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.
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.
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, disarming naturally.

Geminesse
MAX FACTOR
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

250 Post Street • San Francisco • Telephone: 982-1616

PERFORMING ARTS

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

contents

the uses of the musical past
by Lester Trimble

the program

on stage in san francisco

reviews: recordings — four plays
by Lewis Segal

sight & sound: more about the dolby system
by John Mitler

HERBERT GLASS editor & publisher
BERNARDO ROYONDO associate editor
SARA WILKARD managing editor
T. A. L. SHRINER manager of advertising
FLORENCE QUARTARARO director of sales

GUMAN KRAFT president
KATHLEEN RYNES administrative assistant

PERFORMING ARTS is published monthly and circulated to audiences attending prime attractions at the Opera House and other San Francisco theaters—average monthly circulation 129,000. Performing Arts is also published in Los Angeles and circulated at the Music Center—average monthly circulation 280,000. All rights reserved. © 1971 by Performing Arts Reproduction from this magazine without written permission is prohibited.

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

250 Post Street • San Francisco • Telephone: 982-1616
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 irrelevant reader held to the "year" 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" repertoire 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 forcibly 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 then, 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—not a Haydn nor a John Cage—indees 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 1950). 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 look 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 (composed 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 push the 19th century with him into the 20th. His Capriccio (1929) paid respects to none other than Mendelssohn and Weber. Le Baiser de la Fee (1928) was a ballet "inspired by the Muse of Tchaikovsky" and the one-act opera Mavra (1922) was dedicated
“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 look backward through several hundred years’ worth of pertinent musical thought.”

THE USES OF THE MUSICAL PAST

by LESTER TRIMBLE

Recenlty, in reviewing a new phonograph record for a national magazine, Stereo Review, this composer 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 irrelevant reader held to the “year” side of the argument, while I clung like bark on the Noble Oak Tree to my original thesis, 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 provided 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 forcibly 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 then.

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—not a Haydn nor a John Cage—invets 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 accelerate. 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 composers. Regardless of the forward stylistic and technical thrusts we make, we can also look backward through several hundred years’ worth of pertinent 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 (aired 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 Fee (1928) was a ballet “inspired by the Muse of Tchaikovsky:” and the one-act opera Mavra (1921) was dedicated...
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 just one place. About $52 a day 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.

*All rates & fares good. "The Wings of Man" is a registered service mark of Eastern Air Lines, Inc.
Marimekko Fabrics by the yard, rugs, toys, glasses and dishes, furniture, kitchen pots, ties, dresses and shirts Design Research Ghirarrelli Square Telephone 776-2605 Hrs.: 10-6, Mon-Sat.

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

And it won't cost you any more than staying in just one place. About $52 a day 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 for person, double occupancy.

Or as long as 15 days to 8 different ports from $485 for person, double occupancy.

(That'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.

*All rates include tax. "The Wings of Man" is a registered service mark of Eastern Air Lines, Inc.
Farewell to the ugly cigarette. Smoke pretty, eve.

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 the 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 bestselling 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 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 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
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.

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. It is 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 repertoire at the Geary on March 30 under the direction of Ellis Rabb, who staged the company’s hit productions of The Merchant of Venice 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 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.

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

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 long-time association with O'Brien and James. Rabb emerged from a four-hour conversation with Flaxman ready to go to work on The Stilling 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 repertoire 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."
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.

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

BROADCAST SCHEDULE

<table>
<thead>
<tr>
<th>MONTH</th>
<th>DATE</th>
<th>OPERA</th>
</tr>
</thead>
<tbody>
<tr>
<td>DEC</td>
<td>5</td>
<td>DON PASQUALE</td>
</tr>
<tr>
<td>DEC</td>
<td>13</td>
<td>TOSCA</td>
</tr>
<tr>
<td>DEC</td>
<td>19</td>
<td>NORMA</td>
</tr>
<tr>
<td>DEC</td>
<td>26</td>
<td>AIDA</td>
</tr>
</tbody>
</table>

1971

<table>
<thead>
<tr>
<th>MONTH</th>
<th>DATE</th>
<th>OPERA</th>
</tr>
</thead>
<tbody>
<tr>
<td>JAN</td>
<td>2</td>
<td>MESSENGER</td>
</tr>
<tr>
<td>JAN</td>
<td>9</td>
<td>ORFEO ED EURIDICE</td>
</tr>
<tr>
<td>JAN</td>
<td>16</td>
<td>DIE TRAGÍA DE CHIARINO</td>
</tr>
<tr>
<td>JAN</td>
<td>23</td>
<td>LA PERGOLI</td>
</tr>
<tr>
<td>JAN</td>
<td>30</td>
<td>UN BALLO IN MASCHERA</td>
</tr>
<tr>
<td>FEB</td>
<td>6</td>
<td>IL TURCHINO</td>
</tr>
<tr>
<td>FEB</td>
<td>13</td>
<td>CAVALLERIA RUSTICANA &amp; PAGLIACCI</td>
</tr>
<tr>
<td>FEB</td>
<td>20</td>
<td>IL BARBIERE DI SIVIGLIA</td>
</tr>
<tr>
<td>FEB</td>
<td>27</td>
<td>ELEKTRA</td>
</tr>
<tr>
<td>MAR</td>
<td>6</td>
<td>LA ROBIANA</td>
</tr>
<tr>
<td>MAR</td>
<td>13</td>
<td>IL TURCHINO</td>
</tr>
<tr>
<td>MAR</td>
<td>19</td>
<td>IL TURCHINO</td>
</tr>
<tr>
<td>MAR</td>
<td>27</td>
<td>WERTHER</td>
</tr>
<tr>
<td>APR</td>
<td>5</td>
<td>FIDELIO</td>
</tr>
<tr>
<td>APR</td>
<td>12</td>
<td>LES CONTES D’Hoffmann</td>
</tr>
<tr>
<td>APR</td>
<td>17</td>
<td>MADAMA BUTTERFLY</td>
</tr>
</tbody>
</table>

(Schedule Subject to Change)

Jack O'Brien

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 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 Stilling of the President.

“I knew immediately that the show had enormous 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 rehearsal situation before going on to Broadway. There’s been a great deal of rewriting and reviving 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.”
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 wham, it's a great gift! But really, our silverly 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**

---

**"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 16, 16, 27 and May 3, and 5, and the afternoons of April 7 and 24.

Tickets for all 17 presentations of Hadrian VII are available now at the Civic 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, haunted by bill collectors and threatened with eviction from his shabby garret in London. Then, uninvitedly, 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.

---

**FOUR FACES OF KEN RUTA**

In the first of four major roles this season at ACT, Ken Ruta plays the lead in the Abbey's commercial modern production of _The Merchant of Venice_.

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

The role of Shylock in _The Merchant of Venice_ is one of the great roles of the Shakespearean stage. Ruta, as always, is up to the challenge.

In _The Time of Your Life_, the actor revealed another facet of his talent as Joe, the mysterious big spender and steadfast customer at Nick's Embarrassed Tailor. During his five seasons with ACT, Ruta has appeared in a total of two dozen productions.
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 beau 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 whammy, 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.

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 the afternoons of April 7 and 24.

Tickets for all seven presentations of Hadrian VII are available now at the Lewis 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.

In the first of four major roles this season at ACT, Ken Ruta dons fashionable costumes in this San Diego Repertory Theatre production of The Merchant of Venice.

