They work like cigarette holders work.

Like any other cigarette holder, the tip of a Parliament serves a purpose. It keeps the filter away from your lips. It's received, far inside the holder.

That means you never taste anything but good, clean flavor. The Parliament cigarette holder. It works like the big holders, in its own little way.
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The Superiority Complexion

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

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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.
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TINTA CREAM PORT
A rare dessert wine from the cellars of The Christian Brothers

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

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

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

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

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

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

PERFORMING ARTS
S. F. V. M.
Saratoga, California

April 1979 / Vol. 5 No. 4

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Performing Arts

San Francisco's Music & Theatre Monthly

April 1973 / Vol. 5 No. 4

The Delacorte Musical Festival of New York City

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Palm Springs

Convention and Visitors Bureau
Palm Springs, California 92262
The lyrical magnificence of Puccini’s "Madama Butterfly" on April 17, 1971 signals the end of the Texaco's 31st consecutive year of radio sponsorship of the many Saturday matinee performances aired live, directly from the stage of the Metropolitan Opera House, Lincoln Center For The Performing Arts, in New York City.

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

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

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

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

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

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

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

Kyoto has its share of so-called Geisha houses, but they are modified hostess clubs. I cherish an advertisement in English I picked up in Kyoto. "Geisha house," it advertised. "Girls. Fried ice cream."

Believe it or not, the fried ice cream is just as real as the girls. It is frozen ice cream dipped in boiling chocolate, or a Dairy Queen.

There are dozens of daily flights between Tokyo and this southern part of Japanese culture which was the capital of the nation for ten centuries, from 794 to 1868. But the best way to go is on the Tokaido Express, Japan's world's fastest train.

You board at Tokyo Central Station without the necessity of the long drive to the airport. The three-car train reaches speeds of 125 miles per hour. The ride is smooth although there isn't a sound on the train. Passengers sit at counters facing the windows.

Trains pull up with precision at a marked area on the platform. If there is one outstanding feature of Japanese trains other than speed it is that they are on time. The Express disgorges passengers and takes new ones aboard in a matter of seconds. The doors slide shut and the train disappears in the direction of Osaka.

This does the modern age of speed give way to the Japan of other centuries. Although Kyoto has its own new tall buildings and traffic like most other cities, the ancient temples are on every hand. Obviously, you won't find every temple interesting. Nor can you hope to take them all in. If you are seriously about temple-seeing you will need a directory, of which several highly informative ones (in English) are readily available.

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

One of the outstanding sites in the old city is the famed Kinoshita Temple Golden Pavilion. Three stories high and covered with gold foil. The building, one of Japan's greatest national treasures, was destroyed by fire in 1950 but was restored in 1955.

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

There also is the Saitaki (Moss) Temple built in 1339 with gardens covered by more than 50 varieties of moss. The Heian Shrine, site of a colorful annual historical procession, and the Kyoamizu Temple visited by thousands each year to saw its famed cherry and maple trees.

The entrances to many temples in Japan (as elsewhere, the Vatican are lined with shops, and the sloping street outside Kiyomizu is known as Teapot Lane for its pottery shops.}

For those visiting Kyoto between May 11 and October 15 there is the opportunity to view the U-fa crown jewels. The long-necked birds perform on moonless nights from boats manned by U-fa fishing masters and their crews. Each bird is tethered to a line and when placed in the water promptly dives for river trout. A tug on the leads ties to the base of the neck and the bird surfaces with a fish which is disgorged before the current carries the fish downstream.

The fishermen and the spectators enjoy the routine, but it must leave the
AGAIN, IT'S TIME FOR TEXACO TO SAY

Thank You

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TEXACO INC., 135 EAST 42ND STREET, NEW YORK, N. Y. 10017

FARAWAY PLACES

By RICHARD F. MacMILLAN

KYOTO, CITY OF THE TEMPLES

If temples are your cup of tea, Kyoto, the ancient capital of Japan, can provide you with what amounts to a lifetime’s interest. There, two hours and fifty minutes from Tokyo by the famed Tokaido Super Express, are 200 Shinto shrines and more than 1,500 temples. You can, for example, visit a shrine a day for almost three years without a repeat, although there are many deserving of it.

There is only one famous temple you cannot visit,” said the guide with a conspiratorial chuckle, “Shirley ... Shirley Temple. Get it?

He had to be (and was) a Nisei from Hawaii for Japanese humor does not run that deep, particularly when it comes to temples, Shirley and otherwise.

And above all, to our millions of loyal and dedicated listeners ... with a special citation for the thousands who submitted questions for the Quiz.

The temples, palaces and gardens of the old city are venerated places to many Japanese. In addition, there is for the shoppers the Silk Mansion where one can buy silkwrong possets (pommes) of pure silk for which Kyoto is famed and which can be purchased in garments or as yard goods.

Waiting on the shopping whins of a half dozen Hawaiian hula dancers on one visit, I called forth on an expedition in the neighboring lanes and wound up being lost.

No one confronted spoke English and my mego Japanese did not include words like "Silk" or "woven". My partisan of a silk worm brought guns but no directions. When I found

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

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

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The entrances to many temples in Japan (as elsewhere, including the Vatican) are lined with shops, and the sloping street outside Kiyomizu is known as Teapots Lane for its pottery shops.

For those visiting Kyoto between May 11 and October 15 there is the opportunity to view the U-kei (borrowing) fishes. The long-necked birds perform on moonless nights from boats manned by Usho (fishing masters) and their crews. Each bird is tethered to a line and when placed in the water promptly dives for river trout. A tug on the leader leads to the base of the neck and the bird surfaces with a fish which is disgorged before the corroboration of the change to swallow it.

The fishermen and spectators enjoy the routine, but it must leave the
The Japanese Steak Ceremony.

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

We put into this experience centuries of tradition, the skill of a Japanese chef born and trained in Japan, and the finest steak you can get.

So come. Experience a steak with us.

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Your Table is Our Kitchen
740 Taylor St, San Francisco
771-8414

New York, Chicago, Phoenix, Beverly Hills, Las Vegas, Hamburg, Ft. Lauderdale, Seattle, Portland, Ohio, Austin, Phoenix, Tokyo

birds more than a little frustrated.
Meanwhile the Buddhist temples and shrines and their long history have resulted in any number of festivals. April, as anyone who has visited Washington, D.C., knows, is the cherry blossom season by courtesy of the Japanese ruler who gave Washington its trees. In Kyoto the occasion is observed not only with cherry blossoms but with the Mayoko Odori dances that interpret the occasion.

There is the Hollyhock Festival on May 15 which is as old as Kyoto itself. It was first observed as a thanksgiving to the gods for ending a long storm. Today it is a reenactment of the former grandeur of court life.

Best known of the festivals is the Gion, originated in the tenth century as a plea to end a summer pestilence. On the 17th and 24th of July a procession of 20 floats winds through the streets of the city. The Gion attracts visitors from all over the world.

Among Kyoto's numerous fine hotels, two strike me as being outstanding: the Kyoto Hotel, in the heart of the city, which is modern, reasonably priced ($18 to $25 for a double room) and central to almost any place you might want to visit; and, in the outskirts of the city, the Miyako Hotel ($13.20 double) with its own gardens and pool.

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

Best-known of the attractions in Nara is the Deer Park where more than 800 tame deer mingle with the visitors. The Kasuga Shrine Festival is held annually on March 13. There are more than 3,000 lanterns on the grounds and in the caves of the vermilion-colored buildings. Some of these offerings to the deities date back to 722.

From March 13 to 17 a water drawing festival is held at the Tadasuji Temple which contains a colossal Buddhist image, the Daibutsu. It is over 76 meters in height and is the largest statue in the world. The building which houses it is the largest wooden structure in the world.

There is history on every hand along with ancient culture which only goes to prove that Japan has no monopoly on antiquity.
The Japanese Steak Ceremony.

