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PERFORMING ARTS

SAN FRANCISCO'S MUSIC & THEATRE MONTHLY
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STEEL—the recycled material.
MORE from “THE NEW OPERA GLASS” by Herr Charley

opera which must have been quite popular in times of the 18th century. "The Clock of the Inanity" is a play that was performed in 1840, and many others. These are the forgotten operas by remembered composers, e.g., "Pousset's Stradella". And, finally, a number of works that are "standard" today as they were then.

Readers with a working knowledge of German and its syntax may be able to unravel many of Charley's obscure language images, but there may only be at the peculiar genius which underlies his verbal imagery.

Stradella

Friedrich von Hottow (1812-1833)

After the very famous foreplay we know Stradella, a real composer in the story of music, to have come to Venice to write and has for a scholar a young girl Leonora who is in safe-keeping of a rich Venetian merchant. Stradella fell in love on her and they eloped. Bassi, here guardian wish to marry him herself so he is raging when he hears. He meets two bandits who he sends to Stradella house to kill him. Bassi hears that Stradella is spared his life is bursting for anger over the couards and bids them more money to taste again to kill Stradella. He is singing again a Hymn and the bandits fall to his feet begging forgiveness. Bassi comes on and bids the marriage Stradella and Leonora's.

Semiramide

Gioacchino Rossini (1792-1868)

In Babylon. Semiramide, the ancient queen, with help from her lover, Assur, has murdered the husband King Nino, who in the second act stands up from his grave and announces Semiri- amide downfall. Semiramide not having enough of Assur for lovers' revenge also loves Assur, a young youth, a soldier in her army who should be a Scythe but is worthy Semirame's son, Asur, loves Amzana. In the end everybody to- gether, Semiramide, Assur, Amzana in Ninon grave. Semiramide stands her- self between Assur and Amzana who tries to murder her and herself is stabbed to make now Amzana king like Nino says before.

Lakme

Leo Delibes (1836-1891)

Nearby the Indish garden lives Nilik- antha who keeps the Fire and temple. Ninkantha tells Hindoo soon English invaders thrown away. Prayer from Lakme daughter Ninkantha, so beautiful he is afraid for her. He is going on journey so say Lakme must guard temple and guard visitors to temple must be toled. English people are coming, Frederick and Gerald, English officers come to garden, Frederick telling everybody from Ninkantha and beautiful poet and Gerald is ex- citful. Frederick shows pictures of Lakme's jewels. Kalme again singing and Frederick sticks himself in the bushes so he does not see. But she does see the Lakme, she does not make him fear and he goes away. Ninkantha com- ing back and biding for angry while sacred ground has been stepped on by Englishmen. Bazzar, All mixed people, Ninkantha and Lakme looking for English olf- ficers over all Gerald. He makes her to sing song so he show himself and make vengeance. He comes. But warn- ing from Lakme send him away but he stays and Ninkantha stabs he but he is not heavy wounded.

Lakme keeping Gerald in forest and they makes swears of love on each other, Frederic seeing blood in forest eneeds the horse in forest and telling Gerald obligation as English officer to understand an uprising. When Lakme returns with water Gerald is different when he hears marching soldiers. He stands up from the bed and she know his love is not stronger than England. She takes gift and Ninkantha comes very angry. But Lakme making sworn that

Chances are there's an ad for your cigarette against True for both tar and nicotine.
MORE from
"THE NEW OPERA GLASS"
by Herr Charley

When the program magazine of a German opera house (not one of the major ones) informed me that "Amneris was very badly for being thrown away by Radames who firing his love for Aida" it seemed that "foreigner's English" operatic variety, had achieved the summit. But with the subsequent discovery of the fourth edition of "The New Opera Glass," a collection of plot synopses published in Germany in 1920, it became evident that a whole new world of linguistic impropriety would revel in wonder.

"The New Opera Glass" was written in large part by a Herr Charley (presumably pronounced Stan-laay) about whom my extensive researches have turned up only one additional scrap of information: his first name may have been Friedrich.

As become evident upon dipping into some of the synopses herewith reproduced, Charley (and his anonymous collaborators) did not speak English as we know it; nor was he too adept at using a dictionary. What he did have at abundant measure was the ability to advise and/or mislead the English-speaking reader.