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

The Relapse finds Ruta lavishly bewigged and bejeweled in the role of Lord Foppington, 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 steadfast customer at Nick’s Embarrassing Saloon. During his five seasons with ACT, Ruta has appeared in a total of two dozen productions.
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.
THE ACTING COMPANY
Jim Baker
Martin Boetz
Joseph Bog
Marj Button
Joy Cariou
Michael Cavenagh
Jeff Chandler
Suzanne Collins
Peter Donat
Jay Doyle
Robert Fletcher
David Gilliam

THE STAGE MANAGEMENT STAFF
Eugene Barone, Associate Director
Dorothy Bowyer, Production Stage Manager

THE ADMINISTRATIVE STAFF
Charles Dillingham, General Manager
William Beaumont, Associate Director
Ernest Simard, Associate Manager
Kai Torres, Accountant
Pam Cotten, Bookkeeper
Catherine Link, Sandra Lester
Administrative Assistants
Beulah Steen, Receptionist

THE PRESS STAFF
Cheryl Elliott, Press Representative
Dennis Powers, Writer
Rhonda Crox, Secretary

THE PROMOTION STAFF
William Neugue, Jr., Consultant
Jeannie Cooper, Special Events Director
Linda Sanders, Promotion Coordinator

THE CONSERVATORY
Nina de Limur, President
Sally Kahn, Coordinator

THE BOI OFFICE STAFF
Charles Smith, Manager
Richard Bernier

THE BOARD OF DIRECTORS
William Ball, General Director
Edith Markson, Development Director
James B. McKenzie, Executive Producer
Edward Hastings, Executive Director
Allen Fletcher, Conservatory Director

AMERICAN CONSERVATORY THEATRE of San Francisco

STAGE DIRECTORS
William Ball
Allan Fletcher
Edward Hastings
Ellie Rake

GUEST DIRECTORS
Robert Darin
Robert Fletcher
Ann Roth
James Tilton

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

DESIGN & PRODUCTION ASSOCIATES
Maurice Beilen, Properties
George Beddard, Properties
David Paine, Properties
John Christensen, Production
Kristen Strooper, Production
Sheila Cusick, Projection
Sujat Franklin, Projection

ASSOCIATE DIRECTORS
Dorothy Bowyer

ASSOCIATE PRODUCER
Edwards Hastings

ASSOCIATE GENERAL MANAGER
William Beaumont

EXECUTIVE PRODUCER
James B. McKenzie

GENERAL DIRECTOR
William Ball

THEATRE STAFF
Douglas von Kien,
Technical Coordinator
Eduardo Fablo, Electrician
Jack Smith, Properties

COSTUME WARDROBE & WIG STAFF
Jill Pecinak
Asst. Shop Manager
Fred Makiejewski, Tailor
Frank Huwe, Draper
Elizabeth Coss
Design Assistant
Suzanna Tchakian, Seamstress
Dolores McElveen, Seamstress
Mary Anderson
Wardrobe Mistress
Carolyn Graham, Head Dresser
Ann Ward, Wardrobe Assistant
Lorraine Allen, Wig Master

ANNUAL REPORT

William Beaumont, Conservatory Administrator
James Wilson, Fellows Director

CHILDREN’S THEATRE SCHOOL
Low Graham
Ron Gisham

COMMUNITY ASSISTANT
Deborah Sasnet

CURATOR
Arthur Bragg

DIRECTOR OF DEVELOPMENT
Valentine Brooks
Selah Chamberlain, Jr.
Maurice E. Charles
Mrs. Charles de Limur
Bunham Eremen
Blair Fuller
George Gund III
Marco F Hoffmann
Donald Lahay
Mrs. Philip Littman
Cyril Magin

ARCHITECT
Richard J. Smart
Leonard Spero, Jr.
Mervin M. Swig
Dr. Alejandro Zaffaroni

San Francisco Regional Head Office: Montgomery at Sacramento
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 Baldridge (1926-64) to whose memory this production is dedicated.

Scenery, Lighting & Projections by JAMES TILTON
Costumes by ANN ROTH
Associate Director: EUGENE BARCONE

the cast
(in order of speaking)
Antonio KEN RUTA
Salario JERRY GLOVER
Salanio MARK WHEELER
Solanio MICHAEL CAVANAUGH
Bassanio MARK BRAMHALL
Gratiano SCOTT THOMAS
Lorenzo DAVID GILMOUR
Portia MICHAEL LEARNEY
Nerissa JAN WELDON
Stephano FRANK OTTENELL
Launcelot Gobbo MARTIN BERMAN
The Prince of Morocco JOHN HANKOV
Shylock PETER DONAT
Jessica DEBORAH SIBSEL
Gobbo PATRICK GORMAN
The Prince of Arragon JOSEPH BIRD
Tubal G. WOOD
The Duke of Venice JIM BAKER

Citizens of Venice, revelers, officials of the court:

The action takes place in Venice and on the Belmont.

There will be one ten-minute intermission.

understudies
Shylock: Jeff Chandler; Portia: Lee McCoy; 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 Ottewell; Old Gobbo: Jeff Chandler; Morocco, Tubal: Jim Baker

Photographic Processing by Maurice Beesley

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

NOTES ON "THE MERCHANT OF VENICE"

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

As Harold Clurman, the distinguished director and critic, once noted, "No one has decided exactly what The Merchant of Venice is. It was a farcical melodrama at one time, a humanized melodrama at another. It has been called a fairy tale, a tragicomedy, an actor's vehicle, an anti-Semitic tract, a propaganda piece for tolerance, an Elizabethan potboiler, 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.
NOTES ON "THE MERCHANT OF VENICE"

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

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

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

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

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

In addition to drawing upon sources of ancient origin in writing The Merchant of Venice—the basic story of a bond requiring payment in human flesh appears in 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.
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)

Irving Spatz, a tax consultant
Henry Jadd, a lawyer
John Morley
Arthur Landau, a tax consultant
A secretary
Lester Freitag, a tax lawyer
Christine Van Dam
Mel Delaney, a tax consultant
Jimmie Churchill, a corporation lawyer
Another secretary
A nurse
An attendant
Handyman
Dr. Klune, a psychiatrist

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

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

Intermission

Scene 4: The conference room at Morley Associates, Inc., seven months later.
Scene 5: Morley's house in Aidsley, 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

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

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

Intermission

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

There will be one ten-minute intermission

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

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, MEMBERS F.D.I.C.
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.

Marx, who 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 Joseph D., an extraordinary portrait of Stalin. He also wrote the screenplay for the film, The Americanization of Emily, starring Julie Andrews and James Garner.

Under Allen Fletcher's direction, The Latent Heterosexual introduces a talented new actor, Joel Sommion, 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 preface 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 rags 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, 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 Chekov, 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 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, illness, despair, madness and all manner of other unattractive, natural and inevitable things..."
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 create a framework of dazzling comedy to make some seriously important 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 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, was his Oleanna and The Tenth Man. Chayefsky’s most recent work for Broadway—which he directed himself—was a controversial presentation of Jose D. O’Connor’s, 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, Isaac Schneider, to ACT audiences in the role of John Morley.

NOTES ON "THE TIME OF YOUR LIFE"

"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 rags 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 of 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, it 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 Who, he explained how he first decided to become a writer: “I took to writing at an early age from 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

THE TIME OF YOUR LIFE

Directed by EDWARD HASTINGS
Scenery by JACKSON DE GOYIA
Costumes by ELIZABETH COWLEY
Lighting by WARDE 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 Davel JOY CARLIN
Dudley MARK BRAMHALL
Harry MICHAEL CAVANAUGH
Wesley JOHN HANCOCK
Lorene KATHLEEN HARPER
Blick JEFF CHANDLER
Arab MARTIN BERNHARD
Mary L. MICHAEL LEARNED
Knapp PATRICK GORMAN
McCarthy DUDLEY KNIGHT
Kit Carson WILLIAM HEPZERSON
Sailor DAVID GILLIAM
Elise SUZANNE COLLINS
A Killer DEBORAH SUSSMAN
Her Sidekick ANN WELDON
A Society Lady ANNE LAWDER
A Gentleman ROBERT FLETCHER
Cops MIKE ROUGH, 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; Knapp: Robert Fletcher; Dudley: Martin Berman; Elise: Kathleen Harper; Lorene: Anne Lawder.
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 1976-77 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 C. 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! Halifubah! In addition, scenes from Of Mice and Men, 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.

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.
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, Charles’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 on stage. Among the highlights planned at press time are outstanding scenes from virtually all productions in the ACT 1976-77 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 broadcast will also be shown. These include George Bernard Shaw’s comedy, Misalliance, and Anna Marie Barlow’s anti-war drama, Glory! Halibut! In addition, scenes from Off Off, 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.