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

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

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

SUMMER AT ACT: THEATRE TRAINING FOR ALL AGES

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

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

The Congress provides three hundred hours of professional training in such diverse subjects as acting, voice, speech, mime, stage movement, dance, improvisation and theatre games, along with special seminars and workshops. Training sessions will be conducted by members of the ACT acting company, resident directors and Conservatory teachers, as well as distinguished guest trainers such as New York University’s Harvey Burgundy, who will teach special classes in circus techniques. Training at the Congress is comparable to that regularly offered ACT company members.

The program emphasizes individual attention by dividing participants into small groups where they are exposed to all aspects of the curriculum at levels appropriate to their own age and background. The Congress operates from 10 a.m. to 5 p.m. Monday through Friday and from 10 a.m. to 1 p.m. Saturday, with most sessions conducted on a workshop basis calling for active participation and providing close association with working professionals.

Those seeking applications and further information should contact William Baer, Conservatory Administrator, at ACT, 459 Geary St., San Francisco 94102, telephone (415) 771-3890. Some partial scholarships are available to deserving students unable to attend without financial aid.

The previous three Summer Training Congresses drew a combined enrollment totalling more than six hundred college students. Drama instruction, theatre professionals and interested community members. Participants travelled to San Francisco from virtually every state in the Union and several foreign countries, and

For younger stage buffs, ACT’s popular Theatre School will hold a special eight-week summer session from June 7 through July 31. Youngsters from seven years through high school age will meet Monday through Friday for two hours of instruction, demonstration and workshop sessions in all the theatre arts under the guidance of Ross and Lou Graham.

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

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

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

ACT’s varied training programs, designed to serve the needs of professionals as well as those for whom the theatre is an avocation, have brought national attention to San Francisco’s repertory company as a theatre institute and center for the development and practice of training techniques for the stage.
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And see that you get a Tilden Rent-A-Car for a day (excluding mileage), a free tour on Vancouver's Harbour Ferries, a lunch in the Grouse Nest overlooking the city, on original Coast Indian Mask print on parchment from the Capilano Suspension Bridge in North Vancouver, a pastry and beverage at Givella's Chablis, a Bronco Bus Mini Tour of the city, superb late evening appetizers at the Bayshore Jim's Bayside Room, and to guests of the Bayshore Inn we'll give a day of skiing at Whistler Mountain. That's $36.00 worth of goodies. All included in our Holiday Passport, free with your CP Air ticket to Vancouver.

Just call your CP Air travel agent and mention tour number IT1 CPINN03—our U-Drive Holiday. He'll arrange it all.

2 CANADIAN EXPERIENCES NO OTHER AIRLINE WILL OFFER YOU.
2 CANADIAN EXPERIENCES
NO OTHER AIRLINE WILL OFFER YOU.
SELLING THE PRESIDENT - 1976 STYLE

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

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 power. And that's what ACT's first world premiere musical, The Selling of the President, is all about.

Set in a 1976 television studio, the 90-minute production is a funny and terrifying look at a staggering high-powered team of experts whose goal is to use all the considerable resources of the TV medium to shape the future of the U.S.A. through the election of George Mason as President.

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

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

The idea that McGinniss' remarkable book might be the basis for a Broadway musical came from Flaxman, former executive on the acclaimed TV series, Poirot in Cour- age, 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 vaudev- ible of selling. As McGinniss points out in his book, television was the heart of President Nixon's campaign in 1968. The President has become a sort of Ultimate Product to be sold to America, and I began to think about what the campaign of a fictional President might be like in, say, 1976, when all the selling techniques now would be even more perfectly developed. The concept of the show as a kind of 'musical vaudeville' started to take shape.

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

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

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

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

The Merchant of Venice cast includes Mark Bramahl and Miss Michael Learned as a pair of lovers whose mutual world is suddenly revealed by traps. Among the total performances scheduled for Ellis Rabb's (producer) twenty-third production are those on April 7, 19 and 20 at 8:30 p.m., and April 21, 22 and May 8 at 2:30 p.m.

Jared Saunders is seen as a newspaper editor who tends to political pressures in France. Their storm of the People. Directed by Allen Farman, the popular production will have its final performances of the season on April 7, 19, 20 and 21 at 8:30 p.m. and April 17, 23 and May 8 at 2:30 p.m.
SELLING THE PRESIDENT - 1976 STYLE

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

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 power. And that’s what ACT’s first world premiere musical, The Selling of the President, is all about.

Set in a 1976 television studio, the one-hour show 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 is under the direction of Ellis Rava, who staged ACT’s hit production of The Merchant of Venice and The Tavern. The Selling of the President has a book by Stuart Hample, who also wrote the music and lyrics.

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

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

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

We even have an engine that takes you from 0-60 in a mere eight seconds. But still gives you an incredible 20 miles to the gallon.

After 67 years of German engineering and precision, we’re convinced that the Audi is the most advanced car in the world. And we’re sure you’ll agree with us. The first time you drive one.

The Audi®

Porsche Audi a division of Volkswagen

THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO

presents

A Production of

WILLIAM SHAKESPEARES

THE MERCHANT OF VENICE

Directed by ELLIS RABB

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

Scenery, Lighting & Projections by JAMES TILTON

Costumes by ANN ROTH

Associate Director: EUGENE BARCONE

the cast

(in order of speaking)

Antonio: KEN RILTA
Salvino: JERRY GLOVER
Solanio: MARK WHEELER
Solanio: MICHAEL CAVANAUGH
Bassanio: MARK BRAMHALL
Gratiano: SCOTT THOMAS
Lorenzo: DAVID GILMAM
Portia: MICHAEL LEAR
Nerissa: ANN WELDON
Stephano: FRANK OTTIEWELL
Launcelot Gobbo: MARTIN BERNAM
The Prince of Morocco: JOHN HANCOCK
Shylock: PETER DONAT
Jessica: DEBORAH SUSSEL
Gobbo: PATRICK GORMAN
The Prince of Aragon: WILLIAM PATTERSON
Tubal: JOSEPH BIRD
The Duke of Venice: G. WOOD
Court Official: JIM BAKER

Citizens of Venice, revelers, officials of the court:


The action takes place in Venice and on the Belmont.

There will be one ten-minute intermission.

understudies

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

Photographic Processing by Maurice Beesley

NOTES ON "THE MERCHANT OF VENICE"

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

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

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

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

Rabb's distinctive interpretation has resulted in one of the most controversial productions in ACT history. It is also the most consistently popular show in the current 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.
Before we brought it to America, we road tested it in Germany for 61 years.

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

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Gobbo: PATRICK GORMAN
The Prince of Aragon: WILLIAM PATHERSON
Tubal: JOSEPH BIR
The Duke of Venice: G. WOOD
Court Official: JIM BAKER

Citizens of Venice, revelers, officials of the court:
Jennie Atkins, Kane Cameron, Stanford Cates, Richard Council, Sue Damonte, Lowll Cottstein, Jessica Hagedorn, Joe Hansen, Marcil Kimmell, Randy Kitting, Nancy McDaniell, Sharon McLean, Chuck Martin, Paul Myerly, Jacqueline Pinney, Ray Ramplaga, Robert Rosas,Don Russell, Shirley Slater, Sandra Spanier, Meg Triscott, Fred Wolfe, Paul Woodvile, Jason Wyler.

The action takes place in Venice and on the Belmont.

There will be one ten-minute intermission.

understudy

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

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THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO
presents

PETER LUKES

HADRIAN VII

Directed by ALLEN FLETCHER
Scene and Costumes by ROBERT FLETCHER
Lighting by WARD RUSSELL

the cast

Frederick William Rolfe
Mrs. Crowe
First Bailiff
Second Bailiff
Agnes
Dr. Talacyn, Bishop of Caerleon
Dr. Courtleigh, Cardinal-Bishop of Priscilla
Jeremiah Salt
The Cardinal-Archdeacon
Father St. Albans, Preceptor
General of the Jesuits
Cardinal Benezet
Cardinal Ragna
Rector of St. Andrew's College
George Arthur Rose

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

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

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

Between 1875 and his death, Rolfe zigzagged his way through a funny, tragic, absurd, and thoroughly incredible life. At twenty-six, he converted to Catholicism and spent the rest of his days simultaneously loving and hating the Church he had embraced. He taught school, took up painting and composing, tried his hand at interior decoration, photography, inventing, journalism. He wrote brilliant, sometimes obscure books and bewildering pamphlets. Some won him acclaim, but none brought him significant financial rewards.

