet of his talent as Joe, the mysterious big spender and steadiest customer at Nick's Embarcadero Saloon. During his five seasons with ACT, Ruta has appeared in a total of two dozen productions.

REGIONAL BANKING:  
ONLY AT UNION BANK



**TALK TO THE HEAD MAN.** If you're the head man in a growing business, you deserve the banking help of a man your own size. You'll find him at Union Bank. He's a Regional Vice President. The man in charge. Union Bank's unique regional banking system puts the decision makers, the men with the ability and the authority to act, out where the action is. Where you are. No need to call "headquarters." You're already there.



a most unusual bank

SAN FRANCISCO REGIONAL HEAD OFFICE: Montgomery at Sacramento

 A Unionamerica Company

# AMERICAN CONSERVATORY THEATRE of San Francisco

WILLIAM BALL,  
*General Director*

JAMES B. MCKENZIE,  
*Executive Producer*

EDWARD HASTINGS,  
*Executive Director*

EDITH MARKSON,  
*Development Director*

ALLEN FLETCHER,  
*Conservatory Director*

## actors, directors & designers

### THE ACTING COMPANY

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

Jerry Glover  
Patrick Gorman  
John Hancock  
Kathleen Harper  
Dudley Knight  
Anne Lawder  
Michael Learned  
Fanny Lubritsky  
Winifred Mann  
Lee McCain  
Frank Ottiwell  
William Paterson  
Ken Ruta  
Josef Sommer

Deborah Sussel  
Scott Thomas  
Ann Weldon  
Mark Wheeler  
G. Wood

### ACTING FELLOWS

Pamela Bosen  
James Branch  
John Getz  
Sharyn Goldman  
Terry Lumley  
Leo Schaff

### STAGE DIRECTORS

William Ball  
Allen Fletcher  
Edward Hastings  
Ellis Rabb

### GUEST DESIGNERS

Robert Darling  
Robert Fletcher  
Ann Roth  
James Tilton

## production departments

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

Helaine Head,  
*Associate Stage Manager*

MARINES' MEMORIAL  
THEATRE STAFF  
Douglas von Koss,  
*Technical Co-ordinator*  
Eduardo Fabio, *Electrician*  
Jack Smith, *Properties*

### SCENE SHOP

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

### DESIGN & PRODUCTION ASSOCIATES

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

### STAGE MANAGEMENT STAFF

Eugene Barcone,  
*Associate Director*  
Dorothy Fowler,  
*Production Stage Manager*

### GEARY THEATRE STAFF

Glen Chadwick,  
*Master Carpenter*  
Robert Finley,  
*Master Electrician*  
Robert Herring,  
*Properties Master*  
Thomas Edwards,  
*Assistant Carpenter*  
William Freeman, *Sound*  
Robert McFetridge,  
*Assistant Properties*  
James Poynter,  
*Assistant Electrician*  
Richard LaBuhn, *Swingman*

### COSTUME, WARDROBE & WIG STAFF

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

## management departments

### ADMINISTRATIVE STAFF

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

### PRESS STAFF

Cheryle Elliott,  
*Press Representative*  
Dennis Powers, *Writer*  
Rhoda Gross, *Secretary*

### PROMOTION STAFF

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

Susan McBride, *Student Development & Advertising*  
Michelle Dennis, *Secretary*  
James Kerber, *Mimeographer*

### FRIENDS OF ACT

Nonie de Limur, *President*  
Sally Kahn, *Coordinator*

### BOX OFFICE STAFF

Charles Smith, *Manager*  
Richard Bernier

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

### FRONT OF THE HOUSE

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

## conservatory

William Baer,  
*Conservatory Administrator*  
James Milton,  
*Fellows Director*

### CHILDREN'S THEATRE SCHOOL

Lou Graham  
Ross Graham

### TRAINERS

William Douglas, *Mime*  
Patrick Gorman, *Movement*  
Sharon Green, *Librarian*  
Dudley Knight,  
*Voice Production*

Anne Lawder, *Speech*  
Frank Ottiwell,  
*Alexander Technique*  
Dale Ramey, *Guitar*  
Dore Reinhardt,  
*Voice Assistant*

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

## California Theatre Foundation board of directors

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



*An Arpege Promise*

*Dear Broadway,  
I promise that any similarity  
between this ad and my musical,  
"Promises, Promises" is purely  
intentional.  
Love, David Merrick*

(Promise her anything but give her Arpege.)

THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO

presents

A Production of  
WILLIAM SHAKESPEARE'S

# THE MERCHANT OF VENICE

Directed by ELLIS RABB

After the 1963 APA Repertory Company presentation staged by Richard Baldrige (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)

<i>Antonio</i>	KEN RUTA
<i>Salarino</i>	JERRY GLOVER
<i>Salerio</i>	MARK WHEELER
<i>Solanio</i>	MICHAEL CAVANAUGH
<i>Bassanio</i>	MARK BRAMHALL
<i>Gratiano</i>	SCOTT THOMAS
<i>Lorenzo</i>	DAVID GILLIAM
<i>Portia</i>	MICHAEL LEARNED
<i>Nerissa</i>	ANN WELDON
<i>Stephano</i>	FRANK OTTIWELL
<i>Launcelot Gobbo</i>	MARTIN BERMAN
<i>The Prince of Morocco</i>	JOHN HANCOCK
<i>Shylock</i>	PETER DONAT
<i>Jessica</i>	DEBORAH SUSSEL
<i>Gobbo</i>	PATRICK GORMAN
<i>The Prince of Arragon</i>	WILLIAM PATERSON
<i>Tubal</i>	JOSEPH BIRD
<i>The Duke of Venice</i>	G. WOOD
<i>Court Official</i>	JIM BAKER

Citizens of Venice, revelers, officials of the court:

Janie Atkins, Karie Cannon, Stanford Cates, Richard Council, Sue Damante, Lowell Gottstein, Jessica Hagedorn, Joe Hansen, Marcia Kimmell, Randy Kitzing, Nancy McDoniel, Sharon McLean, Chuck Martin, Paul Myrvold, Jacqueline Portnoy, Ray Rantapaa, Robert Rosas, Don Russell, Shirley Slater, Sandi Spanfeller, Meg Truscott, Fred Wolfe, Paul Woodville, Jason Wyler.

The action takes place in Venice and on the Belmont.

There will be one ten-minute intermission.

## understudies

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

Photographic Processing by Maurice Beesley

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

## NOTES ON "THE MERCHANT OF VENICE"

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

As Harold Clurman, the distinguished director and critic, once noted, "No one has decided exactly what *The Merchant of Venice* is. It was a farcical melodrama at one time, a humanized melodrama at another. It has been called a fairy tale, a tragic-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 repertory—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 Persian and Indian religious tales centuries before the birth of Christ—Shakespeare may have been influenced by Christopher Marlowe's *The Jew of Malta*. This popular and successful play was first performed in London seven years before *The Merchant of Venice* was written, and historians have pointed out several parallels between the two works, including the fact that both offer major portraits of Jewish fathers whose young daughters abandon them to become Christians.



**We know how  
to handle him.**

In fact, we have more than 90 banking services to help you take care of your money. Checking accounts, savings accounts, trust services — you name it, we have it.



**BANK OF AMERICA**  
NATIONAL TRUST & SAVINGS ASSOCIATION • MEMBER F. D. I. C.

THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO

presents

PADDY CHAYEFSKY'S

# THE LATENT HETEROSEXUAL

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

## the cast

(in order of appearance)

<i>Irving Spatz, a tax consultant</i>	G. WOOD
<i>Henry Jadd, a lawyer</i>	JAY DOYLE
<i>John Morley</i>	JOSEF SOMMER
<i>Arthur Landau, a tax consultant</i>	JOSEPH BIRD
<i>A secretary</i>	KATHLEEN HARPER
<i>Lester Freitag, a tax lawyer</i>	PETER DONAT
<i>Christine Van Dam</i>	LEE MCCAIN
<i>Mel Delaney, a tax consultant</i>	MARTIN BERMAN
<i>Jimmie Churchill, a corporation lawyer</i>	ROBERT FLETCHER
<i>Another secretary</i>	SUZANNE COLLINS
<i>A nurse</i>	ANNE LAWDER
<i>An attendant</i>	DAVID GILLIAM
<i>Handyman</i>	JOHN HANCOCK
<i>Dr. Klune, a psychiatrist</i>	DUDLEY KNIGHT

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

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.

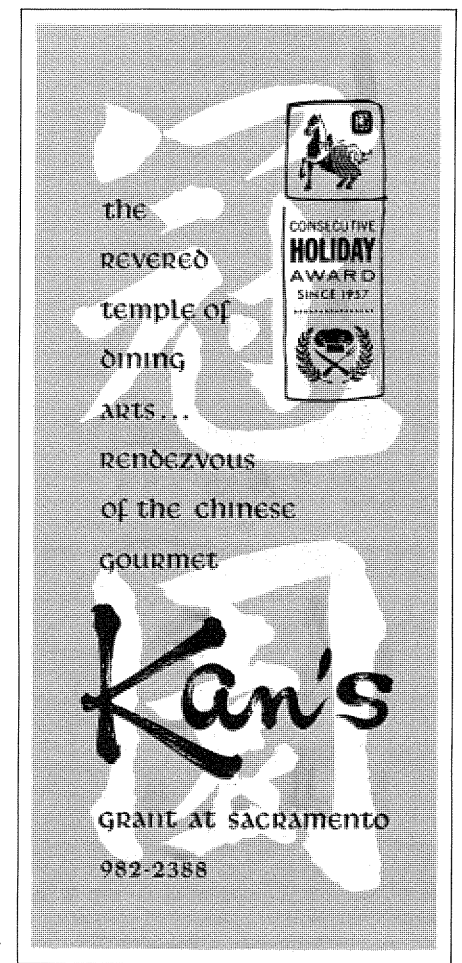
Scene 5: Morley's house in Ardsley, nine months later (June 11, 1962).

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

There will be one ten-minute intermission

## understudies

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



**You can't buy  
a better vodka  
for love nor  
rubles.**



VODKA, 80 PROOF. DIST. FROM 100% GRAIN. W. & A. GILBEY, LTD.,  
CINN., O. DISTR. BY NAT'L DIST. PROD. CO.



# First name for the martini

For more martini pleasure—call the martini by its first name.



## BEEFEATER®

FROM ENGLAND BY KOBRAND, NY • 94 PROOF  
100% GRAIN NEUTRAL SPIRITS

FOR BEFORE  
AND AFTER THEATRE  
DINING ...

### Phil Lehr's

ORIGINAL PAY-BY-OUNCE

## Steakery



### WORLD FAMOUS FOR STEAKS

Carriage Entrance From  
Taylor & Ellis Parking Lot  
DAILY 5-12 SUN. 4-11

673-6800

**PARK ONCE** for dinner and show!

## NOTES ON "THE LATENT HETEROSEXUAL"

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

The 1968 premiere of *The Latent Heterosexual* in Dallas drew nationwide attention from major critics who praised Chayefsky's ability to use a framework of dazzling comedy to make some decidedly serious comments on several aspects of American life. Many felt that in the central character of John Morley, the playwright had artfully portrayed the total dehumanization of a highly 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 Catered Affair*.

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

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

Under Allen Fletcher's direction, *The Latent Heterosexual* introduces a talented new actor, Josef Sommer, to ACT audiences in the role of John Morley.