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. Dyott 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.
A dramatic moment in The Merchant of Venice finds Benario (Melvyn Bragg), center, pleading for the life of his friend Antonio during the famous trial scene.

Niki the bartender (Jim Baker), left, passes the time of day with twosteady customers (Ken Ruiz, center, and Mark Wheeler) of his Harbordero 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 Lasswell) as he wages a battle against pollution and politicians in An Enemy of the People.

Lee McCall and Israel Sommer play a couple who went purely for the tax benefits of the joint return, only to discover that love has complicated their marriage at convenience. In The Latenight Heirlooms.

Hey! This script doesn't call for a singing cigarette. But, C.B., this is Doral, the low "tar" and nicotine cigarette.

Then how come it's singing about taste?

Tastes terrific! Doral, how'd you like to see your name up in lights?

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
Another Distinguished Baldwin Artist

A dramatic moment in The Merchant of Venice (Rod Steiger, center) plays up the life of his friend Antonio during the famous trial scene.

The musical star, another Baldwin artist, Nipsey Russell, (center) and Mark Sandrich play out a scene in a scene from The Time of Your Life.

Pete Doherty is seen as a sleeping doctor who gets sympathetic support from his daughter (Deborah Lassiter) as he wages a battle against pollution and pollution in An Enemy of the People.

Lee McCall and Josef Sommer play a couple who met purely for the tax benefits of the joint return, only to discover that love has complicated their marriage at convenience. In The Latest Honeymoon.
You've had the caky liners, flaky liners, drippy liners. Now you're entitled to the eyeliner with no problems.

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

'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
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 WARDE RUSSELL

the cast
Dr. Tomas Stockmann PETER DONAT
Karine Stockmann, his wife WINIFRED MANN
Petra, their daughter DEBORAH SUSEL
their sons
Morten CHRISTOPHER DONAT
Ellis CALEB DONAT
Peter Stockmann, the doctor's elder brother and mayor of the town JAY DOYLE
Morten Kii, tannery owner and Mrs. Stockmann's foster-father JOSEPH BIRD
Hovstad, editor of the local paper JOSEF SOMMER
Billing, his colleague JEFF CHANDLER
Horster, a ship's captain DAVID GILLIAM
Aslaksen, a printer WILLIAM PATERSON
Roland PATRICK GORMAN

members of the Temperance Society
Lampstad MARTIN BERMAN
Olafsdal JIM BAKER
Spanvelner MARK WHEELER

A drunk SCOTT THOMAS

Townpeople:
Lee Cook, Tim Crowley, Cynthia David, Peter Encioyand, Lowell Gottstein, Thure Gustavson, Bob Hock, Elizabeth Jampile, Brian Kazanjian, Chris Leal, David Marcos, Scott McDaniell, Nancy McDaniell, Paul Myrvold, Chris Pitney, Jacqueline Portney, Mike Ramezanno, Richard Ramezanno, Robert Rosas, Shirley Slater, Jenny Snider, Fred Wofle, 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; Kill: Dudley Knight; Hovstad: Mark Wheeler; Billing: Jerry Glover; Katrine Stockmann: Ann Lawler; 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 Divine Warwick Mar. 10-20. Sammy Davis Jr. Apr. 4 at the New Grove. Stay at The Ambassador. Phone (415) 397-2717.

DEWAR'S "White Label"
The Scotch that never varies
THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO

presents
HENVRIK IBSEN'S

AN ENEMY OF THE PEOPLE

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

the cast

Dr. Tomas Stockmann PETER DONAT
Katrine Stockmann, his wife WINIFRED MANN
Petra, their daughter DEBORAH SUSSEL
their son: Martin CHRISTOPHER DONAT
Ellis CALEB DONAT
Peter Stockmann, the doctor's elder brother and mayor of the town JAY DOYLE
Morten Kii, tanner's owner and Mrs. Stockmann's foster-father JOSEPH BIRD
Hovstad, editor of the local paper JOSEF SOMMER
Billing, his colleague JEFF CHANDLER
Holst, a ship's captain DAVID GILLIAM
Aslaksen, a printer WILLIAM PATERSON
Rolund PATRICK GORMAN

Lampstad MARTIN BERNAN
Oftefald JIM BAKER
Spanvelner MARK WHEELER
A drunk SCOTT THOMAS

Townpeople:

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 Holst's house, evening, a few days later.

Intermission

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

understudies

Peter Stockmann: Joseph Bird; Aslaksen: Robert Fletcher; Horst: Scott Thomas; Kill: Dudley Knight; Hovstad: Mark Wheeler; Billing: Jerry Glover; Katrine Stockmann: Ann Lawler; 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—Dine at Warwick Mar. 10-20. Sammy Davis Jr. Mar. 25-Apr. 4 at the New Grove. Stay at The Ambassador. Phone (415) 397-2717.

Authentic.

DEWAR'S
"White Label"
The Scotch that never varies

BLENDED SCOTCH WHISKY — OLD MALT
TO THE AUDIENCE...

certain time: In response to numerous requests, LATECOMERS WILL NOT BE SEATED—after the evening 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 service, and have their 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 between Geary and ATRE) 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 GANSLEN, HANK KRANZLIER 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 Stylot and Grosvenor in The Merchant of Venice furnished by SELUX FORMAL WEAR; Cafe chairs from Italy and projection screen from Germany made possible by the generous cooperation of Thomas Steney of INTERET CARD CARRIED, INC.; Miss Le водоразводного cpp protests to Ted Lee of PETER, ESSER. • Off stage band music for The Time of Your Life recorded by the San Francisco Citizen Band of the Salvation Army.

SPECIAL THANKS to the following for their very generous donations to ACT's Theatre Club: DAVIES WARDS CORPORATION, for wallpaper and paint; THOMAS SALET, for wallpaper hanging; CARPET AND DRAPEY CENTER, Berkeley; PASHA PILLOW COMPANY, FAIRMONT HOTEL, for accessories; TOWER RECORDS; MIR COFFEE COMPANY.

Special discount rates are available to clubs and organizations attending ACT performances at the Geary and Marines' Memorial Theater and the Olympic through the number 771-3880.

A Place for Living

One thing about Rossomoor... 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 recreation facilities that are second to none. Enjoy golf on the 18-hole course, swimming, lawn bowling, horseback riding, archery, billiards, arts, and an exciting variety of do-something groups. All this, plus three clubhouses within walking distance. Country club living! Over 6,000 Rossomoor people think so. Now... how about you? If you're 45 or over...

30 minutes
from San Francisco

Rossomoor
Walnut Creek

2400 Rossomoor Parkway
Walnut Creek, CA 94595

Sales Office open 7 days, 9 a.m. to 5 p.m. Residences and Leisure available, phone (415) 932-1200 or write for free information.
WILLIAM BALL, General Director, founded the American Conservatory Theatre in San Francisco. 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 Broadway productions include Six Characters in Search of an Author, for which he won the D'Annunzio, Outer Circle Critics and Ohio Production awards, Under Milkwood, which also won the D'Annunzio and Outer Circle Critics Awards, and Hamlet, 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 has directed at the New York City Center are Don Giovanni, Britten's A Midsummer Night's Dream, Parsifal and Biss, The Inspector General, Cosi Fan Tutte and Six Characters in Search of an Author. Four seasons ago, he was both librettist and director of Lee Hoiby's Natalia Petronova, a new opera commissioned by New York's Ford Foundation and produced at the City Center. Mr. Ball has directed at all of the major metropolitan 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; the Antich and Toledo Shakespeare festivals.

He made his San Francisco directorial debut nine years ago with his directorial and production work 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 The Three Sisters. New York audiences saw the latter two when ACT played a special four-week engagement on Broadway last fall. This season, Mr. Ball's production of The Tempest returns to the ACT repertoire. A graduate of the Carnegie Institute of Technology, he is the recipient of a Fulbright scholarship, a Ford Foundation Director's Grant and an NBC-RAO 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 theatre 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 Playhouse (Wisc.), the Minetta 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 Samadins of Margarett Temple and Ethan Frome by 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 directed The Rape and The Time of Your Life this season.