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

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

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

understudies
Rolfe: Mark Bramhall; Talacyn: Frank O’Toole; Courtleigh: Patrick Gunnman; Ton: Scott Thompson; Ragn: John Hancock; Benezet: Dudley Knight; Rose: Mark Wheeler; Rector: Martin Berman; Agnes: Anne Lawler; St. Albans: Jerry Glover; Mrs. Crowe: Kathleen Harper.

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Scenery and Costumes by ROBERT FLETCHER
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Second Bailiff
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Cardinals, Acolytes, Guards:

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understudies

Rolle: Mark Bramhall; Talacyn: Frank Ottoway; Courleigh: Patrick Comman; John: Scott Thorpe; Ragna: John Hancock; Bentein: Dudley Knight; Rose: Mark Wheeler; Rector: Martine Berman; Ages: Anne Lawler; St. Albans: Jerry Glover; Mrs. Crowe: Kathleen Harper.

An Arpege Promise

Dear Broadway,

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

Love, Vincent

(Promise her anything but give her Arpege.)
THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO
presents
PADDY CHAYEFSKY'S
THE LATE HETEROSEXUAL
Directed by ALLEN FLETCHER
Scenery by ROBERT DARLING
Costumes by WALTER WATSON
Lighting by WARD RUSSELL

the cast (in order of appearance)
Irving Spatz, a tax consultant G. WOOD
Henry Judd, a lawyer JAY DOYLE
John Morley, a lawyer JOSEF SOMMER
Arthur Landau, a tax consultant JOSEPH BIRD
A secretary KATHLEEN HARPER
Lester Freitag, a tax lawyer PATRICK GORMAN
Christine Van Dam LEE MCCAIN
Mel Delaney, a tax consultant MARTIN BERNER
Jimmie Churchill, a corporate lawyer ROBERT FLETCHER
Another secretory SUZANNE COLLINS
A nurse ANNE LAWDER
An attendant DAVID GILLIAM
Handyman JOHN HANCOCK
Dr. Klune, a psychiatrist DUDLEY KNIGHT

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

Intermission

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

There will be one ten-minute intermission.

understudies
Judd: JEFF CHANDLER; Churchill: DUDLEY KNIGHT; Delaney: David Gilliam; Nurse: Ann Weldon; Christine: Kathleen Harper

TO THE AUDIENCE...
certain time: In response to numerous requests, LATECOMERS WILL NOT BE SEATED — after the opening or intermission curtain — until a suitable break in the performance.
please — while in the auditorium: Observe the “NO SMOKING” regulations. Do not use cameras or tape recorders; do not carry refreshments. Please note the NEAREST EXIT. In emergency, WALK — do not run, to the exit. (try of order of the mayor and the city’s board of supervisors.)

for your convenience: DOCTORS may be reached by number 771-3800 with their call services and give name and street number to house manager. Those who wish to MEET PERFORMERS after the performance may use the stage door entrance: GEARY THEATRE (rear corner on Mason Street). MEMORIAL MARITHEATRE (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 GANSLE, HANK KRAHL 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 Sklyock and Gratiotti in the Merchant of Venice furnished by SELIN-FORMAL WEAR: Cafè chains from Italy and projection screening from Germany possible by the generous cooperation of Thomas Strelen GmbH INTERET CARO SYSTEM, INC. Miss Lessner's make up by Ted Lee of PETER ESER. It's lucky for ACT All bar served in ACT productions is provided through the courtesy of Lucky Beverages, Inc.

SPECIAL THANKS to the following for their generous donations to ACT's Theatre Club: DUNN-EDWARDS CORPORATION, for wallpaper and paint; SALT LAKE; for wallpaper hanging; CARPET AND DRAPERY CENTER, Berkeley; PASHA PILLOW COMPANY; FAIRMONT HOTEL; for accessories; TOWER RECORDING, S&M COFFEE COMPANY.

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NOTES ON "AN ENEMY OF THE PEOPLE"

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

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

Then in its early fifties, Ibsen was hurt and angered by the narrow-minded reaction to Ghosts. The great Norwegian dramatist's anger propelled him into writing An Enemy of the People. Its central character, Dr. Tomas Stockmann, emerges, like his creator, as a man who defies the selfishness, stupidity and corruption of his contemporaries.

Ibsen took care, however, to make the crusading doctor more than simply a mouthpiece for his own contemporary convictions. Dr. Stockmann seems ridiculous at times in his unflagging zeal and was clearly intended to be so by Ibsen.

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

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

Often called "the father of modern drama" because of his profound influence on twentieth-century theatre, Henrik Ibsen died in Oslo in 1906. He is survived by such works as Ghosts, Hedda Gabler, The Wild Duck, Peer Gynt, A Doll's House, Brand, Pillars of Society and an Enemy of the People.
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 serials and the stage has brought him international acclaim.

The 1966 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 accurately portrayed the total denaturation of a high individual man at the hands of a society whose reverence for money, success and sexual prowess has reached truly religious proportions.

Born in the Bronx in 1923, Chayefsky grew up in New York and enlisted in the Army during World War II. After the war, he began his writing career and rose to prominence with such outstanding television dramas as Marty, Bachelor Party, Middle of the Night, The Mother, The Big Deal and The Conscience of a simp, Marly, which won the Academy Award as the best film of its year, was the first TV play to be successfully made into a motion picture. Awards and honors also came to the film version of Bachelor Party and to Chayefsky's first original screenplay, The Godfather, a powerful story of a Hollywood producer, starring Al Pacino in the central role.

Chayefsky's first play for Broadway, in adaptation of his television script, Middle of the Night, ran for two years and was later produced as a film which was the official American entry at the Cannes Film Festival. Equally successful was Broadway (1968), a play which drew critical and audiences were his Caine and The Tender Trap. The play was Chayefsky's most recent work for Broadway—when he directed himself—was the controversial odyssey of a jaunty ex-FBI agent and a splendid portrait of Stalin. He also wrote the screenplay for the film, The Americanization of Emily, starring Julie Andrews and James Garner.

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

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 Spaitz, a tax consultant..............G. WOOD
Henry Judd, a lawyer..........................JAY DOYLE
John Morley........................................JOSEF SOMMER
Arthur Laurado, a tax consultant............JOSEPH BIRD
A secretary........................................KATHLEEN HARPER
Lester Freitag, a tax lawyer..................PATRICK GORMAN
Christine Van Dam................................LEE MCCAIN
Mel Delaney, a tax consultant..................MARTIN BERMAN
Jimmie Churchill, a cooperation lawyer....ROBERT FLETCHER
Another secretary..............................SUZANNE COLLINS
A nurse............................................ANNE LAWDER
An attendant.......................................DAVID GILLIAM
Handyman..........................................JOHN HANCOCK
Dr. Klune, a psychiatrist.......................DUDLEY KNIGHT


Scene 2: Spaitz's office, two weeks later.

Scene 3: Spaitz's office, six months later

Intermission

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

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

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

UNDERSTUDIES

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

TO THE AUDIENCE:

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

Please—while in the auditorium: Observe THE "NO SMOKING" regulation. 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 exits. (If order of the mayor and the city's board of supervisors.)

For your convenience: DOCTORS may leave the number 777-3800 with their call services and give name and room number when called. DOCTORS who wish TO MEET PERFORMERS after the performance may use the stage door entrance: GEARY THEATRE (ground corner on Mason Street) TUESDAY MEMORIAL THEATRE (through auditorium tight 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 W. WILLIAM GANSLE, HANK KROSS FOR photography; COVER DRAWING by Judith Clancy, San Francisco artist and author of Last Look at The Old Met.; BELLIZA SCHOOL of Language for assistance in the translation of An Enemy of the People. Formal clothes worn by Shloymoch and Gratiano in The Merchant of Venice furnished by SELIM'S FORMAL WEAR: Cafe chairs from Italy and projection screening from Goffin and a possibility, by the generous cooperation of Thomas Svenel of INTEREST CARGO SYSTEM, INC., Miss Lezzin's costume by Ted Lee of PETER ESSER. it's lucky for ACT ALL BAR BEER served in ACT productions is provided through the courtesy of Lucky Brewers, Inc.