## NOTES ON "THE TIME OF YOUR LIFE"

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

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

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

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

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

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



THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO

presents

WILLIAM SAROYAN'S

# THE TIME OF YOUR LIFE

Directed by EDWARD HASTINGS

Scenery by JACKSON DE GOVIA

Costumes by ELIZABETH COVEY

Lighting by WARD RUSSELL

Music Composed & Supervised by HAROLD ZOLLMAN

## the cast

*Newsboy* CALEB DONAT  
*The Drunkard* JERRY GLOVER  
*Willie* MARK WHEELER  
*Joe* KEN RUTA  
*Nick* JIM BAKER  
*Tom* SCOTT THOMAS  
*Kitty Duval* JOY CARLIN  
*Dudley* MARK BRAMHALL  
*Harry* MICHAEL CAVANAUGH  
*Wesley* JOHN HANCOCK  
*Lorene* KATHLEEN HARPER  
*Blick* JEFF CHANDLER  
*Arab* MARTIN BERMAN  
*Mary L.* MICHAEL LEARNED  
*Krupp* PATRICK GORMAN  
*McCarthy* DUDLEY KNIGHT  
*Kit Carson* WILLIAM PATERSON  
*Sailor* DAVID GILLIAM  
*Elsie* SUZANNE COLLINS  
*A Killer* DEBORAH SUSSEL  
*Her Sidekick* ANN WELDON  
*A Society Lady* ANNE LAWDER  
*A Society Gentleman* ROBERT FLETCHER  
*Cops* MIKE ROUTH, PAUL WOODVILLE

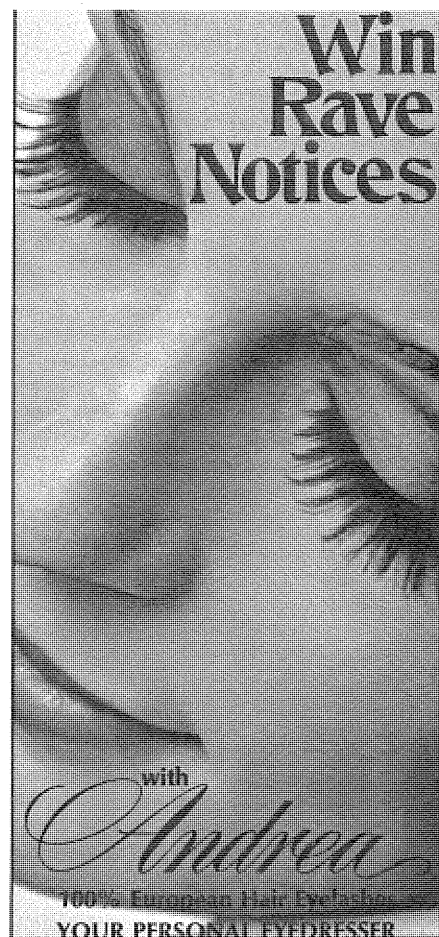
The place: Nick's Pacific Street Saloon, Restaurant and Entertainment Palace at the foot of the Embarcadero, in San Francisco.

The time: afternoon and night of a day in October, 1939.

There will be one ten-minute intermission.

## understudies

Willie: Jerry Glover; Joe: Jeff Chandler; Blick: Patrick Gorman;  
Tom: Dudley Knight; Nick: David Gilliam; Wesley, Harry: Mark Wheeler;  
Kitty: Lee McCain; Mary L.: Winifred Mann; Krupp: Robert Fletcher;  
Dudley; Martin Berman; Elsie: Kathleen Harper; Lorene: Anne Lawder.



Available at Macy's — all stores

# J&B

rare scotch

## Pours More Pleasure



J & B is a product of the two-centuries-old house of Justerini & Brooks whose patrons have included, along with the immortal Charles Dickens, many of history's great.

PENNIES MORE IN COST  
WORLDS APART IN QUALITY

86 Proof Blended Scotch Whisky • The Paddington Corp., N. Y. 20



N°5  
**CHANEL**  
PERFUME

## ACT/9: AN ADVENTURE IN ENTERTAINMENT

ACT will join forces with KQED-TV, Channel 9, to present an extraordinary adventure in theatre and television for the Bay Area on Sunday evening, April 4. Titled *ACT/9*, the mammoth TV special will be staged at the Geary Theatre and broadcast live and in color on Channel 9.

Rene Auberjonois will return to San Francisco to serve as master of ceremonies for the show. The talented actor was a leading member of the ACT company for three seasons, went on to appear in several major films and won a Tony Award for his performance with Katherine Hepburn in the Broadway musical, *Coco*. Among his best remembered roles are those in *Tartuffe*, *Charley's Aunt*, *Man and Superman*, *Under Milkwood* and *Beyond the Fringe*.

*ACT/9* will explore all sides of San Francisco's resident theatre company, behind the scenes as well as onstage. Among the highlights planned at press time are outstanding scenes from virtually all productions in the ACT 1970-71 repertory, which includes *The Merchant of Venice*, *Hadrian VII*, *The Tempest*, *The Relapse*, *The Time of Your Life*, *The Latent Heterosexual* and *An Enemy of the People*.

A special feature will be scenes and full-scale musical numbers from ACT's world premiere production, *The Selling of the President*.

KQED cameras will also focus on ACT's nationally acclaimed theatre training programs, for a look at members of the company's Academy and the young participants in the ACT Children's Theatre School.

At this time, negotiations are well underway for the showing on *ACT/9* of sequences from movies featuring ACT performers, among them two critically praised comedies directed by Robert Altman, *M\*A\*S\*H* and *Brewster McCloud*, with Auberjonois, John Schuck and G. Wood.

Scenes from ACT productions previously filmed by the National Educational Television network for nationwide broadcasts will also be shown. These include George Bernard Shaw's comedy, *Misalliance*, and Anna Marie Barlow's anti-war drama, *Glory! Hallelujah!* In addition, scenes from *Ofoeti*, an original play produced for television by NET during ACT's first season in Pittsburgh and featuring DeAnn Mears and Ray Reinhardt, are planned for the show.

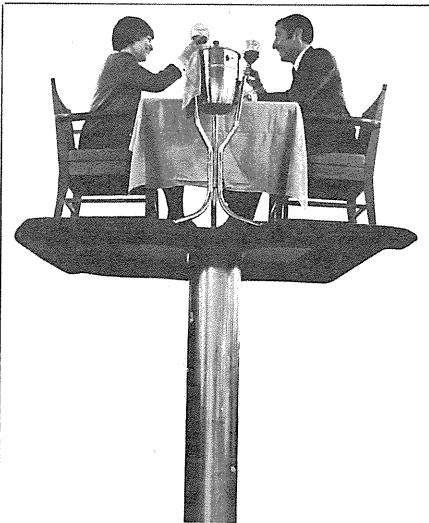


Rene Auberjonois

KQED producers Bruce Franchini and Joyce Campbell are currently working with ACT's William Baer to arrange appearances on the show by such former members of the ACT acting company as Miss Mears, Richard A. Dysart and Michael O'Sullivan. Several guest artists are also being invited to participate, and special new material devised exclusively for *ACT/9* will be presented.

Audience members may watch *ACT/9* in their homes on Channel 9 or buy tickets, priced at five dollars each, and see it onstage at the Geary. The evening-length production has a dual purpose—to offer an outstanding entertainment experience available only in the Bay Area and to provide a joint fund-raising venture for ACT and KQED-TV. During the course of *ACT/9*, viewers will be asked to pledge donations in any amount, with all proceeds to be divided equally between San Francisco's professional repertory company and public television station.

Exact starting time of *ACT/9* will be announced well in advance of its broadcast date, Sunday, April 4. The staffs of both ACT and KQED hope that you and your family will be in the audience that evening, either at the Geary or in your home.



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

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

**MIYAKO HOTEL**  
Post and Laguna, San Francisco  
WESTERN INTERNATIONAL HOTELS

Brand new for  
after theater



**B AND B**  
**Stinger**



86 proof

ANDRE WATTS



Another Distinguished  
Baldwin Artist



BALDWIN

310 Sutter, San Francisco  
781-8500

2100 Broadway, Oakland  
444-1636

1745 El Camino Real,  
San Mateo  
345-1696



A dramatic moment in *The Merchant of Venice* finds Bassanio (Mark Bramhall, center) pleading for the life of his friend Antonio during the famous trial scene.



Nick the bartender (Jim Baker, left) passes the time of day with two steady customers (Ken Ruta, center, and Mark Wheeler) of his Embarcadero saloon in a scene from *The Time of Your Life*.

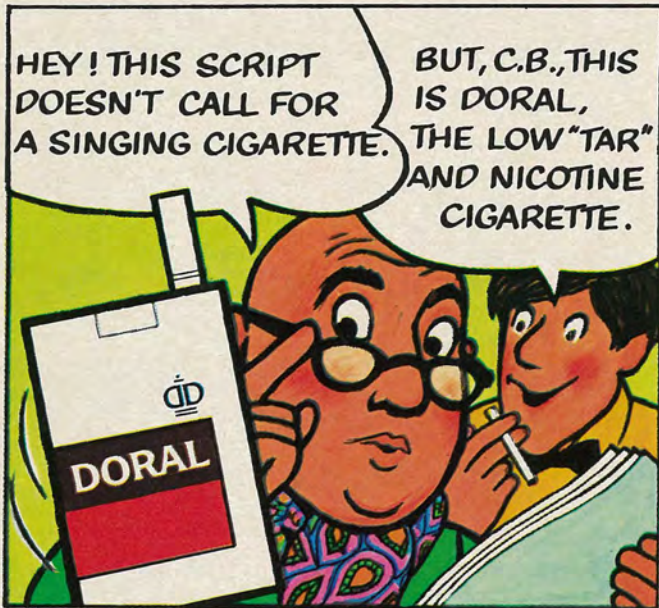


Peter Donat is seen as a crusading doctor who gets sympathetic support from his daughter (Deborah Sussel) as he wages a battle against pollution and politicians in *An Enemy of the People*.



Lee McCain and Josef Sommer play a couple who wed purely for the tax benefits of the joint return, only to discover that love has complicated their marriage of convenience, in *The Latent Heterosexual*.

DORAL  
AUDITIONS  
ON  
BROADWAY



The filter system you'd need a scientist to explain...but Doral says it in two words, "Taste me"



with or without menthol

15 mg. "tar" 1.0 mg. nicotine

You've had the caky liners, flaky liners, drippy liners.  
Now you're entitled to the eyeliner with no problems.



In 4 fashion-forecast colors: Fresh Blue, Fresh Green, Violet, Plum. And four soft-focus blacks and browns: Black, Soft Black, Brown, Midnite Brown.

'Moon Drops'  
Automatic Liquiliner  
by Revlon

It's the first-and-only *moisturizing* liner with its own sable-tip brush built in. Comes up with just enough softluster liquid every time. Brushes on a fine, professional line—without wiggles or blobs. And Liquiliner takes good care of your eyes, because it's hypo-allergenic. And fragrance-free. All in all, the first of the 'luxury liners'. And only 'Moon Drops' makes it.

# The 'Moon Drops'



woman lives

# What's the word on New Kent Menthol?



# “WOW!”

Refreshing taste. Micronite® Filter. Kent got it all together.