ELIJAH RABB founded the internationally acclaimed APA Repertory Company of New York in 1960 and continues to serve as its artistic director. Mr. Rabb directed many of APA's most successful productions, including You Can't Take It With You, Pan- tagrelle, 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 role of APA's Richard III, King Lear, Hamlet and Pantagruel 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 Tav- en last season and directs The Merchant of Venice and The Selling of the President this season.

EDITH MARSHON, Development Director, was instrumental in the founding of ACT in Pittsburg 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. She was responsible for bringing the young APA Repertory Company here for a young season. She also brought William Ball to San Francisco, 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 Stein, who directed The Great White Hope on Broadway and staged ACT's production of Glory! Hallelujah! two seasons ago.

TO THE AUDIENCE..."}

A Place for Living

One thing about Rossomoor...you're never without lots to do, when you want to do it (or not). You have daily choice and use of almost $60 million in recreation facilities that are second to none. Enjoy golf on the 18-hole course, swimming, lawn bowling, horseback riding, archery, billiards, arts and crafts and an exciting variety of do-something groups. All this, plus three clubhouses within walking distance. Country club living, plus 6,000 Rossomoor people think so. Now...how about you? If you're 55 or over...

30 minutes from San Francisco

Rossomoor

Walnut Creek

3200 Rossomoor Parkway Walnut Creek, CA 94959

Sales Office open 7 days, 9 a.m. to 5 p.m. Besides and Leases available, phone 415-771-3880, or write for free information.
NOTES ON
"AN ENEMY OF THE PEOPLE"

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."
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 stagings 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 your audience to join in the creative experience through their own imaginations, this 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 production may obtain complete information about schedules and fees by writing to William Baer, ACT, Extension Director, 450 Geary Street, San Francisco 94102, or telephoning him at (415) 771-5880.

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 951-842. Enrollments deadline is April 7.

"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 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 wittier social conventions and outraged ideas that forced people into lives of empty and meaningless hypocrisies, crippling their individuality and stunting their human potential. Along the way, Ibsen had, in addition, touched on such matters as incestuous marriage, promiscuous sex, euthanasia and women's rights.

The waves of shock created by Ghosts in Ibsen's Homeland spread throughout Europe. No Scandinavian theater company dared to produce the play for several years 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 "puriti," "nailed loathsome" and "an open sewer."

In his early fifties when he wrote Ghosts, Ibsen was hurt and angered by the horrific 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 tourists 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 townspersons 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."
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
starting at Cowcatcher Peter Skovron
in
Knickerbocker Holiday
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 SHELTON 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

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 role 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, Rosenkranz and Guildenstern Are Dead, Hadrian VII, The Rose Tattoo and The Tempest. He played the Gnome Master in ACT’s recent production of Adaptation at the Maritime 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.

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 1962 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 Relapse, The Time of Your Life, The Tempest and An Enemy of the People.

MARK BRANHALL, a Harvard graduate who was studying 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 revivial 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 was seen last season in Six Characters in Search of an Author, Little Malcolm and His Struggle Against The Evils of 17th-Century France and The Tamer. 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.

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 Ciroc. 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 Evils of 17th-Century France and The Tamer. 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.

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.
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
revising a distinguished American musical
BURT LANCASTER
in
Knickerbocker Holiday

about the "golings-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 and Lyrics by SHELDON PATINKIN LILLIAN HELLMAN

Final Event
Opening Tuesday, February 29, 1972
JOSEPH KIPNESS and LAWRENCE KASHA present
in a New York Production of "Applause"

LAUREN BACALL

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

Music and Lyrics by STEPHEN SONDHEIM
Book by GEORGE FURTH

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, Rosenkavalier and Guilt In Mind Are Dead, Hadrian VII, The Rose Tattoo and The Tempest. He played the Games Master in ACT's recent production of Adaptation at the Maritime 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.

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 1967, 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 Thespians 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 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 Cicero. 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.

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

At age 16, he solved 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... Havocwitne and Roberts...” —Saturday Review

ON COLUMBIA RECORDS

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 his television credits include a two-part N.Y.P.O. with James Earl Jones and Barbara Colby. In addition, he has also appeared in the Alley Theatre in Houston, the Indian Repertory, and the Eugene O'Neill Memorial Theatre. His recent role in "The Canterbury Tales" has brought him critical acclaim.

SUZANNE COLLINS, who holds a B.A. degree in English from the University of Michigan, attended S.F. State and appeared in a number of theatre productions, including "The Canterbury Tales," "The Devil's Disciple," and "Rosencrantz and Guildenstern Are Dead." She was last season in "Six Characters in Search of an Author.

MICHAEL CAVANAUGH is a former ACT training program student. Prior to joining ACT in 1968, he performed with the White Oak Theatre in Carle, and was in the San Francisco production of "The Man of the House." During his first season with ACT, Mr. Cavanagh appeared in "Six Characters in Search of an Author..."

JOY CARLIN, who appeared in "The Importance of Being Earnest," Texas, and "The Last Yankee," has appeared in numerous television and radio commercial productions. She was last season in "The Canterbury Tales." She teaches at UC Berkeley's department of dramatic art and will be seen in "The Time of Your Life."
ANDRÉ WATTS BEGAN WHERE MOST OTHER PIANISTS HOPE TO END UP.


SUSANNE COLINS, who holds a bachelor's degree from the University of San Francisco, also attended S.F. State and appeared in a number of television productions at both locations. During his first season with A.C.T., Mr. Cavagnal appeared in Six Characters in Search of an Author.

JOY CARLIN, who appeared as Minnie in The Importance of Being Earnest and In The Tavern last season, was graduated from the University of Chicago and has also studied at The New York Times School and with Lee Strasberg. An original member of Chicago's Playwrights' Theater and the Second City, she has appeared in several productions on and off-Broadway and with resident and summer theater groups in Chicago, New York, and around the country. She teaches at U.C. Berkeley's department of dramatic art and will be seen in The Time of Your Life this season.

JEFF CHANDLER, who studied at Carnegie Tech ( Mellon University), appeared with A.C.T. during its first season in the 1962-1963 season. He has appeared in Broadway in Your Own Thing and People vs. Ranchman, and his television credits include a two-part N.Y.P.D. series 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 Onslow Rev. Saint Joan, Rosencrantz and Guildenstern Are Dead, The Tempest and Hamlet, and is currently appearing in A.C.T.'s revival of the latter production, The Time of Your Life, The Relapse and An Enemy of the People.

MICHAEL CAVAGNAUGH is a former A.C.T. program student. Prior to joining A.C.T. in 1968, he was the San Francisco production of Fortune and Men's Eyes, and overseas with the New York company of Of Mice and Men. During his first season with A.C.T., he appeared in The Importance of Being Earnest.

WED 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.

PETER DONAT, in his fourth season with A.C.T., has appeared on Broadway in The Chinese Prime Minister, The Entertainer, The Country Wife, and The First Gentleman, for which he won the Theatre World Award as best featured actor. He appeared in the Three Sisters off-Broadway, and in a film made with the Stratford (Ontario) Shakespeare Festival Company where he was a featured actor for its six seasons. Mr. Donat's TV credits include many starring roles for NBC, ABC, and many guest appearances on American networks, including The Andy Williams Show, The Today Show, The Merv Griffin Show, and many others. He appeared in A.C.T.'s productions of Under Milkwood, Tartuffe, Dead End, Dead End Demming, The Son of God, The Whirled, The Merchant of Venice, and The Time of Your Life.

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 A.C.T. in 1965. During A.C.T.'s production of The Importance of Being Earnest, Six Characters in Search of an Author, and The Time of Your Life, he appeared in The Relapse and The Time of Your Life.
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 five-star 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.

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. Dayley'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 in the Guildenstern Are Dead, Glory! in Hamlet, The Hostage, A Doll's House, Oedipus Rex, Saint Joan and Hamlet, in which he will be seen again this season. He also appears in The Relapse, The Tempest, The Latin Heterosexual and An Enemy of the People.