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

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Often called "the father of modern drama," because of his profound influence on twentieth-century theatre, Henrik Ibsen died in Oslo in 1906. He is survived by two sons. An Enemy of the People is the story of Ghosts, Hedda Gabler, The Wild Duck, Peer Gynt, A Doll's House, Brand, Pillars of Society, and An Enemy of the People.
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This is the museum-authorized replica of the striking bronze by the great Pierre Bonnard. A foot high, superbly reproduced in Alabaster from the original at the Albright-Knox Art Gallery, it is sculpture to enhance any home, any setting. Executed in the typically impressionistic style of Bonnard, "Girl Bathing," is one of the few sculptures by this strong, provocative artist with a very special vision of his own.

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The most important judge of our performance is you.

CROCKETT BANK

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

AN ENEMY OF THE PEOPLE

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

the cast

Dr. Tomas Stockmann  PETER DONAT
Katrine Stockmann, his wife  WINIFRED MANN
Petra, their daughter  DEBORAH SUSSEL
Morten  CHRISTOPHER DONAT
Edith  GALEB DONAT

Peter Stockmann, the doctor's older brother and mayor of the town  JAY DOYLE
Morten Kill, tannery owner and Mrs. Stockmann's foster-father  JOSEPH BIRD
Hovstad, editor of the local paper  JOSEF SOMMER
Billig, his colleague  JEFF CHANDLER
Horster, a ship's captain  DAVID GILLIAM
Aslaksen, a printer  WILLIAM PATTERSON

Roehnd  PATRICK GORMAN
Lampstad  MARTIN BERMAN
Oftedal  JIM BAKER
Spanvelner  MARK WHEELER

members of the Temperance Society

A drunk  SCOTT THOMAS

Town people:

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: Anne Lawder; Petra: Suzanne Collins

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call the martini
by its first name.

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Translated and Directed by ALLEN FLETCHER
Scenery by ROBERT FLETCHER
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Lighting by WARD RUSSELL

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

Dr. Tomas Stockmann
Karine Stockmann, his wife
Petra, their daughter
Morten, their son
Eilt, their son
Peter Stockmann, the doctor's
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Morten Kii, tannery owner and
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Hovstad, editor of the local paper
Billing, his colleague
Horster, a ship's captain
Aslaksen, a printer

members of the
Temperance Society

Peter, the doctor's foster-son

Joseph Bird
Josef Sommer
Jeff Chandler
David Gilliam
William Paterson
Patrick Gorman
Martin Berman
Jim Baker
Mark Wheeler
Scott Thomas


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P.S. It goes without saying that everything is 100% dermatologist-tested. And totally fragrance-free.

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

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

EDWARD HASTINGS, Executive Director of the Actors' Equity Association, was formerly Managing Director of the Berkeley Repertory Theatre. As a stage manager, Mr. Hastings earned two years of experience with ACT in 1970. He was also Production Stage Manager for David Merrick before joining ACT as a founding member. Off-Broadway, he co-produced The Saintliness of Margery Kempe and Epitaph for George Dillon, and directed A Man for All Seasons at Penn State University and the national touring company of Oliver! Mr. Hastings' productions of Charley's Aunt and Our Town were seen during ACT's first two seasons. He received extraordinary critical acclaim for his direction of a major revival of Our Town in New York two years ago which featured an all-star cast. He directed ACT's productions of The Promise, A Delicate Balance and The Devil's Disciple during the 1968-69 season, and directed The Rehearsal and The Time of Your Life this season.

ALLEN FLETCHER, Resident Stage Director and Conservatory Director. He is an actor, teacher and director of the newly-formed Actors' Company which began its first engagement at the University of Michigan recently. He has directed for the Oregon Shakespeare Festival, the Antioch Area Shakespeare Festival, the APA, the McCarter Theatre at Princeton, New Jersey, and the Boston Fine Arts Festival. For two seasons, he was artistic director of the American Shakespeare Festival, Stratford, Conn. Mr. Fletcher has directed the ACT productions of Uncle Vanya, Death of a Salesman, Arsenic and Old Lace and The Hostage, as well as co-directed The Crucible which was an association for the repertory at the Stanford Summer Festival of 1967. Mr. Fletcher also directed the highly successful production of Haladrian VII last season, which is being brought back by popular demand this season. He also directs The Latent Heretic and An Enemy of the People for the 1971-72 ACT season.

ELLIS RABB founded the internationally acclaimed APA Repertory Company in New York in 1960 and continues to serve as its artistic director. Mr. Rabb directed many of APA's most successful productions, including You Can't Take It With You, Pan- taneglee, Exit the King, War and Peace, The School for Scandal, *Midsummer Night's Dream*, Judith, *The Lower Depths* and Hamlet. In addition, he appeared in the title role of APA's Richard II, King Lear, Hamlet and Pantaneglee 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 John. 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 MARKSON, 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 beginning. Mrs. Markson was one of the founders of the Milwaukee Repertory Theatre, and was responsible for bringing the first directedCharley's Aunt and Six Characters in Search of an Author, as well as Allen Fletcher, where he directed The Crucible. Her brother is Edwin Sherin, who directed The Great White Hope on Broadway and staged ACT's production of Glory! Hallelujah two seasons ago.
WILLIAM BALL, General Director, founded the American Conservatory Theatre in 1965. Prior to this, he directed the highly acclaimed Tartuffe at New York’s Lincoln Center and Homage to Shakespeare starring John Gielgud. Edith Evans and Margaret Leighton at Philharmonic Hall. His off-Broadway productions include Six Characters in Search of an Author, which won him the D’Annunzio, Outer Circle Critics and Olive Production awards; Under Milkwood, which also won the D’Annunzio and Outer Circle Critics Awards; and I’Avoni, which received the Olive and Vernon Rice Drama Desk Awards. In 1965, he re-created his production of Six Characters in London, with a cast headed by Ralph Richardson and Barbara Jefford. Among the many operas he directed at the New York City Center are Don Giovanni, Britten’s A Midsummer Night’s Dream, Porgy and Bess, The Inspector General, Cox Fan Tutte and Six Characters in Search of an Author. Four seasons ago, he was both librettist and director of Lee Hall’s Natacha’s Petronia, a new opera commissioned by the Ford Foundation and produced at the City Center. Mr. Ball has directed at all of the major North American theatre festivals, including the American Shakespeare Festival in Stratford, Connecticut, the Stratford Shakespeare Festival in Ontario; the San Diego Shakespeare Festival; the Arena Stage in Washington, D.C.; the Alley Theatre in Houston; and the Antioch and Toledo Shakespeare Festivals. He made his San Francisco directorial debut nine years ago with the Actor’s Workshop production of The Duke of Dixie. Mr. Ball has directed the ACT productions of Tartuffe, Six Characters in Search of an Author and The Misanthrope, as well as Production Stage Manager for David Merrick before joining ACT as a founding member. Off-Broadway, he co-produced The Sphinxists of Margery Kempe and Epitaph for George Dillon, and Directed A Man for All Seasons at Penn State University and the national touring company of Oliver. Mr. Hastings’ productions of The Tempest returns to the ACT repertory. A graduate of the Carnegie Institute of Technology, he is the recipient of a Fulbright scholarship, a Ford Foundation Director’s Grant and an NBC-RCB Directors’ Fellowship.

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

EDWARD HASTINGS is Executive Director of Six Characters in Search of an Author. A resident of San Francisco, he was Production Stage Manager for David Merrick before joining ACT as a founding member. Off-Broadway, he co-produced The Sphinxists of Margery Kempe and Epitaph for George Dillon, and Directed A Man for All Seasons at Penn State University and the national touring company of Oliver. Mr. Hastings’ productions of The Tempest returns to the ACT repertory. A graduate of the Carnegie Institute of Technology, he is the recipient of a Fulbright scholarship, a Ford Foundation Director’s Grant and an NBC-RCB Directors’ Fellowship.