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

<i>Dr. Tomas Stockmann</i>	PETER DONAT
<i>Katrine Stockmann, his wife</i>	WINIFRED MANN
<i>Petra, their daughter</i>	DEBORAH SUSSEL
their sons	<i>Morten</i> CHRISTOPHER DONAT
	<i>Eilif</i> CALEB DONAT
<i>Peter Stockmann, the doctor's older brother and mayor of the town</i>	JAY DOYLE
<i>Morten Kiil, tannery owner and Mrs. Stockmann's foster-father</i>	JOSEPH BIRD
<i>Hovstad, editor of the local paper</i>	JOSEF SOMMER
<i>Billing, his colleague</i>	JEFF CHANDLER
<i>Horster, a ship's captain</i>	DAVID GILLIAM
<i>Aslaksen, a printer</i>	WILLIAM PATERSON
members of the Temperance Society	<i>Rorlund</i> PATRICK GORMAN
	<i>Lampstad</i> MARTIN BERMAN
	<i>Oftedal</i> JIM BAKER
	<i>Spanvelner</i> MARK WHEELER
<i>A drunk</i>	SCOTT THOMAS

## Townspeople:

Lee Cook, Tim Crowley, Cynthia David, Peter Encoyand, Lowell Gottstein, Thure Gustavson, Bob Hock, Elizabeth Jamplis, Brian Kazanjian, Chris Leaf, David Marcos, Scott McDaniel, Nancy McDoniel, Paul Myrvold, Chris Pitney, Jacqueline Portnoy, Mike Ramezzano, Richard Ramezzano, Robert Rosas, Shirley Slater, Jenny Snider, Fred Wolfe, Paul Woodville, Jason Wyler

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

ACT I: The Stockmann's living room, evening

ACT II: The next morning.

Intermission.

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

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

Intermission

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

## understudies

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

See page 37 for *An Enemy of the People* notes

If you insist  
on going to  
Los Angeles...

At least do it with your own best interests in mind. For your comfort, stay at the only San Francisco quality hotel. For your health, stay where the new health spa—The Sanctuary—just opened. For fun, stay where the superstars play, enjoy Dionne Warwick Mar. 10-20, Sammy Davis Mar. 25-Apr. 4 at the Now Grove. Stay at The Ambassador. Phone (415) 397-2717.



# DEWAR'S "White Label"

*The Scotch  
that never varies*

BLENDING SCOTCH WHISKY • 86.8 PROOF  
© SCHENLEY IMPORTS CO., N.Y., N.Y.



William Ball



James B. McKenzie



Edward Hastings



Allen Fletcher



Ellis Rabb

**WILLIAM BALL**, *General Director*, founded the American Conservatory Theatre in 1965. Prior to that, he directed the highly acclaimed *Tartuffe* at New York's Lincoln Center and *Homage to Shakespeare* starring John Gielgud, Edith Evans and Margaret Leighton at Philharmonic Hall. His off-Broadway productions include *Six Characters in Search of an Author*, which won for him the D'Annunzio, Outer Circle Critics and Obie Production awards; *Under Milkwood*, which also won the D'Annunzio and Outer Circle Critics Awards; and *Ivanov*, which received the Obie and Vernon Rice Drama Desk Awards. In 1964, he re-created his production of *Six Characters* in London, with a cast headed by Ralph Richardson and Barbara 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*, *Così fan tutte* and *Six Characters in Search of an Author*. Four seasons ago, he was both librettist and director of Lee Hoiby's *Natalia Petrovna*, a new opera commissioned by the Ford Foundation and produced at the City Center. Mr. Ball has directed at all of the major North American theatre festivals, including the American Shakespeare Festival in Stratford, Connecticut, the Stratford Shakespeare Festival in Ontario; the San Diego Shakespeare Festival; the Arena Stage in Washington, D.C.; the Alley Theatre in Houston; and the Antioch and Toledo Shakespeare Festivals. He made his San Francisco directorial debut nine years ago with the Actor's Workshop production of *The Devil's Disciple*. Mr. Ball has directed the ACT productions of *Tartuffe*, *Six Characters in Search of an Author*, *King Lear*, *Under Milkwood*, *The American Dream*, *Twelfth Night*,

*Hamlet*, *Rosencrantz and Guildenstern Are Dead*, *Oedipus Rex*, *Tiny Alice* and *Three Sisters*. New York audiences saw the latter two when ACT played a special four-week engagement on Broadway last fall. This season, Mr. Ball's production of *The Tempest* returns to the ACT repertory. A graduate of the Carnegie Institute of Technology, he is the recipient of a Fulbright scholarship, a Ford Foundation Director's Grant and an NBC-RCA 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 (Penn.), the Peninsula Players (Wisc.), the Mineola Theatre (New York), as president of the Producing Managers Company and as associate producer of the Royal Poinciana Playhouse (Palm Beach).

**EDWARD HASTINGS**, *Executive Director and Resident Stage Director*, was Production Stage Manager for David Merrick before joining ACT as

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

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



Edith Markson

**ELLIS RABB** founded the internationally acclaimed APA Repertory Company of New York in 1960 and continues to serve as its artistic director. Mr. Rabb directed many of APA's most successful productions, including *You Can't Take It With You*, *Pantagleize*, *Exit the King*, *War and Peace*, *The School for Scandal*, *A Midsummer Night's Dream*, *Judith*, *The Lower Depths* and *Hamlet*. In addition, he appeared in the title roles of APA's *Richard II*, *King Lear*, *Hamlet* and *Pantagleize* and played major roles in more than a dozen other productions. Mr. Rabb has also acted and directed on and off Broadway, as well as at leading regional theatres and Shakespeare festivals. ACT audiences saw him last season as the palace messenger in *Oedipus Rex* and the Dauphin in *Saint Joan*. He directed ACT's highly successful production of *The Taveren* last season and directs *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 young APA Repertory Company there for a season. She also brought William Ball to that theatre, where he first directed *Charley's Aunt* and *Six Characters In Search of an Author*, as well as *Allen Fletcher*, where he first directed *The Crucible*. Her brother is Edwin Sherin, who directed *The Great White Hope* on Broadway and staged ACT's production of *Glory! Hallelujah!* two seasons ago.

#### TO THE AUDIENCE . . .

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

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

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

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

**credits** ■ WILLIAM GANSLÉN, HANK KRANZLER for photography. ■ Cover Drawing by Judith Clancy, San Francisco artist and author of *Last Look at The Old Met*. ■ Berlitz School of Language for assistance in the translation of *An Enemy of the People*. ■ Formal clothes worn by Shylock and Gratiano in *The Merchant of Venice* furnished by SELIX FORMAL WEAR; Cafe chairs from Italy and projection screening from Germany made possible by the generous cooperation of Thomas Szelenyi of INTERJET CARGO SYSTEM, INC.; Miss Learned's coiffure by Ted Lee of PETER ESSER. ■ Off stage band music for *The Time of Your Life* Recorded by the San Francisco Citadel Band of the Salvation Army.

■ SPECIAL THANKS to the following for their very generous donations to ACT's Theatre Club: DUNN-EDWARDS CORPORATION, for wallpaper and paint; THOMAS SALET, for wallpaper hanging; CARPET AND DRAPERY CENTER, Berkeley; PASHA PILLOW COMPANY; FAIRMONT HOTEL, for accessories; TOWER RECORDS; MJB COFFEE COMPANY.

Special discount rates are available to clubs and organizations attending ACT performances at the Geary and Marines' Memorial Theatres in groups of 25 or more. Complete details are available from Jeraldine Cooper, ACT Group Sales Director, 450 Geary Street, San Francisco 94102, telephone (415) 771-3880.



## A Place for Living

One thing about Rossmoor . . . you're never without lots to do, when you want to do it (or not). You have daily choice and use of almost \$6 million in recreational facilities that are second to none. Enjoy golf on the 18-hole course, swimming, lawn bowling, horseback riding, archery, billiards, art, crafts and an exciting variety of do-something groups. All this, plus three clubhouses within walking distance. Country club living? Over 6,000 Rossmoor people think so. Now . . . how about you? If you're 45 or over . . .

30 minutes  
from  
San Francisco

## Rossmoor Walnut Creek

2400 Rossmoor Parkway  
Walnut Creek, Ca 94595

Sales Office  
open 7 days, 9 a.m. to 5 p.m.  
Resales and Leases available.  
Phone (415) 932-2002  
or write for free information.





*Your introduction to the distinguished collections of authentic English and European designs by Baker may be arranged through your interior designer or dealer.*

*Baker Furniture Co.*

CABINET MAKERS

1040 Battery Street, San Francisco

*Division of The Magnarox Company*

## ACT ON CAMPUS

ACT's "Out-Rep" program, which brings live performances to schools and organizations throughout the Bay Area, is currently in full swing, offering special traveling productions for children, teenagers and adults. One of ACT's most important community programs, the Out-Rep operation performed to a total audience of more than 400,000 students and teachers on Northern California campuses last season. It is administered by William Baer, with all productions staged by actor-director James Milton, featured in more than a dozen ACT shows during the past three years.

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

A second Out-Rep offering this season is the unusual *Cycle*, an original theatrical collage of poetry, prose and song which tells the story of man from birth to death, dividing life into the "Seven Ages of Man" as set forth by Shakespeare in *As You Like It*. The new show relies principally on major poetry and contemporary songs in its lively exploration of the human adventure in all its phases.

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

## 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.

So come. Experience a steak with us.

**BENIHANA of TOKYO**  
YOUR TABLE IS OUR KITCHEN.

740 Taylor St., San Francisco  
771-8414

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



### ANATOMY OF "AN ENEMY"

ACT will join U.C. Extension next month to present a special morning and afternoon program titled "Anatomy of a Production: ACT's *An Enemy of the People*." From 9:30 to 12:30 p.m., on Wednesday, April 14, the program will offer informal discussions and demonstrations led by director Allen Fletcher, designer Robert Fletcher, Extension instructor Lynne Kaufman and principal cast members from the production.

Following the morning session, participants may attend a matinee performance of the play at reduced prices. For information about fees and enrollment, call 861-5452. Enrollment deadline is April 7.

## NOTES ON "AN ENEMY OF THE PEOPLE"

"The strongest man in the world is he who stands alone," declares Dr. Tomas Stockmann, the central character of Ibsen's *An Enemy of the People*. And Ibsen knew only too well what it meant to stand alone. In 1881, the year before *An Enemy of the People* was published, he had written *Ghosts*, the dramatic masterpiece in which he had dared to deal openly with what was then a strictly forbidden subject, that of venereal disease. *Ghosts* had also fiercely attacked withered social conventions and outmoded ideas that forced people into lives of empty and meaningless hypocrisy, crippling their individuality and stunting their human potential. Along the way, Ibsen had, in addition, touched on such matters as incestuous marriage, premarital sex, euthanasia and women's rights.

The waves of shock created by *Ghosts* in Ibsen's homeland spread throughout Europe. No Scandinavian theatres dared present the play and several years passed before it was translated and found its way onto the stages of other countries. When it was finally produced in London, critics reviled the play and its author with such phrases as "putrid," "naked loathsomeness" and "an open sewer."

In his early fifties when he wrote *Ghosts*, Ibsen was hurt and angered by the horrified reaction to his play. The dramatist's anger became one of the driving forces that propelled him into writing *An Enemy of the People*, for Dr. Stockmann, like his creator, is a man alone fighting the blindness and self-serving narrow-mindedness of his contemporaries. The good doctor is also, as critics have pointed out, more than a heroic mouthpiece for the playwright. He is, in fact, slightly ridiculous at times and was clearly intended to be so by Ibsen.