ROBERT FLETCHER, ACT resident designer who doubles as actor, has designed scenery and costumes for over 20 Broadway shows such as How to Succeed in Business Without Really Trying and High Spirits, as well as numerous off-Broadway productions and several for Stratford, Conn., and Stratford, Ontario. Formerly art director for the Perry Como Show, he has for the last 15 years been 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 Jefferson, the Sao Paulo 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 Hamlet, and will be seen in ACT's revivals of these productions this season, The Relapse, The Latin Heterosexual and The Time of Your Life.

DAVID GILLIAM, in his second season with ACT, has made a number of television commercials and appeared in Universal's Summerhill, 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, ACT in Berkeley, and produced a show at the Openhand Studios. He has studied at the Actors Lab, ACT's training program, Acting Openhand, San Francisco State College and The Academy of Kang Fu. He was seen in Oedipus Rex, The Tempest, and The Tempest last season, and will be seen in The Merchant of Venice, The Relapse, The Tempest, The Time of Your Life, The Latin Heterosexual and An Enemy of the People this season.

JERRY GLOVER, a former member of ACT's Training Congress and Conservatory Group, served as an acting fellow last season appearing in Oedipus Rex, Saint Joan, Rosencrantz and Guildenstern Are Dead, Hamlet and The Tempest. 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 production of The Cherry Orchard and Richard III last season. Mr. Glover holds a bachelor's degree from Yale University, where he played Alcide in The Misanthrope, the title role in Winter's Tale and Mr. Badger in The Devil's Disciple. 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 few a hour you can stretch out and smile back at the sunshine. Swim. Play tennis. Golf. Try our spectacular Aerial Tramway. All in our invigorating, fresh mountain air. And it's easy to fly here with more flights than ever. Easy to drive here. Easy to stay here. For reservations, call "Surest" in San Francisco at (415) 932-5730. Preview it for yourself free. In Palm Springs. Write: Convention and Visitors Bureau, Palm Springs, California 92262.
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 businesswoman leaving a litigious 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.

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. Dayley’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 also has appeared in Three Sisters, Rosenzweig and Golodetz and are Dead, Glory! Halibut!, The Hostage, The Devil’s Disciple, Oedipus Rex, Saint Joan and Hachnin VII, in which he will be seen again this season. He also appears in The Reap, The Tempest, The Latent Heterosexual and An Enemy of the People.

ROBERT FLETCHER, ACT resident designer who doubles as actor, has designed scenery and costumes for over 20 Broadway shows such as How to Succeed in Business Without Really Trying and High Spirits, as well as numerous off-Broadway productions and several for Stratford, Conn., and Stratford, Ontario. Formerly art director for the Perry Como Show, he has had the last 15 years been constantly at work designing for every TV network. Mr. Fletcher has also designed numerous operas for NBC 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 Iffrey 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 50 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 Hamlet VII and will be seen in ACT’s revivals of those productions this season, The Relapse, The Latent Heterosexual and The Time of Your Life.
PATRICK GORMAN appears here after three seasons and eighteen productions at the Seattle Repertory Theatre, where he played major roles in A Midsummer Night's Dream, U.S.A., Volpone, and the title role in The Merchant of Venice. While playing 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 Maltese series, at the New York Shakespeare Festival and on Broadway in Those That Play The Game. Between teaching Movement at ACT’s 1970 Summer Training Congress and beginning the same tasks for the 1970-71 season here, he played the Prosecutor in The Man of St. Robert Oppenheimer directed by Allen Fletcher at Wayne University, Michigan. At ACT, he will be seen in The Merchant of Venice, The Relapse, The Tempest, The Time Being: Life and An Enemy of the People.

KATHERINE 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 recently in the O’Keeffe series of two months. She appeared in the American premiere production of Jerome Kilty’s Judas of Machida, 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 Being: Life and The Latent Heterosexual.

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

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.

MICHAEL LEARNED, wife of ACT actor Peter Donat, has appeared in a leading actress with the Stratford Festival (Canada) resident and touring company 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 of A God Slightly More Than Human. Miss Learned’s television credits include many leading roles for the Canadian Broadcasting Company, including Estella in cricket’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 Milk Wood, Tartuffe, Dead End, Deadbeats, Dampening, My Son God, The Millionaire, 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 Por- tia in The Merchant of Venice this season, and in The Relapse and The Time of Your Life.

WERNER MANN, in his second season with ACT, will be remembered by Bay Area audiences for many roles with the San Francisco Actors’ Workshop. He 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 Milkmaid Doesn’t Stop Here, Titania in A Midsummer Night’s Dream, Queen Anne in Bruch’s Edward II, Meg in The Birthday Party and Martha in The Night. She appeared in The Rose Tattoo and Hadrian VII last season and repeated her role in ACT’s revival of the latter production this season. She also is seen in The Relapse and An Enemy of the People.

FANNY LUBRITSKY at 80 is the oldest member of ACT’s acting company. She returned to ACT last season to play Madame Pas in Six Characters in Search of an Author, having appeared with the company during its first San Francisco season as Nelly Fann 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 prodigy. She is in the current revival of Hadrian VII, in which she also appeared last season.

FRANK OTTISWELL has served the company as its director of the Alexander Technique since the Conservatory’s beginning in 1963 in Pittsburgh. He has studied at the Canadian Art Theatre in Montreal, the Vera Solovi- ena 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. Ottiswell is appearing this season in The Merchant of Venice and The Relapse.

LEE MCCAIN, a newcomer to ACT this season, holds a bachelor’s degree in philosophy and studied for three years at London’s Central School of Drama. When she returned to 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 Tomson Sky off-Broadway. Among the major roles played are Alma in Summertime 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.

WILLIAM PATTERSON acted with Eastern stock until 1947 when he began a 20-year association with the Cleveland Play House as director and as associate director of the theatre. During leaves-of-absence from Cleveland, he 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 major roles he has played are the General in Waltz of the Toreadors.

WILLIAM PATTERSON acted with Eastern stock until 1947 when he began a 20-year association with the Cleveland Play House as director and as associate director of the theatre. During leaves-of-absence from Cleveland, he 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 major roles he has played are the General in Waltz of the Toreadors.

WILLIAM PATTERSON acted with Eastern stock until 1947 when he began a 20-year association with the Cleveland Play House as director and as associate director of the theatre. During leaves-of-absence from Cleveland, he 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 major roles he has played are the General in Waltz of the Toreadors.

WILLIAM PATTERSON acted with Eastern stock until 1947 when he began a 20-year association with the Cleveland Play House as director and as associate director of the theatre. During leaves-of-absence from Cleveland, he 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 major roles he has played are the General in Waltz of the Toreadors.

WILLIAM PATTERSON acted with Eastern stock until 1947 when he began a 20-year association with the Cleveland Play House as director and as associate director of the theatre. During leaves-of-absence from Cleveland, he 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 major roles he has played are the General in Waltz of the Toreadors.
PATRICK GORMAN appears here after three seasons and eighteenth 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 Taming 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 Malmo series, at the New York Shakespeare Festival and on Broadway in Those That Play The Clown. Between teaching at ACT's 1970 Summer Theatre, and directing at ACT in 1970, he performed the role of Don Quixote in the 1970-71 season here, where he was The Merchant of Venice, The Relapse, The Tempest, The Time of Your Life and An Enemy of the People.

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, Miss Harper has also appeared locally with the Alumni Repertory Theatre, and, more recently, in ON! Callaway, a two-month series at the New York Shakespeare Festival and on Broadway in Those That Play The Clown. Kathleen is a native of Denver, Colorado, and is currently the Director of ACT in New York City. She has appeared in the New York Shakespeare Festival and on Broadway in Those That Play The Clown. Kathleen is an active member of ACT, and has been seen in the role of Don Quixote in the 1970-71 season here, where she was The Merchant of Venice, The Relapse, The Relapse, The Time of Your Life and An Enemy of the People.