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THE SELLING OF THE PRESIDENT

Directed by ELLIS RABB
Suggested by JOE McGUINNESS’ Book
Stage Script by STUART HAMPEL
Music & Lyrics by BOB JAMES & JACK O’BRIEN
Scenery, Lighting & Still Projections by JAMES TILTON
Costumes by ELIZABETH COVEY
Musical Director: VAUGHN AUBREY
Orchestration & Choral Arrangements by BOB JAMES
Sound Designed by CHARLES RICHMOND
Associate Director: JACK O’BRIEN
Film Sequences by AMERICAN ZOETROPE
Film Director: MICHAEL JACOSON

the cast
Megan CAROLYN BLACKY
Lotus NANCY BLOSSOM
Boke LIGHT BROWN
Randy Mann MICHAEL CAVANALUGH
Cochie JEFF CHANDLER
Kings George JOHN HANCOCK
Roxie Ribbon LEE McCAIN
Perryman DEBORAH SUSSEL
Canbus Sabra ANN WELDON
Wanderer MARK WHEELER
George Smith G. WOOD
Irene Jantzen MICHAEL LEARNED
Ted Bacon JOSEF SOMMER
Ward Nichols SCOTT THOMAS
Walter JOSEPH BIRD
Garpowd Peter DONAT
Graice Mason JOY CARLIN
Norman Billy Emerson WILLIAM PATERSON
Marvy ‘Smiles’ Faraghi MARTIN BERNAN

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

There will be no intermission.

We are grateful for the contributions of William Ball, George Bedard, Leotine Blair, Mark Bramhall, Nancy Carlin, Suzanne Collins, Susan Damante, Nondie de Linne, Charles Dillingham, Christopher Donat, Lucas Donat, Allen Fletcher, Robert Fletcher, Dorothy Fowler, Fred Geick, David Gilliam, Jerry Glover, Carolyn Graham, Joe Hansen, Kathleen Harper, Edward Hastings, Helaine Head, Sally Kahn, Anne Lawder, Hope McCorm, Joy Nieda, Frank Ottwell, David Paine, Marky Quaisly, Betty Ann Rischl, Barbara Richter, Michael Roush, Ken Ruta, Ernest Simard, Greg Smith, Sanford Wellers, Ruth Upton, Greg Weeks

Still Photographing Processing Supervised by MAURICE BEELEY

LEVES and LEVIS FOR GALS donated by Levis Strauss & Company, San Francisco

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

Musicians:
Keyboard: Vaughn Aubrey
Electric Guitar: Bob Ferrera
Guitar: David Blossom, Tyrone Schilling
Electric Trumpet: Bill Atwood
Drums: Vince Lateano

We're Gonna Live It Together: Carolyn Blacky and The American Flag
The Expatriot’s Hymn.

Women’s fashions by Halia Howie of San Francisco. * American Zoetrope gives special thanks to UNIVAC and Carl Beetsch for their contributions to the film sequences. * Special thanks to Frank Buxton for his assistance on sound effects. * Special thanks to Cat Mother and the All Night News Boys. * Mr. Hampl gives special thanks to Gene Brock, Gloria Steinem.
THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO
and JOHN FLAXMAN
present
A Musical Vaudeville

THE SELLING OF THE PRESIDENT

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Stage Script by STEUART HAMBLE
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the cast

Megan CAROLYN BLAYKE
Lotus LUCY BOYCE
Rogel LIGHT BROWN
Randy Mann MICHAEL CAVANAUGH
Cochie JEFF HUDLER
King George JOHN HANCOCK
Roxie Redwine LEE MCCAIN
Chunky Berman DEBORAH SUSEL
Canbus Saba ANN WELDON
Steven Tudd MARK WHEELER
George Smith G. WOOD
Irene Jantzen MICHAEL LEARNED
Ted Bacon JOSEF SOMMER
Herb Nichols SCOTT THOMAS
Walter JOSEPH BIRD
George Mason PETER DONAT
Gracie Mason JOY CARLIN
Norman Billy Emerson WILLIAM PATTERSON
Martha ‘Smiley’ Faraghi TONY BERNER

The American Flag

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Change your mind about Paradise.

Ever since Eve, the apple has been a symbol for Paradise. It is still true. But what does Paradise look like? Well ... if you imagine a place with a golf course where the tournament of Champions is played.

And where there are thirteen all-weather tennis courts with Pancho Segura as the resident professional. And where there are riding stables and swimming pools and fine restaurants. And if you can imagine a most complete and luxurious Spa ... then you'd come close to seeing La Costa.

But you needn't rely solely on your imagination. Though we can't properly show you all the temptations of La Costa here, we do have a colorful booklet that does. And we would like you to have one. It may be the only way to see Paradise in pictures.

For reservations, call your travel agent.

Paradise found.

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“THE SELLING OF THE PRESIDENT”

THE WORLD PREMIERE TEAM

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

JOE McGINNIS (Author of the bestselling book) was born December 9, 1942 in New York City. He grew up in Rye, graduated from Holy Cross College in Worcester, Mass. in 1964, was awarded admission to the Columbia School of Journalism because of low grades, worked for the Post-Chester (NY) Daily Item, Worcester Telegram, Philadelphia Bulletin, and Philadelphia Inquirer. The first two as reporter, the Bulletin as sports writer (wherein he was involved in a brief fistfight in a locker room with one Wilt Chamberlain) and the Inquirer as columnist. The column involved McGinnis in many major news events in the United States during 1968 including trips to Vietnam and Paris, for the peace talks. The founder of JoeVac Incorporated, he is married, has two daughters, and lives in Swarthmore, Pa.

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

BOB JAMES (Music) was born in Marshall, Missouri and studied composition with Ross Lee Finney and Leslie Bassett at the University of Michigan where he received a master’s degree in composition in 1962. While at Michigan, he formed a jazz group, the Bob James Trio, which went to the Notre Dame Intercollegiate Jazz Festival in 1961 and later recorded 2 albums with this group. James spent 3 ½ years as pianist, musical director and arranger for Sarah Vaughan and served as staff composer for the APA repertory company in New York, contributing scores for the productions of Fantapiege and Cock-A-Doodle-Dandy. He also composed the music for the 1969 season of the San Diego Shakespeare Festival. For the past four years, James has been active in the recording field as a freelance composer, arranger and pianist and has also scored music for many TV and radio commercials. He met his wife, Judy, at Michigan where she sang the leading role in his musical production, Bartholomew Fair. They have a four year-old daughter, Hilary.

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

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- ANNKA'S SPESHAUS
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- ENVELOPE PRODUCTS COMPANY
- RICHARD ORR
- FANTASIA CONFECTIONS
- PARROTT & COMPANY, DISTRIBUTORS OF WENTE BROS. WINES
- PISANI PRINTING COMPANY
- SCHEFFELIN COMPANY, DISTRIBUTORS OF CINZANO

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 Troilus in Troilus and Cressida, Romeo in Romeo and Juliet, and Hal in Henry IV. Mr. Baker has taught during ACT's training program, and appeared in every ACT production at the Geary Theatre last season: Orpheus Redux, Saint Joan, Rosencrantz and Guildenstern Are Dead, Hadrian VII, The Rose Tattoo and The Tempest. He played the Cameo Master in ACT's recent production of Adaptation at the Marines' Theatre. Mr. Baker is seen this season in The Merchant of Venice, Hadrian VII, The Time of Your Life and An Enemy of the People.

MARTIN BERMAN attended Brooklyn College where he appeared in several dramatic productions. He attended the Stella Adler Studio and George Morrison Studio in New York. A former member of ACT's Summer Training Congress, Mr. Berman appeared in the Children's Theatre production of A Midsummer Night's Dream, Alice in Wonderland and The Mysterious Elephant in Los Angeles. He has appeared in Room Service, Of Mice and Men, 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 Latest Heterosexual, An Enemy of The People, The Time of Your Life and The Selling of the President this season.