*An Enemy of the People* is set in a town on the southwest coast of Norway, where the famous and prosperous mineral baths are the heart of the local economy, drawing large numbers of visitors to the town every year. When Dr. Stockmann, the medical officer of the baths, discovers the waters to be so dangerously polluted as to constitute a genuine threat to public health, he insists that the baths be closed immediately for extensive and very costly repairs. He rejoices in having made such an important discovery and confidently predicts that the townspeople will be profoundly grateful to him for his vigilance on their behalf.

What the well-meaning but naive crusader fails to anticipate is that the citizens of the town—the most powerful along with the most humble—are far more concerned with the threat to their own livelihoods posed by the closing of the baths than with the threat to public health involved in keeping them open.

In January of 1882, only a few weeks after *Ghosts* had first appeared, Ibsen wrote a letter to his friend Georg Brandes in which he foreshadowed one of the central themes of *An Enemy of the People*. "Never in any circumstances," the playwright vowed, "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 towards some point at which the majority has not yet arrived."

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

the  
Statesman's  
Club

...a  
symphony of  
services

CONDUCTED BY  
**SECURITY  
SAVINGS**

featuring

**YOUR OWN PRIVATE DOWNTOWN  
SAN FRANCISCO CLUB.**

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

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

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

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



Call, write or visit:

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

# SAN FRANCISCO CIVIC LIGHT OPERA

34th Annual Season

Curran Theatre

## SEASON TICKETS AVAILABLE NOW BY MAIL ORDER

All seats remaining after Renewal Subscription

4 MAJOR MUSICALS • EACH FOR 7 WEEKS

**Opening Tuesday, May 11**

*A colorful new Civic Light Opera production  
reviving a distinguished American musical*

### BURT LANCASTER

*starring as Governor Pieter Stuyvesant*

*in*

# Knickerbocker Holiday

*about the "goings-on"  
in New York before  
it was New York*

*Book and Lyrics by*  
**MAXWELL  
ANDERSON**

*Music by*  
**KURT  
WEILL**

**Opening Tuesday, July 6**

*A Civic Light Opera Premiere!*

LEONARD BERNSTEIN'S new version of

# Candide

*starring*

**FRANK  
PORRETTA**      **MARY  
COSTA**

*Music by*

**LEONARD BERNSTEIN**

*Book by*  
**SHELDON  
PATINKIN**

*adapted from the Play by*  
**LILLIAN  
HELLMAN**

**Opening Tuesday, September 7**

*Winner of the New York Drama Critics Circle Award  
"Best Broadway Musical of 1970"*

HAROLD PRINCE

*presents*

# COMPANY

*with members of the New York cast  
coming to California for this engagement only*

*Music and Lyrics by*  
**STEPHEN  
SONDHEIM**

*Book by*  
**GEORGE  
FURTH**

**Final Event**

**Opening Tuesday, February 29, 1972**

JOSEPH KIPNESS and LAWRENCE KASHA  
*present*

*the Award-winning Star  
in Broadway's most popular hit since 1965!*

# LAUREN BACALL in "APPLAUSE"

*Book by*

**BETTY COMDEN and ADOLPH GREEN**

*Music by*  
**CHARLES  
STROUSE**

*Lyrics by*  
**LEE  
ADAMS**

**A SEASON TICKET INCLUDES ALL 4 SHOWS FOR AS LOW AS \$7.25**

FOR PRICES AND SPECIAL ORDER BLANK, PHONE 673-1050 OR 474-8521  
OR WRITE CIVIC LIGHT OPERA, 414 GEARY STREET, S.F. 94102

# WHO'S WHO



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



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

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



**JOSEPH BIRD**, a newcomer to ACT this season, holds a master's degree in drama from Penn State University. A featured actor in 17 productions at the APA Repertory Company in New York from 1963 to 1969, Mr. Bird also toured Canada and the United States with that company. He appeared in the 1969 touring company of *The Show Off* with George Grizzard and Jessie Royce Landis and the Eastern University tour with *The Misanthrope* and *Exit the King*. He made his Broadway debut in *You Can't Take it With You*, and has appeared in 10 off-Broadway productions, including *Moon in the Yellow River* and *Electra*. Mr. Bird appeared as Dr. Campbell on the CBS daytime serial, *Love is a Many Splendored Thing*. He will be seen at ACT this season in *The Merchant of Venice*, *Hadrian VII*, *The Latent Heterosexual*, *The Relapse* and *An Enemy of The People*.



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

# Cutty people know.

Only 1 American  
in 40 knows  
the taste of Cutty.  
Yet Cutty Sark is  
America's  
No. 1 Scotch.  
Cutty people  
know.



**America's No. 1 Scotch.**

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

**ANDRÉ WATTS  
BEGAN WHERE MOST  
OTHER PIANISTS  
HOPE TO END UP.**



At age 16, he soloed with Bernstein, replacing Glenn Gould. The rest is critical history: "Already he is one of the best pianists of his generation . . ."

—*The New York Times*

"A piano talent good enough to match . . . Horowitz and Rubenstein. . ."—*Saturday Review*

**ON COLUMBIA RECORDS**

© COLUMBIA MARCAS REG. PRINTED IN U.S.A.

**STEINWAY PIANOS**



**FOR MORE THAN 100 YEARS**

STEINWAY has been chosen by the great majority of internationally known musicians who regularly perform on the concert stage.

**FOR MORE THAN 100 YEARS**

SHERMAN CLAY has been chosen to represent this fine instrument. Over sixty stores in four states, spanning the West from Seattle to Los Angeles.



21 LOCATIONS IN THE BAY AREA

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



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



**MICHAEL CAVANAUGH** is a former ACT training program student. Prior to joining ACT in 1968, he performed with the White Oak Theatre in Carmel, was in the San Francisco production of *Fortune and Men's Eyes*, and between ACT seasons, appeared with the New York company of *Oh! Calcutta!* During his first season with ACT, 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 Eunuchs* and *The Tavern*. Mr. Cavanaugh played the Contestant in ACT's *Adaptation* during its recent 11-week run at the Marines' Theatre. He appears in *The Merchant of Venice*, *The Relapse* and *The Time of Your Life*.



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



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



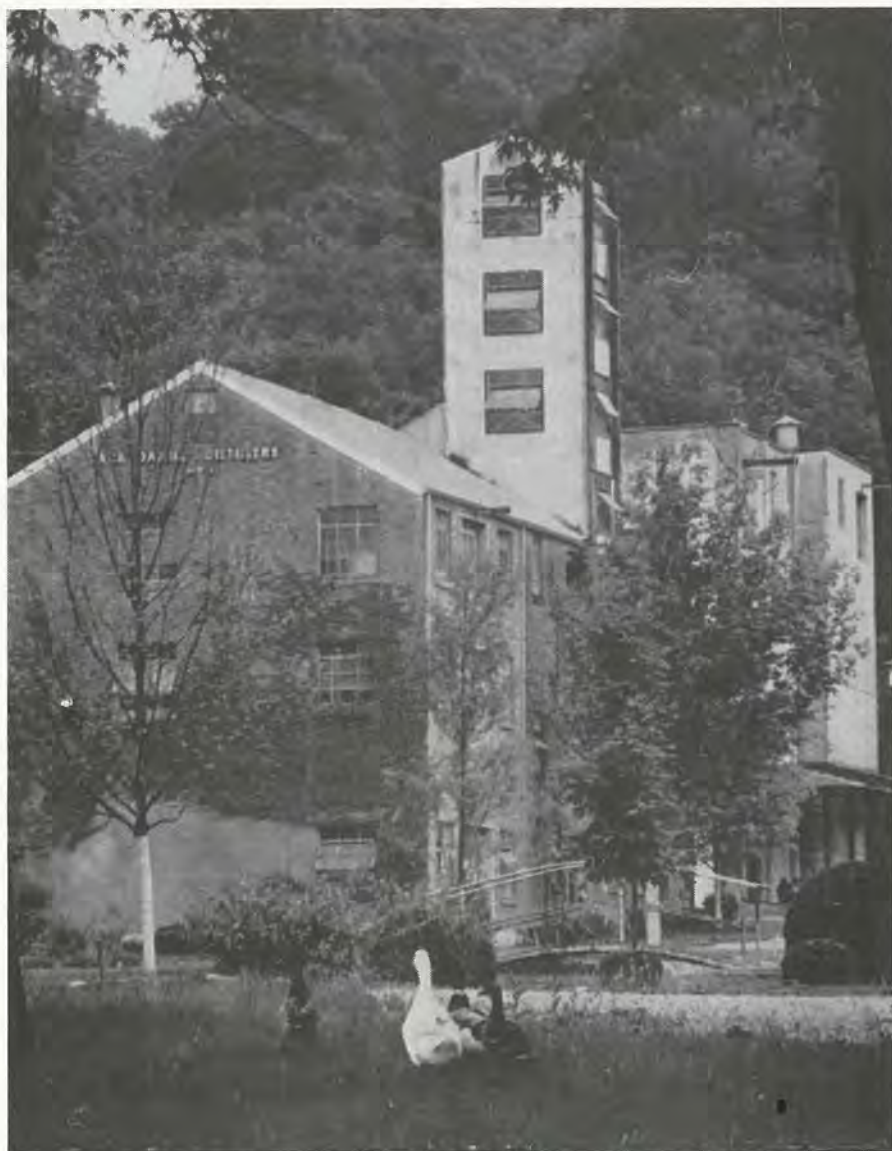
Rosencrantz and Guildenstern Are Dead and *The Rose Tattoo*, and appeared as the Female Player in ACT's recent production of *Adaptation*. She is seen in *The Relapse*, *The Tempest*, *The Time of Your Life* and *The Latent Heterosexual*.



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



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



WE'D RATHER ASK YOUR PATIENCE than lose your respect for Jack Daniel's Whiskey.

You see, we still smooth out our product with an old Tennessee process called charcoal mellowing. It's the step that makes so many friends for Jack Daniel's, but, unfortunately, it's one of the things that limits the amount we can make. So, if you find Jack Daniel's hard to get sometimes, it's only because we're making it the way you like it. Charcoal mellowed. And because we'd rather hope for your patience than lose your respect.



CHARCOAL  
MELLOWED

☾  
DROP

☾  
BY DROP

TENNESSEE WHISKEY • 90 PROOF BY CHOICE © 1970, Jack Daniel Distillery, Lem Motlow, Prop., Inc.  
DISTILLED AND BOTTLED BY JACK DANIEL DISTILLERY • LYNCHBURG (POP. 384), TENN.

**a place of laughter**

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

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

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

Yes, the Israel I know is a place of laughter. Because, in every century-old story there's a smile. In every masterpiece of art there's a twinkle.

And in every sabra's voice you'll catch the world's most natural humor.

It's a style proudly borne.

And they know a good violin when they hear it, too.

A black and white photograph of a man in a suit and glasses standing in front of a stone building with a minaret. The man is on the right side of the frame, looking slightly to the left. The building is on the left side, featuring a prominent minaret with a spiral pattern. The overall scene is set against a dark background.

**ISRAEL**  
a celebration of life

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

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



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



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



**JERRY GLOVER**, a former member of ACT's Training Congress and Conservatory Group, served as an acting fellow last season appearing in *Oedipus Rex*, *Saint Joan*, *Rosencrantz and Guildenstern Are Dead*, *Hadrian VII* and *The Tavern*. He was seen in the Marin Shakespeare Festival productions of *The Taming of the Shrew* and *Henry V* last summer, and played major roles in ACT's workshop productions of *The Cherry Orchard* and *Richard III* last season. Mr. Glover holds a bachelor's degree from Yale University, where he played Alceste in *The Misanthrope*, the title role in *Woyzeck* and Mr. Badgera in *Toad of Toad Hall*. He will be seen first this season at ACT in *The Merchant of Venice*, *The Relapse*, *The Time of Your Life* and *The Tempest*.