ANN LAWDER, ACT's speech teacher, who doubles as a lawyer, will be joining the faculty at ACT as of next season. Miss Lawder has been a member of the San Mateo Junior College faculty and is currently in New York City. She was the wife of the late director Allan Feltz, Miss Lawder has sung with the New York City Opera and was a member of 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 ACT Repertory Theatre productions of Three Penny Opera, Lysistrata and The Rose Tattoo. She was seen in The Merchant of Venice, The Time of Your Life and An Enemy of the People.

MICHAEL LEARNED, wife of ACT actor Peter Donat, has appeared in the film The Taming of Two Masters, and in the New York Shakespeare Festival production of The Time of Your Life. She was seen in the role of Don Quixote in the 1970-71 season here, where she was The Merchant of Venice, The Relapse, The Time of Your Life and An Enemy of the People.

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 in New York and appeared in Henry V there this last summer. The recipient of a Rockefeller Grant for work in voice, Miss LEARNED received several national awards for poetry and prose reading. A former staff announcer for WNYC in New York, he is serving as the Associate Director of the New York Shakespeare Festival and was seen in The Merchant of Venice, The Relapse, The Time of Your Life and The Taming of Two Masters this season.

WILFRED MANI, a second member of ACT's company. He returned to ACT last season to play Malvolio in Twelfth Night. He is currently the Director of the New York Shakespeare Festival and on Broadway in Those That Play The Clown. He was seen in the role of Don Quixote in the 1970-71 season here, where he was The Merchant of Venice, The Relapse, The Time of Your Life and An Enemy of the People.

FRANK OTTISWELL has served on the company as its teacher and director of the Alexander Technique since 1963 in Pittsburgh. He has also served as the Director of the New York Shakespeare Festival and on Broadway in Those That Play The Clown. He was seen in the role of Don Quixote in the 1970-71 season here, where he was The Merchant of Venice, The Relapse, The Time of Your Life and An Enemy of the People.

WILLIAM PATERSON acted in Eastern stock until 1947 when he began a 20-year association with the Cleveland Play House as a director and associate director of the theatre. During leaves-of-absence from Cleveland, he has appeared in New York, and on Broadway in Those That Play The Clown. He was seen in the role of Don Quixote in the 1970-71 season here, where he was The Merchant of Venice, The Relapse, The Time of Your Life and An Enemy of the People.

LEE MccAIN, a newcomer to ACT this season, holds a bachelor's degree in philosophy and studied for three years at London's Central School of Drama. When he returned to this country, he made his professional debut in Play It Again Sam with Woody Allen on Broadway. He has since appeared in Buffalo as Sonja in Uncle Vanya and Tom and Sally Sky on Broadway. Among the major roles he has played are Alma in Summer and Smoke, Alabama in Gypsy and Dolley, 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 Taming of Two Masters.

ANIR PREMIERE, an Irish coffee is awaiting you at the Buena Vista.
Undershaft in Shaw's Major Barbara, Concholy in O'Neill's Touch of the Poet and T.D.R. in Sunbelle, joining ACT in 1967. Mr. Paterson has a long career in the theatre, including roles in The Devil's Disciple, Three Sisters, The Importance of Being Earnest, Six Characters in Search of an Author and Haddonfield, 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 in several leading roles. Among Mr. Rutia'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, Antigone and the Lion, Hamlet, and.’ William Ball's original revival of Under Milkwood. In his fifth season with ACT, Mr. Rutia has played major roles in The Crucible, Endgame, Long Live Life, Twelth 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 Monks in The Latest Hemorrhoid, 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 VII, 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. Pepper's Dance, Twelfth Night, 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 SUSSELL, a graduate of Carnegie Institute of Technology and recipient of a Fulbright-Hays grant for study at the London Academy of Music and Dramatic Art, came to ACT after a year with the Theatres of the Living Arts in Philadelphia where she appeared in a number of productions including the world premiere of Rosalind Ovinn's Befch. Miss Sussell was a member of the critically acclaimed tour company of Room Service, and has also performed in Philadelphia's, Playhouse-in-the-Park and the Playhouse on the Mall in New Jersey. In her fourth season with ACT, Miss Sussell has appeared in Caught in the ACT, Under Milkwood, Twelth Night, Twelfth Night, A Tea in Her Ear, The Importance of Being Earnest, Six Characters in Search of an Author, Little Malcolm and His Struggle Against The Eunuchs, and Hobo the Taverne. 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.
Udeshinsha's major role, in the title role of the new Actor's Company production of The Merchant of Venice and The Relapse, the Time of Your Life and Enemies 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 in several leading resident theatres. Among Mr. Ruta's Broadway credits are Boss, Inherit the Wind with Melvyn Douglas, Judge Edgar of Angels with Vivian Leigh and Separate Tables. He appeared in the Phoenix Theatre productions of Doctor Faustus, Antigone, and the Lion, Hamlet, and William Ball's original musical of Under Milk Wood. 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!, Holiday, The Hostage, Oedipus Rex, Saint Joan, and Prospero in The Tempest, which he repeats this season. He appeared in ACT's Adaption of The Time of Your Life. He is currently seen in The Merchant of Venice, The Relapse and The Time of Your Life.

JOSEF SOMMER, who appears as John Morley in The Latest Hemorrhoid, and in The Time of Your Life, comes to ACT from Ann Arbor, Michigan, where he appeared in the title role of The Relapse, the Time of Your Life, and An Enemy of the People. Would'n't you know who'd play the lead! Watch Masters Golf with the Leader, Cadillac, April 10-11, CBS-TV.
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 Angelino 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 Run of the 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.

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, Rosenkranz 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.

ANN WELDON, as a singer, has dazzled audiences in San Francisco, Los Angeles, Reno, Las 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 appearances 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. Baker 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 Seraphina in The Rose Tattoo last season and is currently seen in The Merchant of Venice, The Tempest and The Time of Your Life.

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, appearing 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, Rosenkranz 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 MGM's Brewster McCloud. He is currently seen in The Merchant of Venice, Hadrian VII, The Tempest and The Latent Heterosexual.
SCOTT THOMAS, a member of ACT 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 in Bonanza, Land of the Giants, Death Valley Days, and the TV movie, Shadow on the Land. Mr. Thomas' films include Reno 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.

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 Weatherhane Theatre in New Hampshire, and he was seen in Oedipus Rex, Saint Joan, Rosenkranz 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.

ANN WELDON, as a singer, has dazzled audiences in San Francisco, Los Angeles, 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 Sonny 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 Mary 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 Raisin in the Sun at ACT and on Broadway last year. She was seen as Seraphina in The Rose Tattoo last season and is currently seen in The Merchant of Venice, The Tempest and The Time of Your Life.

G. WOOD, veteran of a long list of Broadway, off-Broadway, touring and resident theatre productions, returns 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, appearing in the American premiere of Jerome Kilty's dramatization of The Icicles 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, Rosenkranz 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-Petty and M-G-M's Bovver McCloud. He is currently seen in The Merchant of Venice, Hadrian VII, The Tempest and The Late Lorenzo.
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.

(Music Critic, Washington Post)

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

— CHARLES DARWIN

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

— SIR THOMAS 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 swissineer said I imitated Mozart. Imitated? Hell! I STOLE Mozart!

— Igor STRAVINSKY

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
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 BEETHOVEN

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 HUMBER
(Music Critic, Washington Post)

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

Soprano? Most of them sound like they live on seaweed!
— SIR THOMAS BEETHOVEN

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 swindler 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 BEETHOVEN
the home of steaks per excellence

Le Bœuf

DINER AND AFTER THEATRE DINING PIANO BAR
550 GEARY
in the El Pacifico Building
Telephone 771-5535
All Major Credit Cards Accepted

the Dob Hill
San Francisco's number one restaurant-in-San Francisco's number one hotel—located in the heart of Union Square. For reservations call 673-0890. Live music nightly from 8 pm. Dining Tuesday through Saturday noon to 10pm. Breakfast and lunch served, too.

STAY MATT JACOB

Napoleon One Nob Hill
P.O. Box 2052
San Francisco, CA 94128

Ride the Muni to Japan

A high-flying Muni bus will whisk you to Japan's east-ernmost island in minutes. You'll discover everything you'd expect on a tour of Japan: shops, exhibitions, museums, entertainment, 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 separate parking). What a delightful way to get away on a Saturday afternoon.