JOSEPH BIRD, a newcomer to ACT this season, holds a master's degree in drama from Penn State University. A featured actor in 17 productions at the APA Repertory Company in New York from 1963 to 1969, Mr. Bird also toured Canada and the United States with that company. He appeared in the 1965 training 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 Splintered Thing. He is seen at ACT this season in The Merchant of Venice, Hadrian VII, The Latest Heterosexual, An Enemy of the People, and The Selling of the President.

CARMEN BLAKEY, who is seen in The Selling of the President, left Sacramento State College after two years as a drama major and then to sing in the Middle East and Europe on a tour that resulted in three years of nightclub and concert exposure. A graduate of San Francisco State, she has appeared locally at the hungry i, The Purple Onion, Interlude and Heights Music Theatre. An original member of the New York cast of Hair, Miss Blakely was a featured performer, singing Aquarius, Days of Wine and Roses and What a Piece of Work is Man. A student of vocal coach Judy Davis (with whom many in the Bay Area have worked), includ-

THIS IS ONE OF OUR FAVORITE PICTURES of Jack Daniel Hollow. We hope you like it, too.

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

We're happy most everyone enjoys a visit like this to our Hollow. What we're hoping is, this fine picture might inspire a visit from you.

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ing Barbara Streisand, she was chosen Miss Bronze California in 1966. As a model, Miss Blakely has appeared in many magazines, including Vogue and Ebony. Her film credits include At Any Price, with John Cassavetes and Peter Falk, and Machine Gun McCain. Prior to starring in The New York and San Francisco companies of My Place to Be Somebody, Miss Blakely completed a nightclub tour of Canada with comedian Joey Bishop.

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

MARK BRAMHALL, a Harvard gradu- ate, was a Fulbright Scholar at the London Academy of Music and Dramatic Art, received national critical acclaim for his performance as George Gibbs in the off-Broadway revival of Our Town, which also featured Henry Fonda, Robert Ryan, Estelle Parsons and Jo Van Fleet. Last season, he took time off from the company, during which he appeared with Jason Robards and Katherine Ross in Fools, and directed a production of Henry V for the Marin Shakespeare Festival. Mr. Bramhall has played major roles in ACT productions of A Midsummer Night’s Dream, A Midsummer Night’s Dream, and The Tempest.

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

MICHAEL CAVANAUGH is a former ACT training program student. Prior to joining ACT in 1968, he performed with the White Oak Theatre in Carin-

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

SUZANNE COLLINS, who holds a bachelor's degree from the University of California, San Francisco, also attended S.F. State and appeared in a number of theatre productions at both schools. A former student at ACT's training program, she is married to ACT actor James Miller, and appeared in the Hollywood, The Devil's Disciple, Rosencrantz and Guildenstern Are Dead, Hamlet and Three Sisters. She was seen last season in Six Characters in Search of an Author, Rosencrantz and Guildenstern Are Dead and The Rose Tattoo, and appeared as the female Player in ACT's recent production of Adaptation. She is seen in The Time of Your Life and The Latent Heterosexual.

PETER DONAT, in his fourth season with ACT, has appeared on Broadway in Chicago, The Prime Minister, The Entertainer, The Country Wife, and The First Gentleman, for which he won the Theatre World Award as best featured actor. He appeared in The Three Sisters off-Broadway, and in a film made with the Stratford (Ontario) Shakespeare Festival Company where he was a featured actor for six seasons. Mr. Donat's TV credits include many starring roles for CBC, Canada, and guest appearances on American networks, including I Spy, Mission Impossible, Mannix, Kojak For Your Life, and the Defense, FBI, Bracken's World, Medical Center and Young Lawyers. He appeared in ACT's productions of Under Milk Wood, Tartuffe, Duddle Dummel, Steiner von Son, Staino, Little Murders, The Architect and the Emperor of Assyria, the Importance of Being Earnest, Six Characters in Search of an Author and in the title role of Hamlet, which he repeats this season. Mr. Donat is also appearing as Shylock in The Merchant of Venice, in which he will also appear in The People and The Selling of the President.

ROBERT FLETCHER, ACT resident di- signer 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, Coen, and Stratford, Ontario. Formerly art director for the Perry Como Show, he has been at work designing for every TV network. Mr. Fletcher has also designed numerous operas for NYC Opera Company, Boston Opera, the Chicago Lyric, Washington Opera and the Spoleto Festival of Two Worlds. He has also designed scenery and costumes for the New York City Ballet, the Joffrey Ballet, the pro musica's production of the Play of Daniel, the Ice Capades, Holiday on Ice and several industrial shows. Last year, Mr. Fletcher helped found Bristle Theatre in Cambridge where he directed, acted in and designed more than 20 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.
Jeff Chandler, who studied at Carnegie Tech (Mellon University), appeared on Broadway during its first Stanford Festival season in 1966. He has appeared off-Broadway in Your Own Thing, People vs. Ranchman, and his television credits include a two-year stay in P.D.O. with James Earl Jones and Barbara Colby. Mr. Chandler has also appeared locally at the Committee and with the Oakland National Repertory Theatre. He teaches at UC Berkeley's department of dramatic art and is seen in The Importance of Being Earnest and The Selling of the President this season.

Suzanne Collins, who holds a bachelor's degree from the University of San Francisco, also attended S.F. State and appeared in a number of theatre productions at both schools. A former student in ACT's training program, she is married to ACT actor James Milton, and appeared in: The Hostage, The Devil's Disciple, Rosencrantz and Guildenstern Are Dead and The Rose Tattoo, and appeared as the female player in ACT's recent production of Adaptation. She is seen in The Time of Your Life and The Latest Heterosexual.

Michael Cavanaugh is a former ACT training program student. Prior to joining ACT in 1966, he performed with the White Oak Theatre in Carin-

Light Brown appears in The Selling of the President and is a Gemini with Leo rising.

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

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 in the costume world designing programs for numerous opera for New York City Ballet, the Joffrey Ballet, the pro music's production of the Play of Daniel, the Ice Capades, Holiday on Ice and several industrial shows. Years ago, Mr. Fletcher helped found Theatre at 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 the Proteus in The Tempest.
and Hadrian VII, and will be seen in Hadrian VII, The Latent Heterosexual and The Time of Your Life this season.

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

PATRICK GORMAN appears here after three seasons and eighteen productions at the Seattle Repertory Theatre, where he played major roles in A Midsummer Night's Dream, U.S.A., Volpone, and the title role in The Servant of Two Masters. While studying theatre in Paris he worked as a clown in the Cirque Medrano, played in the French Broadway equivalent of How To Succeed In Business Without Really Trying and several TV productions. In New York, he has appeared in the ANTA Matinee series, at the New York Shakespeare Festival and on Broadway in Those That Play The Clown. Between teaching Movement at ACT's 1970 Summer Training Congress and beginning the same task for the 1971-72 season here, he played the Prosecutor in In the Matter of J. Robert Oppenheimer directed by Allen Fletcher at Ann Arbor, Michigan. At ACT, he is seen in The Merchant of Venice, The Time of Your Life, An Enemy of the People and The Latent Heterosexual.

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

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

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

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 as the King of France last season. The recipient of a Rockefeller Grant for work-in-progress with Kristin Linklater in New York, Mr. Knight holds a master's degree in acting from Yale Drama School, where he also received several national awards for poetry and prose reading. A former staff announcer for WNYC in New York, he did several programs of literature readings for that station, and has taught oral interpretation at UC Berkeley. Mr. Knight doubles as ACT's voice teacher, and appears in Hadrian VII, The Time of Your Life and The Latent Heterosexual this season.
and Hadrian VII, and will be seen in Hadrian VII, The Latent Heterosexual and The Time of Your Life this season.