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

It isn't months away. Only miles away. And in a few hours you can stretch out and smile back at the sunshine. Swim. Play tennis. Golf. Try our spectacular Aerial Tramway. All in our invigorating, fresh desert air. □ It's easy to fly here, with more flights than ever. Easy to drive here. Easy to stay here. For reservations, call "Sunny" in San Francisco at (415) 982-0220. Preview it. Send for our free Palm Springs Vacation Folder. Just write to Dept. 21



**Palm Springs**

Convention and Visitors Bureau  
Palm Springs, California 92262



**ELEGANT DINING**  
San Francisco • 397-5969



**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 Medrano*, played in the French Broadway equivalent of *How To Succeed In Business Without Really Trying* and several TV productions. In New York, he has appeared in the ANTA Matinee series, at the New York Shakespeare Festival and on Broadway in *Those That Play The Clowns*. Between teaching Movement at ACT's 1970 Summer Training Congress and beginning the same task for the 1970-71 season here, he played the Prosecutor in *In the Matter of J. Robert Oppenheimer* directed by Allen Fletcher at Ann Arbor, Michigan. At ACT, he will be seen in *The Merchant of Venice*, *The Relapse*, *The Tempest*, *The Time of Your Life* and *An Enemy of the People*.



**JOHN HANCOCK**, who attended Wayne State University and Detroit Institute of Musical Art, was a vocalist on CBS radio in Detroit for four years and has made two appearances as a vocalist on television in West Berlin. He appeared in the Center Theatre Group's production of *In the Matter of J. Robert Oppenheimer* in Los Angeles, and in ACT's productions of *Johnny Moonbeam and the Silver Arrow*, *In White America*, *Alice in Wonderland*, *The Hostage* and *The Architect and the Emperor of Assyria*. Mr. Hancock has appeared in an ABC Movie of the Week and can be seen in the forthcoming motion picture, *Kane*, starring Sidney Poitier. He was in *Six Characters in Search of an Au-*

*thor and Hadrian VII* last season and appears this season in *The Merchant of Venice*, *Hadrian VII*, *The Relapse*, *The Tempest*, *The Time of Your Life* and *The Latent Heterosexual*.



**KATHLEEN HARPER**, a former member of ACT's Conservatory Group, holds a bachelor's degree from UC Berkeley. A founding member of Berkeley's Magic Theatre where she played major roles in 10 productions, Miss Harper has also appeared locally with the Alumni Repertory Theatre, and, more recently, in *Oh! Calcutta!* for two months. She appeared in the American premiere production of Jerome Kilty's *Ides of March*, directed by Nagle Jackson, at the Loretto-Hilton Center, and was seen at ACT in *Six Characters in Search of an Author*, *Rosencrantz and Guildenstern Are Dead* and *The Rose Tattoo*. She appears this season in *The Relapse*, *The Time of Your Life* and *The Latent Heterosexual*.



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



**ANNE LAWDER**, ACT's speech teacher who doubles as actress, went to school in Burlingame, attended San Mateo Junior College and majored in drama at Stanford University. The wife of ACT director Allen Fletcher, Miss Lawder has sung with the New York City Opera and worked with NBC's radio and drama workshop in New York. Miss Lawder spent several seasons with the Oregon Shakespearean Festival, and most recently appeared in the Seattle Repertory Theatre productions of *Three Penny Opera*, *Lysistrata*, *Mourning Becomes Electra* and *Our Town*. She is seen in *The Tempest*, *The Latent Heterosexual* and *The Time of Your Life*.



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



**FANNY LUBRITSKY** at 80 is the oldest member of ACT's acting company. She returned to ACT last season to play Madame Pace in *Six Characters in Search of an Author*, having appeared with the company during its first San Francisco season as Nelly Fell in *The Torchbearers*. Miss Lubritsky's 77-year career in the theatre began in London when she was three years old, and in 1908, Jacob P. Adler brought her to New York as a child protégée. She is in the current revival of *Hadrian VII*, in which she also appeared last season.



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



**LEE McCAIN**, a newcomer to ACT this season, holds a bachelor's de-

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



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



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

**the coffee cantata**

COCKTAIL GALLERY  
CLASSICAL MUSIC  
FINE PASTRIES

LUNCHEON • DINNER  
AFTER THEATRE  
PARKING AFTER 6

931-0770

2030 UNION STREET  
SAN FRANCISCO

international coffee house & restaurant

**the BUENA VISTA**

an IRISH coffee  
IS awaiting you  
at the BUENA VISTA



**THE CONTROVERSIAL CREAM.** Users of Yatrolin will tell you it works miracles. Not so. They will say that is has taken years off their looks. Very unlikely.

It will do a great deal more for your face than anything you have ever used before. Yatrolin is an ingenious Swiss formula of oils and moisturizers. It amplifies those in your skin—those that fade with each year of age.

Yatrolin will virtually stop time. You can see a remarkable difference in your skin in five days. Call it a miracle if you wish. Most Yatrolin users do. But after all, today is the first day of the rest of your life. Face it beautifully. Send for Yatrolin.

**LIVINGSTON BROS., INC.**

Please send me: 2 ozs., 9.00   
 1 oz., 6.00   
 4 ozs., 15.00   
 8 ozs., 25.00   
 16 ozs., 45.00   
 Check enclosed  Charge

Acct. No. \_\_\_\_\_  
 Name \_\_\_\_\_  
 Address \_\_\_\_\_  
 City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Undershaft in Shaw's *Major Barbara*, Con Melody in O'Neill's *Touch of the Poet* and F.D.R. in *Sunrise at Campobello*. Joining ACT in 1967, Mr. Pateron has played in *Long Day's Journey Into Night*, *Endgame*, *Charley's Aunt*, *The Devil's Disciple*, *Three Sisters*, *The Importance of Being Earnest*, *Six Characters in Search of an Author* and *Hadrian VII*, in which he is again seen this season. He appears in a cameo role in *The Merchant of Venice* and in *The Relapse*, *The Time of Your Life* and *An Enemy of the People*.



**KEN RUTA**, a graduate of Goodman Theatre and for four seasons a leading actor with the Tyrone Guthrie Theatre, has also studied at the American Theatre Wing and appeared with several leading resident theatres. Among Mr. Ruta's Broadway credits are *Ross*, *Inherit the Wind* with Melvyn Douglas, *Duel of Angels* with Vivien Leigh and *Separate Tables*. He appeared in the Phoenix Theatre productions of *Doctor Faustus*, *Androcles and the Lion*, *Hamlet*, and William Ball's original revival of *Under Milkwood*. In his fifth season with ACT, Mr. Ruta has played major roles in *The Crucible*, *Endgame*, *Long Live Life*, *Twelfth Night*, *Man and Superman*, *Under Milkwood*, *Three Sisters*, *Rosencrantz and Guildenstern Are Dead*, *Glory! Hallelujah!*, *The Hostage*, *Oedipus Rex*, *Saint Joan*, and Prospero in *The Tempest*, which he repeats this season. He appeared in ACT's *Adaptation/Next* last summer and is seen in *The Merchant of Venice*, *The Relapse* and *The Time of Your Life*.



**JOSEF SOMMER**, who appears as John Morley in *The Latent Heterosexual*, and in *The Time of Your Life*, comes

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



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

CADILLAC  1971



Cadillac Motor Car Division

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

Watch Masters Golf with the Leader, Cadillac, April 10-11, CBS-TV.

**Flavor  
of  
Japan**

Luncheon • Cocktails • Dinner • Daily  
Japanese Cultural & Trade Center  
1737 Post Street, San Francisco  
Phone: 922-6400 • Parking



**STUDY SINGING** with  
San Francisco's Renowned  
**J. ARTHUR  
RANDLETT**  
*Famous Voice Expert*

Opera — Classical — Popular  
Beginners and Advanced  
"Teacher of Outstanding Singers"

**465 GEARY ST. (second floor)**  
**776-6918**



**L'ORANGERIE**

Holiday Magazine Award Since 1965  
776-3600 SAN FRANCISCO

**French Cuisine**

**La Gare**

**475 FRANCISCO ST.**  
Reservations 986-1180



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



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



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



**G. WOOD**, veteran of a long list of Broadway, off-Broadway, touring and resident theatre productions, returned to ACT in 1968 after a two-year absence. Mr Wood appeared in ACT's *Uncle Vanya* and *Death of a Salesman* at Westport and Stanford University in 1966. For five consecutive years, Mr. Wood was a leading actor with the National Repertory Theatre. His numerous Broadway credits include *Cyrano de Bergerac*, *The Seagull*, *The Crucible*, *Richard III*, *The Imaginary Invalid* and *A Touch of the Poet*. Mr. Wood recently directed and performed in his own musical revue *Nevertheless* on Cape Cod, appeared in the American premiere of Jerome Kilty's dramatization of *The Ides of March* in St. Louis, and is finishing a musical treatment of *A Member of the Wedding* to be presented by New York's Circle in the Square. At ACT, Mr. Wood has appeared in *Hamlet*, *Little Murders*, *Three Sisters*, *Rosencrantz and Guildenstern Are Dead*, *Room Service*, *Oedipus Rex*, *Saint Joan* and *Hadrian VII*. He is also featured in the current 20th Century-Fox film *M\*A\*S\*H* and M.G.M.'s *Brewster McCloud*. He is currently seen in *The Merchant of Venice*, *Hadrian VII*, *The Tempest* and *The Latent Heterosexual*.





## SEVRES

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

## MARBRO LAMP COMPANY

EXECUTIVE OFFICES AND FACTORY SHOWROOMS

1625 S. LOS ANGELES ST.

LOS ANGELES, CALIFORNIA 90015

PERMANENT SHOWROOMS

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

HIGH POINT: Southern Furniture Exposition Bldg. • PITTSBURGH: Marforth Showrooms • CINCINNATI: Decorator's Furniture Showrooms

ATLANTA: Merchandise Mart • INDIANAPOLIS: Murray Showrooms

FOREIGN OFFICES: BOMBAY • COPENHAGEN • FLORENCE • HONG KONG • LISBON • LONDON • MADRID • PARIS • TOKYO • VIENNA

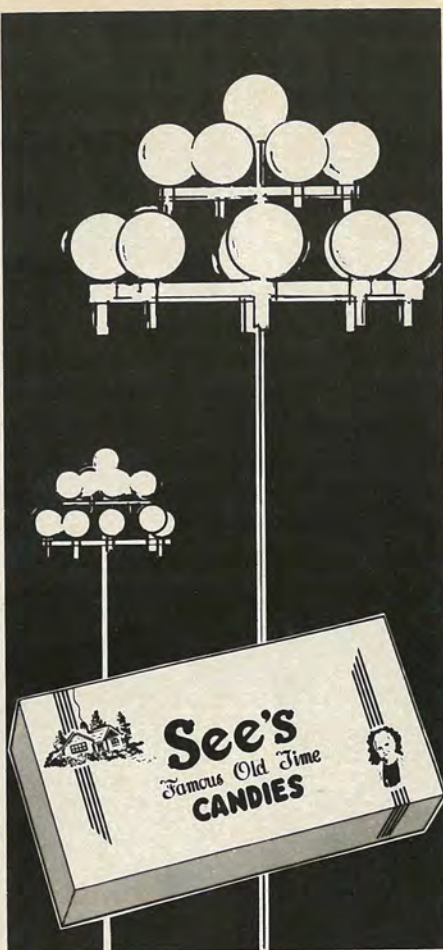
*MARBRO ORIGINALS are available through fine furniture stores and professional interior decorators.*

# KISS TOGETHER!

**BINACA®  
IS IN...  
BAD  
BREATH  
IS OUT.**



**VERY PORTABLE. VERY POWERFUL.**



## WORDS ON MUSIC

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

— SIR THOMAS BEECHAM

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

— ARTURO TOSCANINI

*Miss Truman is a unique American phenomenon with a pleasant voice of little size and fair quality. . . . There are few 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 HUME  
(Music Critic, Washington Post)

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

— CHARLES DARWIN

*Sopranos? Most of them sound like they live on seaweed.*

— SIR THOMAS BEECHAM

*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.*

— ARTUR SCHNABEL

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

— OTTO KLEMPERER

*The schweineri said I imitated Mozart. Imitated! Hell! I STOLE Mozart!*

— IGOR STRAVINSKY  
(on his "neo-classicism")

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

— SIR THOMAS BEECHAM

# MEET A ROTHSCHILD AT DINNER TONIGHT!

*A Baron Philippe de Rothschild wine  
for only \$3.29*



## Mouton-Cadet 1966

(You can also enjoy other fine vintage Bordeaux wines from the cellars of Baron Philippe de Rothschild at your favorite stores and restaurants.)