JAPANESE CULTURAL & TRADE CENTER

We're just a bus ride away.

Chez Leon

124 Ellis Street
San Francisco, CA 94111
(415) 441-0220

Fine French Food
Romantic Atmosphere
Lunch-Dinner-Cocktails

Fredericks

1549 California at Polk
San Francisco, CA 94115
(415) 929-0111

Dinner chez Spode
ebony on white
demilune
elegant
gamemanship

ATLANTIC, FINE ART AND EXTRAORDINARY ODYSSEY FROM THE PHILIPPINE ISLANDS

Antiques, Fine Art and Extraordinary Oddities from the Philippines

Sergei Prokofiev (photo by F. Miklow)

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 contention with an irreverent reader, who stated on this train of thought, I 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 Schumann, 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, the 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 programing in all halls all the time, it's still, I can't imagine how one can speak of "reviving" the Romantic era unless he means us to take up orchestral fantasies about the nuggets of Romantic gold which lie forgotten in the sands of time. Those sands have been well and well.

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

the Baroque era, but in the Middle-Ages. The protagonist is a painter, Matthias Grünewald (1470-1520), who painted the extraordinary series of altar paintings at Luneberg. The opera's atmosphere is bunched with anti-climaxes (throughout-up-to-date) with religious mysticism, a characteristic of the Middle-Ages. The composer's desire to retain a fabricable 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 G-Mollkonzert (music for ordinary use) which he composed in an optimistic attempt to re-establish the kind of close relationship between the composing-the person and the performer which existed prior to the 19th century. This, one might say, was a social/broadway 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 enumerations. That direction could lead all the way back to (and beyond) L'Harmone, the rare 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 Gaudensia Spiur, Albin Berg, in his Violin Concerto, imbibed a poignantly distorted quotation of the Bach chorale "O ist genug und end, und" in his Lyric Suite for String Quartet, evoked the tiny, unforgettable moment when the famous chromatic motive from Tristam, by astonishingly perfect counterpoint logic, appears to leap sud
denly 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 Beau
tiful, Columbia the Gem of the Ocean, Cantorp Races, Bringing in the Sheaves, When I survey the Wonde
rous Country -- this is only a partial compendium.

Highlighted quotations such as these serve, it seems to me, 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 ambiance which could be achieved in no other way. He was creating vision through 'stream of consciousness' images of specific pungency, which were managed to get across deep.

Every old melody which has found its way into what might be called our "collective musical subconscious" is surprisngly specific emotional commo
tions for the people who are familiar with its 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 memory, completely with emotional impact. It goes without saying that the opening measures of Tristan, for instance, have been moving by the music drama, have the power to evoke in capsule form many of the listener's former responses to the en
tire 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 imita
tive of the past. The best composers, and the rare geniuses, absorb the past and turn it newly into the present; sometime even the future. We would accuse Beethoven of antiquarianism because he made a special fea
ure of the Lydian mode in the Adagio movement of his Opus 132 String Quartet. This was his "Heiterer Dank
gesang eines Geniewesens an die Gott
heit," and the modal passages carry
in the Baroque era, but in the Middle-Ages. The protagonist is a painter, Matthias Grünewald (1470–1520), who painted the extraordinary series of altar paintings at Lorsch. The opera’s atmosphere is strewn with antiques (throughout to-date) and with religious mysticism, a characteristic of the Middle-Ages. The composer’s desire to retain a fabricable 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 Gebrüdermusik (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/guardian, 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 Strawinsky, 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 nomenclature. That direction could lead all the way back to (and beyond) “Hommage aux, the risque French secular song which was used as cantus firmus for so many 15th and 16th century Masses.

But there exists a heightened kind of musical quotation which serves a more specific and differentiated purpose: Brahms, for instance, in the Academic Festival Overture, quoted the song Kaiserman’s ‘Lieschen’, Albert Berg, in his Violin Concerto, imbued a poignantly distorted quotation of the Bach chorale ‘Eg ist mein Jesus kamer’ and, in his Lyric Suite for String Quartet, evoked the tiny, unforgettable moment when the famous chromatic motive from Tristan, by astonishingly perfect counterpoint, appears to leap sud-

ddenly out of the music’s context and then disappear.

And how about Charles Ives, probably the greatest sporer of all time? In his Second Symphony alone, one finds quotations of America the Beautiful, Columbia the Gem of the Ocean, Campsington Races, Bringing in the Sheaves, When I Survey the Wondrous Cross — this is only a partial compendium. Highlighted quotations such as these serve, it seems to me, to make or psychological purposes which have nothing in common with the thematic and variations or cantus firmus use of a borrowed melody, or with neo-

 classicalism, 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 vision through “stream of consciousness” images of specific pungency, which were managed to get across deep.

Every old melody which has found its way into what might be called our “collective musical sub-consciousness” without insurprisingly specific emotional connotations for the people who are familiar with 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 memory, complete with its emotional import. It goes without saying that the opening measures of Tristan, for instance, have been moving by the music drama, have the power to evoke in capsule form many of the listener’s former responses to the en-
tire work.

So the historical past is, in many ways, one of the most useful reservoirs of 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. We 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 “Heitger Dank-
gesang eines Genieins an die Gott,
hoi,” and the modal passages carry

**Ride the Muni to Japan**

A high-flying Muni bus will whisk you to Japan’s east-

ernmost island in minutes. You’ll discover everything you’d expect on a tour of Japan: shops, exhibitions, restaurants, entertainment, a peace pagoda, and lots of friendly Japanese. The Inside Japan Cultural and Trade Center, on Geary between Laguna and Fillmore, atop an MUNI car garage (with dedicated parking). What a delightful way to get away on a Saturday afternoon.

**Japanese Cultural & Trade Center**

We’re just a bus ride away.

Sergei Prokofiev (photo by F. Miklos)

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 contempt with an innocent reader who 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 men-
tality and turn it into something new.

The performance of old music, whether in the concert hall or on record, is another matter. The Concerto by Liszt, the Symphony by Brahms, a work by Grieg or Hummel or Schumann, 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 Romainic era — the 19th century. And since this era fairly dominates our programming in all halls on all occasions, I can’t imagine how one can speak of “reviving” the Romantic era unless he means us to take up orchestr-

like styles based upon the nuggets of Ro-

manic 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 Night-

legends. He is also one of America’s most respected music critics.
To reserve a Hertz car anywhere in Florida, call this toll-free number:
800-654-3131.

Since it's 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.

Hertz
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, 8:00
Joseph KEPS, Guest Conductor
Rezaire: Don Juan
Prince Symphony No. 4
Ravel: Symphony No. 2
March 10 & 12, 8:30
SEIU OZAWA, Conductor
BURLINGTON LEONARDO GELB, Pianist
Ravel: The Girl
Beethoven: Piano Concerto No. 5 (Emperor)
Beethoven: Symphony No. 9 (Ninth)
March 17 & 19, 8:30
March 21, 3:00
SEIU OZAWA, Conductor
COREY BISCH, ELLIS BAND, Guest Artists
Beauregard: That Spoke Zanzibar
Upset: Atmosphere
Russo: Three Pieces for Blues Band and Symphony Orchestra
March 24 & 25, 8:30
March 20, 3:00
SEIU OZAWA, Conductor
ANDREI WAITS, Pianist
March 30, 8:30
Beethoven: Overture to Le Cozze (Lotte)
Beethoven: Symphony No. 9
Schumann: Violin Concerto
Mozart: Serenade No. 7 (Haffner)
March 31, 8:00 for ticket prices and information, phone 654-3131.