PATRICK GORMAN appears here after three seasons and eighteen productions at the Seattle Repertory Theatre, where he played major roles in A Midsummer Night’s Dream, U.S.A., Volpone, and the title role in The Servant of Two Masters. While studying theatre in Paris he worked as a clown in the Cirque Medrano, played in the French Broadway equivalent of How To Succeed In Business Without Really Trying and several TV productions. In New York, he has appeared in the ANTA Matinee series, at the New York Shakespeare Festival and on Broadway in Those That Play The Clown; Between Teaching Movement at ACT’s 1979 Summer Training Congress and beginning the same task for the 1980-81 season here, he played the Prosecutor in In the Matter of J. Robert Oppenheimer directed by Allen Fletcher at Ann Arbor, Michigan. At ACT, he is seen in The Merchant of Venice, The Time of Your Life, An Enemy of the People and The Latent Heterosexual.

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

JOHN HANCOCK, who attended Wayne State University and Detroit Institute of Musical Art, was a vocalist last summer. The recipient of a Rockefeller Grant for work in voice with Kristin Linklater in New York, Mr. Knight holds a master’s degree in acting at Yale Drama School, where he also received several national awards for poetry and prose reading. A former staff announcer for WNYC in New York, he did several programs of literature readings for that station, and has taught oral interpretation at UC Berkeley. Mr. Knight doubles as ACT’s voice teacher, and appears in Hadrian VII, The Time of Your Life and The Latent Heterosexual this season.

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

FANNY LUBRITSKY, at 80 is the oldest member of ACT's acting company. She returned to ACT last season to play Madame Passe in Six Characters in Search of an Author, appearing with the company during its first San Francisco season as Nelly Fess in The Torchbearers, Miss Lubrisky's 37-year career in the theatre began in London when she was three years old, and in 1908, Jacob P. Adler brought her to New York as a child protégée. She is in the current revival of Hadrian VII, which also appeared last season.

FRANK OTWELL has served the company at its director of the Alexander Technique since the Conservatory began in 1966 in Pittsburgh. He has studied at the Canadian Art Theatrical Company, the Vera世維世Vera Televi世維世o Studio of Acting in New York and trained to teach at the American Center for Alexander Technique in New York. In addition to Alexanderizing ACT's actors, Mr. Otwell is appearing this season in The Merchant of Venice.

WINFRED MANN, in his second season with ACT, will be remembered by Bay Area audiences for his many roles with the San Francisco Actor's 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, Rosa Golfth in The Milkmaid Doesn't Stop Here, Titania in A Midsummer Night's Dream, Queen Anne in Bericht's Edward II, Meg in The Birthday Party and Hannah Jelinek in The Night of the iguana. She appeared in The Rose Tattoo and Hadrian VII last season, and reprised her role in ACT's revival of the latter production this season. She is also seen in The Re-Issue and The Enemy of the People.

LEW McCANN, 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 Under the Volcano and Leon Shy off-Broadway. Among the major roles she has played are Alma In Summer and Smoke, Adelaide in Guys and Dolls, Viola in Twelfth Night, and the title role in Antigone. Miss McCann is a veteran of numerous television network commercial and daytime series. She is seen this season at ACT in The Latent Heterosexual and The Selling of the President.

Lindenshaft in Shaw's Major Barbara, Con Melody in O'Neill's The Iceman Cometh in Summer and Smoke, Nelly Fess in The Torchbearers, Miss Lubrisky's 37-year career in the theatre began in London when she was three years old, and in 1908, Jacob P. Adler brought her to New York as a child protégée. She is in the current revival of Hadrian VII, which also appeared last season.

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 has appeared with several leading resident theatres. Among Mr. Ruta's Broadway credits are Rose, Inherit the Wind with Malcolm Dunany, Duel of Angels with Vivian Leigh and Separate Tables. He appeared in the Phoenix Theatre production of Doctor Faustus, Androcles and the Lion, Hamlet, and William Tell in Ball's original revival of Under Milkwood. In his fifth season with ACT, Mr. Ruta has appeared in The Crucible, Endgame, Long Live Life, Twelfth Night, Man and Superman, Under Milkwood, Three Sisters, Rosencrantz and Guildenstern Are Dead, Gorki's Venice, 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 and The Time of Your Life.

LEW McCANN, 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 Sonia in Under the Volcano and Leon Shy off-Broadway. Among the major roles he has played are Alma In Summer and Smoke, Adelaide in Guys and Dolls, Viola in Twelfth Night, and the title role in Antigone. Miss McCann is a veteran of numerous television network commercial and daytime series. She is seen this season at ACT in The Latent Heterosexual and The Selling of the President.

JOSEPH SOMMER, who appears as John Morley in The Latent Heterosexual and in The Time of Your Life and The Selling of the President, comes to ACT from Ann Arbor, Michigan, where he appeared in the title role of the new ACT's Production and in the title role of of the Matter of J. Robert Oppenheimer. He spent seven seasons with the American Shakespeare Festival at Stratford, Conn., where he appeared in major roles in numerous productions, including the title role of Julius Caesar and Henry IV, 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 role of Sir Hugh Mariner at the Old Globe Shakespeare Festival at San Diego, and with the company at Brandeis University's Professional Theatre Company. A graduate of Carnegie Tech, Mr. Sommer was also the recipient of a Fulbright Grant for study at the University of Paris in Music and Dramatic Art. He came to ACT after a year with the Theatre of the Living Arts in Philadelphia, where he appeared in a number of productions including the world premiere of Michelle Owen's Beef. Mr. Sommer was a member of the critically acclaimed touring company of The Enemy of the People, and has also performed with Philadelphia's Playhouse in the Park and the Playhouse on the Mall in New Jersey. In her fourth season with ACT, Miss Juscof has appeared in Caught in the ACT, Under Milkwood, Twelfth Night, Tartuffe, A Midsummer Night, The Importance of Being Earnest, Six Characters in Search of an Author, Little Malcolm and His Struggle Against The Doughty, and The Tavern. The wife of an actor partner, Martin Berman, she is seen this season in The Merchant of Venice, The Time of Your Life, The Enemy of the People and The Selling of the President.
ANNE LAWDER, ACTS speech team who doubles as actress, went to school at Nebraska's Spring Lake and was a member of the Colorado State University. Miss Lawder has sung with the New York City Opera and worked with the NBC radio and drama workshop in New York. Miss Lawder spent several seasons with the Oregon Shakespearean Festival, and most recently appeared in the Seattle Repertory Theatre production of Three Penny Opera, Lysistrata, Mourning Becomes Electra and Our Town. She is seen in The Tempest, The Latent Heterosexual and The Time of Your Life.

FANNY LUBITSKY, at 80 is the oldest member of ACT's acting company. She returned to ACT last season to play Madame Pazo in Six Characters in Search of an Author, having appeared with the company during its first San Francisco season as Nelly in The Torchbearers. Miss Lubitsky's 37-year career in the theatre began in London when she was three years old, and in 1908, Jacob P. Adler bought her to New York as a child protégé. She is in the current revival of Madam Pazo, which she also appeared last season.

FRANK O'TELL has served the company at its Alexander Theatre since the Conservatory's beginnings in 1965 in Pittsburgh. He has studied at the Canadian National Theatre School, the Vera Television 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. O'Teal is appearing this season in The Merchant of Venice.

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

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

LINDENSHAF in Shaw's Major Barbara, Con Melody in O'Neill's The Coast of Gold and in a Dinner Theater production of the Matter of J. Robert Oppenheimer. He spent seven seasons with the American Shakespeare Festival at Stratford, Conn., where he appeared in major roles in numerous productions, including the title role in Julius Caesar and Henry VI, Part II and Malvolio in Twelfth Night. A leading actor with the Seattle Repertory Theatre for three seasons, Mr. Patten appeared as George in Who's Afraid of Virginia Woolf and played the title role in The Merry Wives of Salem at 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. Patten was also the recipient of a Fulbright grant for study at the University of the Arts and Music and Dramatic Art. He came to ACT after a year with the Theatre of the Living Arts in Philadelphia. He has appeared in a number of productions including the world premiere of Michelle Owen's Black Jack. He was a member of the critically acclaimed tour of Electric Company, and has also performed with Philadelphia's Playhouse-in-the-Park and the Playhouse on the Mall in New Jersey. In her fourth season with ACT, Miss Susan has appeared in The Under Milkwood, Twelfth Night, Tartuffe, A Midsummer Night's Dream, The Importance of Being Earnest, The Importance of Being Earnest, Six Characters in Search of an Author, Little Malcolm and His Struggle Against the English, and The Taming of the Shrew. The wife of ACT actor Martin Berman, she is seen this season in The Merchant of Venice, The Time of Your Life, An Enemy of the People and The Taming of the Shrew.
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G. WOOD, veteran of a long list of Broadway, off-Broadway, touring and resident theatre productions, returned to ACT in 1968 after a two-year absen.