SOLE DISTRIBUTOR U.S.A.: MUNSON SHAW CO., NEW YORK



Petroleum Products of  
**AtlanticRichfieldCompany**

**Great art is as irrational  
as great music. It is mad  
with its own loveliness.**

George Jean Nathan



Leonardo da Vinci  
Self-portrait  
1513

## "Stu" Adams

invites you to enjoy dining in the famous old San Francisco tradition

**NO FINER FOOD ANYWHERE**

LUNCHEON • DINNER

# Bardelli's

243 O'FARRELL • near Powell • YU 2-0243



STUART ADAMS  
Mgr. Owner  
LOUIS MEYER  
Co-Owner

"the home of Steaks  
par excellence"



## Le Bœuf

DINNER AND AFTER  
THEATRE DINING  
PIANO BAR

**550 GEARY**

in the El Cortez Hotel  
Telephone 771-5515

All Major Credit Cards Honored

## the Nob Hill

San Francisco's number one restaurant is in San Francisco's number one hotel. Dinner nightly from 6 pm., dancing Tuesday through Saturday, from 8 pm. 'til 1:30 am. Breakfast and luncheon, too.

*Hotel Mark Hopkins*

Number One Nob Hill  
For reservations:  
392-3434



in the Baroque era, but in the Middle-Ages. The protagonist is a painter, Matthias Grünewald (1460-1528), who painted the extraordinary series of altar paintings at Isenheim. The opera's atmosphere is drenched with antiquity (brought up-to-date) and with religious mysticism, a characteristic of the Middle-Ages. The composer's desire to retain a febrile contact with the past is self-evident. But it is equally obvious that he took only those elements from the past which were useful to him as a spokesman for the present. *Mathis der Maler* is full of modalism. But it is a new, transformed modalism, not some simple, academic re-doing of what had been better done before.

So, too, with Hindemith's *Gebrauchsmusik* (music for ordinary use) which he composed in an optimistic attempt to re-establish the kind of close relationship between the composer and the performer which existed prior to the 19th century. This, one might say, was a *social* backward glance, rather than a technical one. But it represented an evident desire to transmute something which had been valuable in earlier times into something which would be valuable in the present.

Thus far, in thinking about these three 20th-century composers who, for at least part of their careers, can be called neo-classicists, the matter of the *direct* quotation of earlier melodies has not been a major factor. Since Stravinsky, in *Pulcinella*, based his music on themes attributed to Pergolesi, this could perhaps be considered "quotation." But I would prefer to keep the definition a bit narrower, lest every set of variations on another composer's theme in the whole history of music should have to be admitted to my ruminations. That direction could lead all the way back to (and beyond) *L'Homme armé*, the risqué French secular song which was used as *cantus firmus* for so many 15th and 16th century Masses.

But there exists a highlighted kind of musical quotation which serves a more specific and differentiated purpose. Brahms, for instance, in the *Academic Festival Overture*, quoted the song *Gaudeamus Igitur*; Alban Berg, in his *Violin Concerto*, imbedded a poignantly distorted quotation of the Bach chorale "*Es ist genug*" and, in his *Lyric Suite* for String Quartet, evoked the tiny, unforgettable moment when the famous chromatic motive from

*Tristan*, by astonishingly perfect contrapuntal logic, appears to leap suddenly out of the music's context and then disappear.

And how about Charles Ives, probably the greatest quoter of all time? In his *Second Symphony* alone, one finds quotations of *America the Beautiful*, *Columbia the Gem of the Ocean*, *Camptown Races*, *Bringing in the Sheaves*, *When I Survey the Wondrous Cross*—this is only a partial compendium.

Spotlighted quotations such as these serve, it seems to me, dramatic or psychological purposes which have nothing in common with the theme-and-variations or *cantus firmus* use of a borrowed melody, or with neo-classicism. Ives, most of all, used quoted material to build up by accumulation and juxtaposition a kind of psychological ambience which could be achieved in no other way. He was creating visions through "stream of consciousness" images of specific pungency, which were montaged to get across his ideas.

Every old melody which has found its way into what might be called our "collective musical subconscious" has surprisingly specific emotional connotations for the people who are familiar with it: anyone who has sung *Rock of Ages* in church when he was young will be likely to retain his specific emotional response to it later, even if he stops going to church. Similarly, a Bach chorale will remain forever in the mind, complete with text and emotional impact. It goes without saying that the opening measures of *Tristan*, for those who have been moved by the music drama, have the power to evoke in capsule form many of the listener's former responses to the entire work.

So the historical past is, in many ways, one of the most useful resources a composer of any era has to draw upon, no matter how he draws upon it. And yet, the miracle remains, that only composers of feeble talent and weak individuality are ever truly imitative of the past. The best composers, and the rare geniuses, *absorb* the past and turn it newly into the present; sometimes even the future. No one would accuse Beethoven of antiquarianism because he made a special feature of the Lydian mode in the *Adagio* movement of his *Opus 132* String Quartet. This was his "*Heiliger Dankgesang eines Genesenen an die Gottheit*," and the modal passages carry

SAN FRANCISCO MUNICIPAL RAILWAY						1
JAN	FEB	MAR	APR	1 CALIFORNIA		
MAY	JUN	JUL	AUG	2 OLENT		
SEP	OCT	NOV	DEC	3 JACKSON		
1969						4 SUTTER
1970						1-3-Cal.-Jackson
Privileges governed by zone in which passenger boards.			D021474			
Direction may be reversed only by use of first crossline within boarding zone.			EXPRESS			
			LIMITED STOP			
			PULL OUT			
			TURNBACK FOLLOWING CAR OR COACH LIFT			
			TURN IN			
HOUR	BEACH TO ARGUELLO	ARGUELLO TO BAKER	BAKER TO WEBSTER	WEBSTER TO MARKET	MARKET TO BAKER	MIN.
6	A.M.					0
7	"					15
8	"					30
9	A.M.					45
10	"					0
11	"					15
12	Noon					30

## Ride the Muni to Japan

A high-flying Muni bus will whisk you to Japan's easternmost island in minutes. You'll discover everything you'd expect on a tour of Japan: shops, exhibitions, restaurants, entertainments, a peace pagoda — and lots of friendly Japanese. It's the Japanese Cultural and Trade Center, on Geary between Laguna and Fillmore, atop an 850 car garage (with validated self-parking). What a delightful way to get away on a Saturday afternoon.

**JAPANESE CULTURAL & TRADE CENTER**  
We're just a bus ride away.



Sponsored and paid for by the retail merchants of Japan Town.



Sergei Prokofiev (sketch by F. Milking)

their dramatic and psychological message because of the spiritual and temporal associations he — and we, much later — link with the Gregorian modes.

However, with respect to my original *contretemps* with an irreverent reader, which started me on this train of thought, I'll still cling to my original point of view. If Beethoven, or Berg, or Ives, or any other composer chooses to use a general concept or a specific, quoted idea from the past, he's still safely within his own century, and vital, so long as he's able to absorb the older material into his own mentality and turn it into something new.

The performance of old music, whether in the concert hall or on recordings, is another matter. The *Concerto* by Liszt, the *Symphony* by Brahms, a work by Grieg or Henselt or Scharwenka, is what it is because the composer made it thus. The absorbing of past into present took place with the composer, in his own epoch. For us, their compositions are and will always be, representative of a most specific moment in the past: the Romantic era — the 19th century. And since this era fairly dominates our programming in all halls and on all media still, I can't imagine how one can speak of "reviving" the Romantic era unless he means us to take up ostrich-like fantasies about the nuggets of Romantic gold which lie forgotten in the sands of time. Those sands have been well sifted. □

Mr. Trimble's compositions include *Four Fragments from the Canterbury Tales*, *Five Episodes for Orchestra*, and *Symphony in Two Movements* (all of which have been recorded) and the opera *Boccaccio's Nightingale*. He is also one of America's most respected music critics.

# Chris' Foghorn

453 Bush St., San Francisco, Ca 94108

SEA FOOD

Cooked to order



ATMOSPHERIC DINING

Luncheons • Dinners

Monday thru Friday • 433-7483

ANTIQUES, FINE ART AND EXTRAORDINARY GOODS FROM THE PHILIPPINE ISLANDS



1549 CALIFORNIA AT POLK

TELEPHONE 776-4835

## Chez Leon

restaurant français

Fine French Food

Romantic Atmosphere

Lunch • Dinner • Cocktails

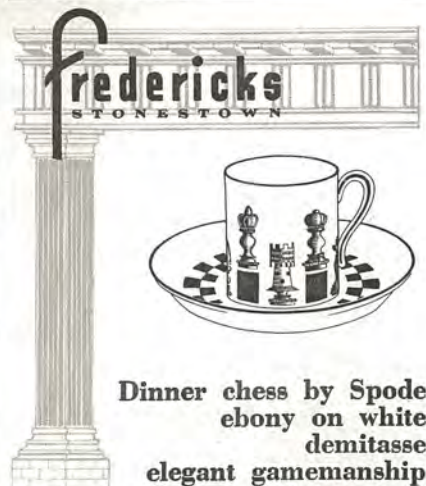


124 Ellis Street

call for reservations

YU 2-1093

(1/2 block from Hilton)



Dinner chess by Spode  
ebony on white  
demitasse  
elegant gamemanship

**BEFORE THE THEATER**

**THE PAVILION**  
Lunch • Dinner • Cocktails • Sunday Brunch  
2400 POLK AT UNION • ORDWAY 3-5344

Largest Selection of San Francisco Charms

AGS MEMBER AMERICAN GEM SOCIETY

**sidney mobell**  
Designer and Creator of Fine Jewelry

141 POST STREET  
SAN FRANCISCO • 94108

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



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



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

## ON STAGE IN SAN FRANCISCO

### San Francisco Symphony

#### Opera House

March 3 & 5, 8:30  
March 4, 2:00  
JOSEF KRIPS, Guest Conductor  
Strauss: Don Juan  
Prinz: Symphony No. 4  
Brahms: Symphony No. 2  
March 10, 12 & 13, 8:30  
SEIJI OZAWA, Conductor  
BRUNO LEONARDO GELBER, Pianist  
Respighi: The Birds  
Beethoven: Piano Concerto No. 5 (*Emperor*)  
Bartok: Suite from *The Miraculous Mandarin*  
March 17 & 19, 8:30  
March 18, 2:00  
SEIJI OZAWA, Conductor  
CORKY SIEGEL BLUES BAND, Guest Artists  
Strauss: Thus Spake Zarathustra  
Ligeti: Atmospheres  
Russo: Three Pieces for Blues Band and Symphony Orchestra  
March 24 & 26, 8:30  
March 25, 2:00  
SEIJI OZAWA, Conductor  
ANDRE WATTS, Pianist-  
ROLF PERSINGER, Violist  
Rossini: Overture to *La Gazza Ladra*  
Berlioz: Harold in Italy  
Tschaiikowsky: Pianist Concerto No. 1  
March 31, April 2, 8:30  
April 1, 2:00  
SEIJI OZAWA, Conductor  
PETER SERKIN, Pianist  
Bach-Stokowski: Toccata and Fugue in D  
Minor  
Schoenberg: Piano Concerto  
Mozart: Serenade No. 7 (*Haffner*)  
Beethoven: Chorale Fantasia  
For ticket prices and information,  
phone 626-8345.