SYMPHONY BOX OFFICES:
Shorenstein & Company
141 Kearny Street
San Francisco, Calif. 94108
Wingfield & Company
Leidly, North Box Office
San Francisco, Calif. 94102

American Conservatory Theatre

Great Theatre
Herald Stern's AN ENEMY OF THE PEOPLE
Kadish: 2, 7, 10, 15, 17, 18, 20, 23, 31, 33, 8:00 p.m.
March 16, 21, 23, 8:00 p.m.
William Saroyan's THE TIME OF YOUR LIFE
March 7, 11, 12, 8:00 p.m.
March 3, 17, 23, 8:00 p.m.
Paddy Chervony's THE LATEHE HETERODON
March 7, 11, 22, 8:00 p.m.
William Shakespeare's THE TEMPEST
March 6, 8:30 p.m.
William Shakespeare's THE MERCHANT OF VENICE
March 8, 8:30 p.m.
March 17, 20, 8:30 p.m.
THE SELLING OF THE PRESIDENT
March 25, 29, 30, 3:00 p.m.
March 27, 2:30 p.m.
For ticket information call (415) 771-4564.

RECORDINGS: FOUR PLAYS

Shakespeare: "Pericles"
Paul Scofield, Felix Aylmer, Judi Dench, Miriam Karlin, Charles Gray, etc. Caedmon CRS-327, three records, $7.75.
Webster: "The Duchess of Malfi"
Shaw: "Heartbreak House"
Jessica Tandy, Tony Van Winkle, Frances Hyland, Bill Fraser, etc. Caedmon TRS-161, three records, $18.85.
Moliere: "Tartuffe"
William Hurt, Douglas Rain, Nettie Harris, Leo Cico, Pat Gallaway, etc. Caedmon TRS-332, three records, $18.85.

The best way to read classics of dramatic literature is in an atmosphere of excitement and at a pace where considerations of character, theme, action and imagery can resonate within the mind, form new and complex associations equivalent to (though different from) the pleasures of a theatrical view. Reading, too, however, is no less rewarding that the reading of a rapidly expanding literature of recorded drama — often

produces no more than a superlative acquaintance with a play's riches and, instead of being liberalized, the imagination

remains inflexibly earthbound.

Casting acting luminaries has been the most frequent approach to recorded theatre, on the theory that, as in opera, a star company will lead to the most artistic and profitable al-
bumb. 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 audition room size, cast, conductor and health) remarkable consistency from place to place. But for Burton or Sco-
field to treat a characterization as self-contained, detachable unit and indulge in international Hamlet-hopping would be unthinkable.

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

Attempting to create a performance directly for discs invites several new problems. Even if rehearsal time were ade-
quate (and it seldom is), an actor's ability to achieve any emotional commitment to his role would be rare under studio conditions. Thus the re-

turn is likely to resemble a sketch or watercolor of a vivid experience, use-
ful 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 relativizes this romance around 1608, but the first act are not act by him at all and the last three contain only glimpses of his greatness.

A sensational potboiler containing war, 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 CD Recording Society album simply isn't up to the challenge. By casting Felix Aylmer as Gower, Pericles' Chorus, Sackler substitutes for suspensful storytelling a dry donnish rectitude. (Aylmer may be impersonat-
ing the poet John Gower who wrote an early version of Pericles' story, but historical accuracy is a defendable

approach with this play.) Similarly, George Howe is miscast as Lysimachus, for two he has the character for this capable but old-sounding actor to portray convincingly. Conceptually, Fscott's indirection permits both the consistencies of style (especially in the crucial brochol sequence) and a curious intension to detail. (Why, for
example, does the "stilt and wooden music?" Cezirn calls for sound before his request?)

For Pericles himself, Paul Scofield's odd tricks of inflection convey a charm which certain phrases ("We do not look for reverence... But for love." already justified. Scofield played the role at Stratford in 1947 — in a production which, although soured by the introduction of a new, too-directive influence during the scenes of youthful heroism he is merely cold and perfunctory. Only in his Lieally-like recitaiton of Marin (acted with about all the symp-
athy you could expect by Judi Dench) does he stop playing at or with the role and, instead, illuminates the hu-

manity of a character and play justifying more intensive examination than the over-one-towards lightly evi-
dent 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 nightmarish prefiguring both Kafka and Burjol; happily, Sackler this time at-
tempts 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. Lack-

ing from her otherwise commendable achievement is only the transitions bet-

tween moods which more rehearsal and staging might have provided. Similarly, Alec McCowen has some splendid mo-

ments of frenzy in 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. Bob Doug-

Sackler's Much Ado About Nothing is a failure. He is not a man to fall back on during the darkest days of the business. His recent production for the Shakespeare Society, a version of The Taming of the Shrew, was so shoddy that it seemed to have been compiled by the oldest of the Shakespearean players. The sound was poor, the acting was insipid, the production was a mess. Sackler should stick to his own work and leave the rest to others.
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.

For ticket prices and information, phone 661-4848.

RECORDINGS:
FOUR PLAYS
Shakespeare: "Pericles" Paul Scofield, Felix Aylmer, Judi Dench, Miriam Karlin, Charles Gray, etc. Caedmon CRS-237, three records, $7.75.


Shaw: "Heartbreak House" Jessica Tandy, Tony Van Renesse, Frances Hyland, Bill Fraser, etc. Caedmon TRS-351, three records, $18.65.

Moliere: "Tartuffe" William Hurt, Douglas Rain, Neathfara Henry, Les Ciceros, Pat Gallawoy, etc. Caedmon TRS-332, three records, $18.65.

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 theatrical staging. But reading, too — 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. Lyceum Price may sing the same role in San Francisco, New York, Los Angeles, Milan and RCA's studio with (subject to variations in auditorium sizes, 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 repertoire of characters they can perform at a moment's notice — a factor which record companies often ignores. 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 disc 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 redeemed 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 dominion recitation (Aylmer may be impersonating the poet John Gower who wrote an early version of Pericles' story, but historical accuracy is a defensive dodge). Similarly, George Howe is miscast as Lycurgus, for two has embodied a character for this capable but old-sounding actor to portray convincingly. Conceptually, Sackler's indecision permits both insufficient and consistent style (especially in the crucial brothel sequence) and a curious inadvertence to detail. (Why, for example, does the "still and woeful music?" Cerimon calls for sound before his recital?) For Pericles himself, Paul Scofield's odd tricks of inflection convey a charm which certain phrases ("We do not look for reference... But for love...") almost justifies. Scofield played the role at Stratford in 1949 — in a production inherited from W.W. Arber and during the scenes of youthful heroism he is merely cold and perfunctory. Only in his Leontes' recognition of Marina (acted with about all the sympathy one 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 on-the-nose-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 action initiates a cycle of horror, Barbara Jefford brings emotional power and technical precision to a complex portrayal. Lackluster from her other commendable achievement is only the transitions between settings, which more reheard work 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) parallelizing his mock-heroic Bob Acres in Caedmon's The Rivals. Both Doug—
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 winds, 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 $2,955. And it has a range of sounds other organs can't match for as much as $4,000.
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 winds, 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 $2,915. And it has a range of sounds other organs can't match as easily for as much as $4,000.

A touch of baroque? Push the levers and you're back in the age of Bach. A little brass ensemble produces a violin-like sound; a string section can be added to a cornet solo, or... but you get the idea. It's enough to make you feel like a conductor.

And you don't even need to wear a suit. It's a Yamaha E-3 organ. The Yamaha Electone E-3 organ.
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 serve 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 an essential 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 Ampeg and English Decca (London Records in this country) have announced the "Dolbying" 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 slick purges, 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 an XLR's Model Forty-One. But practically everybody appears to be reaching 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 recordist-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. to 11 P.M. Brunch weekends and holidays 10 A.M. until 3 P.M. 1944 Union St. Phone: 922-9022.

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 Kammback 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 687 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.
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 of frequency response or other aspects of performance. The Dolby System makes such 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, several producers of commercial cassette recordings such as Apex 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 circuitry 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 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 speeds 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 a XLV's Model Forty-One. But practically everybody appears to be reaching 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 recording-sounding as the Dolby System works as well as it does, there's hope for systems...
Friends of ACT
450 Gough Street,
San Francisco 94102

Charcoal is why.
Tareyton is better.
Charcoal is why.

"That's why our Tareyton smokers would rather tight than switch."

Activated charcoal filter

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