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

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

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

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

G. WOOD, veteran of a long list of Broadway, off-Broadway, touring and resident theatre productions, returned to ACT in 1968 after a two-year absence. Mr. Wood appeared in ACT's Uncle Vanya and Death of a Salesman at Westport and Stanford University in 1964. For five consecutive years, Mr. Wood was a leading actor with the National Repertory Theatre. His numerous Broadway credits include Cyrano de Bergerac, The Seagull, The Crucible, Richard III, The Imaginary Invalid and A Touch of the Poet. Mr. Wood recently directed and produced in his own musical revue, Nevertheless on Cape Cod, appeared in the American premiere of Jerome Kilty's dramatization of The Isles of March in St. Louis, and is finishing a musical treatment of A Member of the Wedding to be presented by New York's Circle in the Square. At ACT, Mr. Wood has appeared in Hamlet, Little Murders, Three Sisters, Rosenkrantz and Guildenstern Are Dead, Room Service, Oedipus Rex, Saint Joan and Hadrian VII. He is also featured in the current 20th Century-Fox film M*A*S*H and M.G.M.'s Brewster McCloud. He is currently seen in The Merchant of Venice, Hadrian VII, The Latent Heterosexual and The Selling of the President.
SIGHT & SOUND
by JOHN CULSHAW

THE OUTLOOK FOR VIDEO MUSIC

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

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

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

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

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

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

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1971. You've changed. We've changed.
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1971. You’ve changed. We’ve changed.
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The biggest mistake of all is to assume that there is a genuine parallel between the known history of the phonograph record and the unknown future of video. (Just because they have something in common, they exist for domestic use only, they are playable and repeatable at will, etc.), does not mean they have everything in common. Let me take one example. While I write this I have a piano record on the gramophone. I am not concentrating on it at all, but I prefer it to silence. If it had a video image, I don’t think I could write a word; the ear can dissociate itself far easier than the eye, and is not drawn compulsively to the source of sound in the way that the eye cannot resist a moving picture. (Try writing a letter in front of a television screen with the sound turned off.) So when it comes to video, it will be total concentration or nothing. Not to mention the cost. Indeed, because of this requirement video may, in certain repertoire, provide a more rewarding experience than is now obtainable from records. It will demand more of the participant. Yet another avenue may be explored, such as pieces especially conceived for video, or, more likely and more conventionally, visualizations of existing repertoire. These are dangerous games, not only because such things are expensive but because the popularity rate lowers just below one hundred per cent. But if Norman McLaren’s work ever became available on video—he is the Canadian artist who draws his own images and his own sound tracks, and whose Pat the Cakes is probably the best short ballet sequence ever filmed—I know I would buy it, because it is eminently repeatable. I might see the same of Alvin Nikolais’s extraordinary Limbo, which, although too long by ten minutes, uses the whole bag of video electronic tricks to hold the attention and defy the memory. Like the best of McLaren’s work, it points in a direction which is right because it is new. The grammar of conventional movie-making has been thrown out of the window, and a new idiom can be seen struggling to life. Yet will this new idiom be recognized? The record industry is highly.

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A new avenue may be explored, such as pieces especially conceived for video; or, more likely, and more controversially, visualizations of existing repertoire. These are dangerous genres, not only because such things are expensive to produce but because the mortality rate for new and recent works is very high. I don't believe that any piece of modern music can compete with the phonograph record in terms of accessibility or profitability. If it is good, it may well find a home on video. Yet this cannot be a satisfactory solution to the problem, for the novelty value will soon wear off, and the listener will be left with a musical experience that is frustratingly incomplete. The solution lies in the development of a new aesthetic, one that is not based on the traditional concept of the 'work' but on the idea of the 'performance'. This will require a rethinking of the role of the conductor and the orchestra, and a reevaluation of the relationship between the composer and the performer.

Afterwards...

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ON STAGE IN SAN FRANCISCO
San Francisco Symphony
Opera House
March 19, April 2, 8:30
April 5, 2:00
SEIJI OZAWA, Conductor
PETER SELLERS, Piano
STANFORD UNIVERSITY CHORUS & ORCHESTRA, Paul Haas Schola Cantorum, Dean Welter
San Francisco Symphony Orchestra, Leonard Slatkin, Conductor
May 3, 10, 15, 17, 21, 23, 28, 29, 30, 31, 8:30
April 30, 1:30
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ON STAGE IN SAN FRANCISCO

San Francisco Symphony
Opera House
March 10, April 2-8, 8:30
April 5, 7:30

SEIT OZAWA, Conductor
PETER GRIMM, Piano
SAN JOSE STATE A Cappella Choir,
Dr. Charles Antholine, Director,
Benediktowich: Tozza and Pugno in D
Minor
Shostakovich: Piano Concerto
Mozart: Serenata N. 7 (Harmonio) Boston: Chamber Ensemble
April 7 & 8, 8:30
April 8, 2:30

SEIT OZAWA, Conductor
JUDITH RASIN, soprano
STANFORD UNIVERSITY CHORUS & ORCHESTRA, Paul Harwood, Director
Bach: Cantata No. 53
Wagner: Parsifal and Good Friday Spell
from Parsifal
Poulenc: Gloria
April 14 & 15, 8:30
April 15, 2:30

SEIT OZAWA, Conductor
MAURIZIO POLLINI, Piano
Bach: Piano Concerto No. 2
Bach: Symphony No. 4 (Romantic)
April 21, 22, 8:30
April 22, 8:30

SEIT OZAWA, Conductor
AUGUST WIEBKEN, Piano
Haydn: Symphony No. 29
Beethoven: Piano Concerto No. 2
Liszt: 8 Unions: Concertos for Orchestra
April 25, 2:30

Pension Fund Concert
SEIT OZAWA, Conductor
VAN CLIBURN, Piano
Virtuoso Concerto for Piano and Orchestra No. 2
Rachmaninoff: Rhapsody on a Theme of Paganini
Other works to be announced
April 26 & 27, 8:30
April 27, 2:30

COJO KAMU, Guest Conductor
YITAM TARABOEHLE, Cellist
Bach: Overture in B Minor
Kreisler: Piano Concerto No. 1
Sibelius: Symphony No. 2
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San Francisco, Call: 548-9402
San Francisco Classical Ticket Office:
Sherman Clark Company
141 Kearny Street
San Francisco, Call: 44108

American Conservatory Theatre
Geary Theatre
Herman Bemer, AN ENEMY OF THE PEOPLE
April 1, 2, 3, 2, 8:30 p.m.
April 14, 2, 8:30 p.m.

William Shakespeare’s THE MERCHANT OF VENICE
April 5, 7, 9, 26, 8:30 p.m.
April 7, 14, 20, 7:30 p.m.

Mr. Culliford is the head of Music for BBC Television and former Manager of the Classical Department of The Dance Record Co. (London Records in the U.S.).

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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 BECHAM

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 HAFNE
(Music Critic, Washington Post)

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

— CHARLES DARWIN

Soup: most of them sound like they live on seaweed.

— SIR THOMAS BECHAM

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

— AKIUR SCHNABEL

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

— OTTO KLEMPERER

The schoolmates said I imitated Mozart. Lied! I stole Mosorin.

— SERGE STRAVINSKY

I am his "wino-classmen".

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

— SIR THOMAS BECHAM
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— PAUL ARMIT

(Music Critic, Washington Post)

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— CHARLES DARWIN

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

— SIR THOMAS BECHAM

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— AKTUR SCHRAB

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— OTTO KLEINER

The schoolmates said I imitated Mozart, imitated Mahler, Stolz. Machiavelli. — GOR STRASFINSKY

He's my "two-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 BECHAM
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