#### SYMPHONY BOX OFFICES:

Sherman Clay & Company  
141 Kearny Street  
San Francisco, Calif. 94108  
War Memorial Opera House  
Lobby, North Box Office  
San Francisco, Calif. 94102

### American Conservatory Theatre

#### Geary Theatre

Henrik Ibsen's AN ENEMY OF THE PEOPLE  
March 1, 2, 6, 10, 13, 15, 16, 17, 18, 19, 20,  
23, 31, 8:30 p.m.  
March 13, 31, 2:30 p.m.  
William Saroyan's THE TIME OF YOUR LIFE  
March 4, 5, 9, 12, 26, 8:30 p.m.  
March 3, 17, 2:30 p.m.  
Paddy Chayefsky's THE LATENT HETERO-  
SEXUAL  
March 3, 11, 22, 27, 8:30 p.m.  
William Shakespeare's THE TEMPEST  
March 8, 8:30 p.m.  
William Shakespeare's THE MERCHANT OF  
VENICE  
March 24, 8:30 p.m.  
March 10, 2:30 p.m.  
THE SELLING OF THE PRESIDENT, Book by  
Stuart Hamble  
Music and Lyrics by Bob James and Jack  
O'Brien  
Based upon THE SELLING OF THE PRESI-  
DENT, by Joe McGinnis  
March 25, 29, 30, 8:30 p.m.  
March 27, 2:30 p.m.

For ticket information call (415) 771-4044.

---

# REVIEWS

by LEWIS SEGAL



---

## RECORDINGS: FOUR PLAYS

### Shakespeare: "Pericles"

Paul Scofield, Felix Aylmer, Judi Dench, Miriam Karlin, Charles Gray, etc. Caedmon SRS-237, three records, \$17.85.

### Webster: "The Duchess of Malfi"

Barbara Jefford, Robert Stephens, Alec McCowen, Jeremy Brett, Douglas Wilmer, etc. Caedmon TRS-334, three records, \$18.85.

### Shaw: "Heartbreak House"

Jessica Tandy, Tony Van Bridge, Frances Hyland, Bill Fraser, etc. Caedmon TRS-333, three records, \$18.85.

### Molière: "Tartuffe"

William Hutt, Douglas Rain, Martha Henry, Leo Ciceri, Pat Galloway, etc. Caedmon TRS-332, three records, \$18.85.

The best way to read classics of dramatic literature is in an atmosphere and at a pace where considerations of character, theme, action and imagery can resonate within the mind, forming complex associations equivalent to (though different from) the pleasures of a fine theatrical staging. Being read to, however — even by renowned actors from the rapidly-expanding library of recorded drama — often

produces no more than a superficial acquaintance with a play's riches and, instead of being liberated, the imagination remains inflexibly earthbound.

Casting acting luminaries has been the most frequent approach to recorded theatre, on the theory that, as in opera, an all-star company will lead to the most artistic and profitable album. Yet in this regard the two arts are dissimilar. Leontyne Price may sing the same role in San Francisco, New York, Los Angeles, Milan and RCA's studios with (subject to variations in auditorium size, cast, conductor and health) remarkable consistency from place to place. But for Burton or Scofield to treat a characterization as a self-contained, detachable unit and indulge in international Hamlet-hopping would be unthinkable.

Since realizing a director's concept is the goal of contemporary stagecraft, actors cannot be expected to repeat the same interpretation of a role through subsequent productions. Nor do they any longer maintain repertoires of characters they can perform at a moment's notice — a factor which record companies often ignore. For example, John Neville was a brilliant Sir Andrew in the 1958 Old Vic *Twelfth Night*; yet by the time Caedmon recorded it, his characterization had lost its specificity and detail, leaving only a generalized and comparatively colorless characterization.

Attempting to create a performance directly for discs invites several new problems. Even if rehearsal time were adequate (and it seldom is), an actor's ability to achieve any emotional commitment to his role would be rare under studio conditions. Thus the result is likely to resemble a sketch or watercolor of a vivid experience, useful perhaps for study but missing the essential passion of the playwright's vision.

Caedmon Records has extensive experience in recording complete plays, and four recent releases illustrate the company's manner of handling the obstacles involved. Their *Pericles*, alas, attempts the most and achieves the least. Shakespeare partially re-wrote this romance around 1608, but the first two acts are not by him at all and the last three contain only glimpses of his greatness.

A sensational potboiler containing incest, famine, tyranny, murder, resurrection, prostitution and a tour of the Near East, the play must capitalize on its mythic aura (we are told the story

is an old tale "sung at festivals") and dazzling contrasts to succeed with a modern audience. Howard Sackler's Shakespeare Recording Society album simply isn't up to the challenge. By casting Felix Aylmer as Gower, *Pericles'* Chorus, Sackler substitutes for suspenseful storytelling a dry donnish rectitude. (Aylmer may be impersonating the poet John Gower who wrote an early version of *Pericles'* story, but historical accuracy is not a defensible approach with this play.) Similarly, George Howe is miscast as Lysimachus, far too hot-blooded a character for this capable but old-sounding actor to portray convincingly. Conceptually, Sackler's indecision permits both inconsistencies of style (especially in the crucial brothel sequences) and a curious inattention to detail. (Why, for example, does the "still and woeful music" Cerimon call for sound *before* his request?)

For *Pericles* himself, Paul Scofield's odd tricks of inflection convey a charisma which certain phrases ("We do not look for reverence... but for love.") almost justify. Scofield played the role at Stratford in 1947 — in a production omitting all of Act I — and during the scenes of youthful heroism he is merely cold and perfunctory. Only in his Lear-like recognition of Marina (acted with about all the sympathy you could expect by Judi Dench) does he stop playing at or with the role and, instead, illuminates the humanity of a character and play justifying more intensive examination than the once-over-lightly treatment evident here.

If *Pericles* suffers from blandness, *The Duchess of Malfi* (also directed by Sackler) makes a vivid contrast. John Webster's 1612 tragedy is a decadent nightmare prefiguring both Kafka and Buñuel; happily, Sackler this time attempts to give the play's grotesquerie its full bent. Though the result is flawed, it is undeniably alive.

As the widow whose passion initiates a cycle of horror, Barbara Jefford brings emotional power and technical precision to a complex portrayal. Lacking from her otherwise commendable achievement are only the transitions between emotions which more rehearsal would have provided. Similarly, Alec McCowen has some splendid moments of frenzy as Ferdinand but leaps from one emotion to another at a level perilously (and unintentionally) paralleling his mock-heroic Bob Acres in Caedmon's *The Rivals*. Both Doug-

# KISS TOGETHER!

**BINACA<sup>®</sup> IS IN... BAD BREATH IS OUT.**



**VERY PORTABLE. VERY POWERFUL.**

**Wait, I've changed my mind. I'll have a Kahlúa Stinger.**




1 3/4 oz. Kahlúa, 3/4 oz. white creme de menthe on the rocks.

**KAHLÚA**  
53 PROOF

coffee liqueur from sunny Mexico

*Write for free recipe book.*

JULES BERMAN & ASSOC., INC.  
116 NO. ROBERTSON BLVD., LOS ANGELES, CALIF.

THESE AUTHENTIC PRE-COLUMBIAN FIGURES ARE FROM THE FAMED KAHLÚA COLLECTION.

## Just once in his life, everyone should own an orchestra.

It would be quite an experience to have all that music at your command. To control all those woodwinds, strings, brass and percussion... what a feeling of power!

Unfortunately it's beyond the reach of most of us, financially at least. So consider a reasonable alternative: the Yamaha Electone E-3 organ. It's an orchestra you can play yourself, for just \$2,495.\* And it has a range of sounds other organs can't match for as much as \$8,000.



A touch of baroque? Push the levers and you're back in the age of Bach. A little brass ensemble work? Careful you don't stand in front of the trombones, please. Just about any sounds you'd find

in a symphony orchestra, plus a few more, are at your service.

And you don't even have to wear a tux.

\* (Manufacturer's suggested retail price.)

**YAMAHA**

YAMAHA MUSIC CENTER  
157 Geary St., S.F. (Next to City of Paris)  
Phone 392-8376

las Wilmer (the Cardinal) and Jeremy Brett (Antonio) vocally animate roles depending to a great extent on physicalization and, thus, would be minimized on any recording. Finally, if Robert Stephens' Bosola is less complex than might be expected from this highly gifted actor, he does provide a sour, gritty vitality which helps to unify, if not completely motivate, the character's enigmatic actions.

Although scenes such as the Madhouse episode can never have their proper function without being seen, this *Duchess of Malfi* suffers less from any limitations of the recording medium than from someone's (presumably Sackler's) opinion that audiences cannot be given the play in full. Webster's text has been heavily edited and among the excisions are elements of plot and insights about character which contribute to the play's power. For Antonio not to realize "The great are like the base; nay, they are the same. When they seek shameful ways to avoid shame," robs his role of the paralyzed self-knowledge Webster intended. And those who speculate that cuts were necessary to squeeze the play on three discs should note that the final side plays less than fifteen minutes.

For the last two albums to be discussed, Caedmon brought actual pre-existing productions before its microphones and, instead of re-creating a play, simply engineered a transfer of idioms. The Shaw Festival at Niagara-on-the-Lake, Canada, was tapped for Val Gielgud's production of *Heartbreak House* and presents as entertaining a drift to the abyss as one could wish. Jessica Tandy is the only high-wattage name on view (and her Hesionie is stiff and under-articulated compared to Eileen Herlie's) and Diana Leblanc is lusterless as Ellie Dunn, but the whole album bristles with anything-but-static electricity.

Although *Heartbreak House* has a reputation for being overly serious and "Chekhovian," (possibly because of Shaw's grimly satiric preface), the fifty years of warfare since it was written have erased much of its anger. Indeed, it now seems quaintly nostalgic, studded with epigrammatic witticisms ("talk like a man, not like a movie," "they think he's all rugged strength just because his manners are bad," etc.), near-farcical encounters and eccentric characters.

As Captain Shotover, retreating to rum from his vision of England on the

Ask about the Yamaha School of Music, a uniquely rich educational experience for young children 4-8 years.



eve of the First World War, Tony Van Bridge is both convincing and impressive. Bill Fraser is satisfactorily crusty as Boss Mangan and though Paxton Whitehead makes Hector more engagingly droll than usual, his insistence on underplaying all of the character's despair trivializes him beyond Shaw's intention. But Frances Hyland's mock-tragedienne catches Lady Utterword utterly. Her recognition scene ("Papa! You can't have forgotten me. I am Ariadne . . . I'm little Paddy Patkins!") is deliciously fey and, by itself, worth Caedmon's trouble in recording the album.

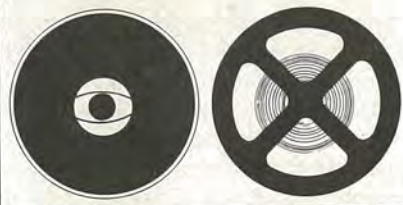
If Shavian talkfests seem ideal for records, the highly visual plays of Molière look like a bad choice. And, indeed, *Tartuffe* isn't the same if you can't see Orgon peeking from under the table during his wife's pseudo-seduction. Yet the Stratford National Theatre of Canada production is so triumphantly realized that one can only be grateful to Caedmon for recording it—and wish that they had only recorded it better. For the album suffers from echo-laden, uneven miking which sometimes confuses the sense of a scene.

By emphasizing the character of Orgon (Douglas Rain), director Jean Gascon clarifies that *Tartuffe* is less an attack on religious hypocrisy than an exposure of the consequences of fanaticism. *Tartuffe* himself (William Hutt) is played with a Bible-belt radio announcer's voice ("Cover thy bosom, girl!") but looms somehow more oppressive for his unexpected rough edges. Elmire (Martha Henry) combines authority with an almost tangible womanliness and, with very few exceptions; the entire cast performs at a very high level. Richard Wilbur's verse translation is in itself a delight ("When one's bridegroom isn't to one's taste, It's hardly an endowment to be chaste.") and really should have been printed in the album's attractive booklet.

Neither *Tartuffe* nor *Heartbreak House* is as uniform (the former technically, the latter dramatically) or as star-laden as other recording approaches might have yielded. But in comparison to Caedmon's *Pericles* and even *The Duchess of Malfi*, their excitement, interpretative clarity and emotional thrust—conditioned by rehearsals and honed by audiences—suggest that in theatre recordings, alert ensembles can beat the all-stars any day. □

## SIGHT & SOUND

by JOHN MILDER



### MORE ABOUT THE DOLBY SYSTEM

I normally try to keep this column from sinking into the quicksand of overtechnical description. But in response to some recent (and increasing) requests, I'm going a little closer to the edge this month for some further explanation of the Dolby System of noise reduction. Interest in the Dolby process seems to be growing geometrically with the number of products employing it.

The official name of the process is the Dolby Audio Noise Reduction System. And "Dolby" is for Ray Dolby, a young California engineer transplanted several years ago to London. His system comes in two versions—a very complex four-frequency-band "A-Type" for recording studio types, and a single-band "B-Type" for people.

Even subtle forms of background noise do some violence to the quality of recorded sound. Much of the time, noise that isn't audibly obtrusive in itself manages to obscure the fine detail of a recording. The best analogy for its effect is to the appearance of "snow" on a television screen, a little of which can go a long way toward obscuring the video image. But people have not often been able to identify the audible equivalent of snow—mainly because, until recently, you just never heard any recording without noise. Without the standard of blessed silence, the tendency was just to accept the noise as part of the medium and listen through it.

But the professional "A-Type" version of the Dolby System began to change that three or four years ago, and now that virtually every major recording company uses the system in making master tape recordings, the quality of the average LP record has taken a great upward leap. (Contrary to the traditional notion, most of what people used to call "surface noise" on

LP's was the tape hiss and other effects in the original tape, magnified all during the recording chain.)

With some records finally around to serve as a "quiet standard," and with more critical listening going on than ever before, people have begun to identify noise more readily as the villain it is. And the arrival of cassette recording as a major home listening phenomenon has brought great interest in getting rid of the noise that usually plagues home tape recording.

Noise in home recording is a function of low tape speeds and narrow tape widths. The less area you have on which to record on tape (and lower speeds mean less tape-area-per-second going by the recording heads), the more noise becomes a problem. (You can't get as much signal onto the tape to override the residual noise of the recorder, and you also have to use electronic "frequency equalizing" techniques that tend to produce more noise themselves.) So bad does the noise problem become as you get down to the 1 $\frac{1}{8}$  ips speed at which cassettes operate that comfortable listening is impossible unless the recording is restricted in frequency range. As a result, the great majority of cassette machines have attempted to avoid the noise by rolling off all high frequencies. Not as much noise, not as much music either—and a medium that has been, at best, "medium-fi."

But if you can find some way to get rid of the noise itself, then there is no significant barrier to superb frequency range and other characteristics at low tape speeds. And that is what the "B-Type," home-style Dolby System does with great effectiveness.

The important and unchallenged premise of the system is that once noise has been recorded on tape, there is no way to suppress it without also suppressing some music at the same frequencies. A filter just can't tell the difference between music and noise.

But suppose you do something in advance to the music you're about to record to make it need some filtering in playback. When the playback filter does its job, the music then just goes back to its original proper condition, but the noise that has entered during the recording cycle gets pushed down at the same time.

What the Dolby System does, specifically, is boost the signal-strength of quiet signals (the ones that noise competes with) before recording (hence, before the noise appears). The noise

# HOUSE OF MUSIC

1718 Union / at Gough  
Phone 771-1962

Subject: New Loudspeaker

Mr. Gordon Gow, President  
McIntosh Laboratory

Dear Gordon:

We at House of Music cannot express in words the sound we heard when we previewed the McIntosh loudspeaker. We find them without precedent for spatial brightness and tonal precision. The design of the loudspeakers themselves coupled with the unique McIntosh electronic room-acoustic compensator, assures the owner of McIntosh loudspeakers "Show-room Sound" in any room.

The appearance of the loudspeaker certainly cannot be overlooked. The attention to special detail can only be achieved through working with superior materials and with great care.

It is with pride that we are now showing the McIntosh Loudspeaker system in our own showroom.

Best personal regards,

The "Group" at  
House of Music  
1718 Union St.  
San Francisco

then makes its entrance as usual. But in playback, the same Dolby circuitry that boosted the quiet signals in the first place is turned around to sense them and push them back down to proper size in exactly reciprocal fashion. In the process, the noise from the recording process goes down along with the "pre-distorted" signal. And the end result is a noise figure 10 db — ten times — lower than could be achieved conventionally with the best, lowest-noise recording circuitry. You can add the Dolby process to the best recorder and still come up with the effective 10 db improvement. And there are no side-effects on frequency response or other aspects of performance.

The Dolby System makes so crucial a difference in cassette recording that it now appears certain that all high-performance cassette machines and recordings will employ the process before very long. As I've noted in earlier columns, major processors of commercial cassette recordings such as Ampex and English Decca (London Records in this country) have announced the "Dolbyizing" of future releases.

At the moment, Advent Corporation has the greatest amount of Dolby hardware on the market. Besides two cassette recorders with the system built in, Advent has two models of "add-on" Dolby units that allow you to add the system to a conventional cassette or open-reel recorder. Since most pre-Dolby cassette recorders have suppressed high-frequency response to try to deal with noise, the add-on units can't perform miracles in converting them to silk purses, but they do get rid of the noise that is worth suppressing. And their chief value is for open-reel recorders, to which they can bring excellent performance at low tape speeds and improved quality at high speed as well.

Only Concord seems to be planning another "add-on" unit right now, and the only open-reel recorder with the Dolby System built in is KLH's Model Forty-One. But practically everybody appears to be readying a Dolbyized cassette machine. Besides Advent, the current makers of cassette decks are Fisher, Harman-Kardon, and Vivitar; at least two or three others will probably be in the game by the time this sees print.

When something as recondite-sounding as the Dolby System works as well as it does, there's hope for systems. □



Lunch 11:30 A.M. to 6 P.M. Dinner  
6 P.M.-11 P.M. Brunch weekends  
and holidays 10 A.M. until 3 P.M.  
1944 Union St. Phone: 922-9022.

## Young Brides



### Choose

diamond  
engagement ring,  
14K yellow gold.  
470.

gold band,  
24.

362-2885

**Constant J. Auger**  
FINE JEWELER

210 POST  
Suite 602

## Old Zurich

SWISS RESTAURANT

### Our Specialties

Cheese and Beef Fondues

Dinners Nightly except Monday

605 Post St. near Taylor • 885-5540

Smartest  
after-theatre-spot  
in town



**Yellow Cab**  
626-2345

# VEGA. IT DOESN'T STAND ALONE.

One big difference between Chevy's new little car and other new little cars is that Chevy's new little car is actually two new little cars.

Also a new little wagon.

Also a new little truck.

What that means is, if you don't happen to be the 2-door sedan type, you can still find happiness in a Vega.

For example, you could go with our hatchback coupe, the sporty little blue job in the picture below. Sporty, but also very handy. The whole back end opens up and the back seat folds down so you can use about half the car for cargo if the occasion ever arises. And it probably will.

Then there's the Vega Kamback

wagon. It has a personality all its own. It also has: bucket seats, a fully carpeted interior, our peppy overhead cam engine, front disc brakes, 3-on-the-floor, power ventilation, all standard.

The Vega panel truck has one seat and 68.7 cubic feet of loadspace inside of it. Which is quite a lot of loadspace for a truck that's only about 14 feet long.

Once you've looked around at other little cars, we think you'll find it's no problem choosing between a Vega and something else.

What's tough is choosing between a Vega and a Vega.

And a Vega.

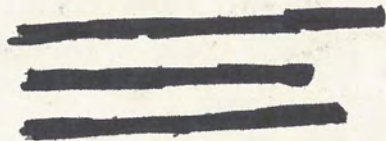
And a Vega.

Your Chevrolet dealer can help.



Friends of ACT  
450 Geary Street,  
San Francisco 94102

Non-Profit Organization  
U. S. POSTAGE  
**PAID**  
San Francisco, Calif.  
Permit No. 8894



is better.

is why.

is better.

Charcoal is why.

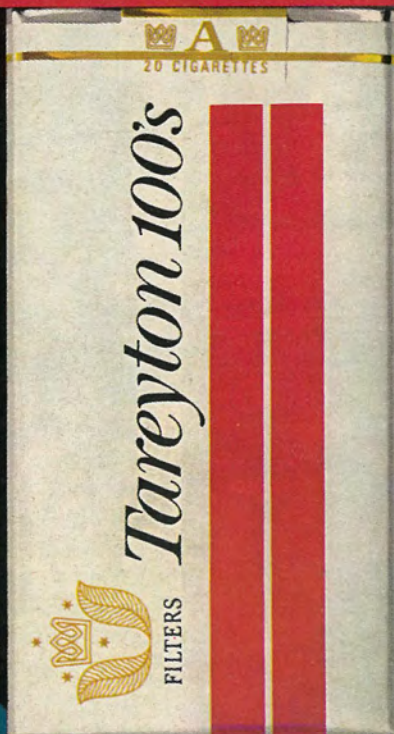
Tareyton is better.

Charcoal is why.

"That's why us Tareyton  
smokers would rather  
fight than switch."



**Activated  
charcoal filter**



Tareyton's activated charcoal delivers a better taste. A taste no plain white filter can match.