"The New Opera Glass" should, aside from its comic value, internal the operatic for its inclusion of a number of now-forgotten composers and their operas —

opera which must have been quite popular in turn-of-the-century Germany: "The Clock of the Herm" (de-Charley: "The Homer's Bell") by Alfred Mallard, "The God" by August Klahs; and the falsely-remembered "Tamino of the Refactory" (i.e., "Shrew," but at least an example of catching a dictionary) by Hermann Goetz (1840-1876); and many others. There are also forgotten operas by remembered composers, e.g., Mozart's "Stabat Mater." And, finally, a number of works which are as "standard" today as they were then.

Readers with a working knowledge of German and its syntax may be able to untangle many of Charley's snarling linguistic flights, others may only guess at the peculiar genius which underlies his verbal imagery.

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(continued on p. 47)

Chances are there’s an ad for your cigarette in this magazine. So just tear out the coupon below and check your numbers with True’s. You’ll be surprised at how low True’s numbers really are. But, after all, True’s is lowest in both tar and nicotine of the 20 best-selling cigarettes—Regular and Menthol.

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In the words of Plutarch, biographer of the ancient world, "Cleopatra was bright and entrancing, less remarkable for her actual beauty than for her personality. Her conversation had irresistible charm; the natural grace and beauty of her speech and movements were bewitching. She used the intriguing sound of her voice in many languages and rarely needed an interpreter. Antony was so captivated that he forgot his wife and family, his competition with Octavius and his wars against Rome’s enemies."

And in the Shakespearean words of Enobarbus, Antony’s forthright friend and comrade-in-arms, "Age cannot wither her nor custom stale her infinite variety. Other women clow/The appetites they feed, but she makes hungry Where most she satisfies . . ."

Cleopatra, whose childhood had to be sandwiched in between a frightening succession of royal assassinations and executions, political plots and poisonings, disputed thrones and military takeovers; whose stormy rule brought Egypt’s great dynasty of the Ptolemies to an end; who numbered among her lovers two of the greatest heroes in Roman history, Julius Caesar and Mark Antony; who charmed both Caesar and Antony into going to war for her, who died at the age of thirty-nine, before the passing years could make a liar of Enobarbus; who remains the immortal symbol of Woman at her most bewitching.

"The Serpent of Old Nile," as Antony affectionately calls her, has fascinated writers, directors and actresses for centuries. In Shakespeare’s day Cleopatra was portrayed by teenage boys. In our own century, she has been played by actresses ranging from Vivien Leigh, Katharine Hepburn and Margaret Leighton to Claudette Colbert, Leslie Uggams and Elizabeth Taylor.

To begin its sixth San Francisco repertory season, A.C.T. presents the two most distinguished portraits of Cleopatra in our language, Bernard Shaw’s Caesar and Cleopatra and William Shakespeare’s Antony and Cleopatra. The two great plays also offer heroic characters, respectively, of Julius Caesar and Mark Antony, as well as a vast gallery of memorable supporting roles.

Performed side by side in rotating repertory, the pair of titles presents a series of sharp dramatic contrasts. Shaw’s Cleopatra is sixteen, while Shakespeare’s is seen in the last years of her literally fabulous life. Shaw’s play— and his view of the building temperment—is delightfully comic; in Shakespeare’s work, the Queen emerges as a mature and magnificent tragic heroine.

The two Cleopatras have many things in common, share many traits and are, in a real sense, two sides of the same coin. Yet each role is completely in itself, multi-faceted in its own way, the singular creation of a master playwright. Each stands alone but is enriched and more completely defined by its relation to the other.

The two productions have different directors and leading players, adding to the sense of contrast and individuality. The Shaw comedy features Peter Donat as Caesar and Lee McCain as Cleopatra under the direction of William Ball. Allen Fletcher’s production of the Shakespearean tragedy offers Ken Ruta as Mark Antony and Michael Learned as Cleopatra.

Caesar and Cleopatra

Caesar and Cleopatra takes place in Alexandria in 46 and 47 B.C., three years before Caesar’s assassination in Rome, the subject of Shakespeare’s history. Plutarch, to whom both Shakespear and Shaw turned in writing their plays, comments on Caesar’s Egyptian interlude:

“In Egypt Caesar found palace intrigue among Ptolemy XII, Ptolemaeus the Prime Minister and Cleopatra, who had been banished by her brother. Caesar had great trouble from the unfriendly and haughty Ptolemaeus, and succeeded in defeating Ptolemaeus’ attempts to murder him by sitting up all night. Caesar then sent for Cleopatra, who was smuggled into his quarters wrapped in a rich carpet. Captivated by her charm and bold wit, he fell in love with Cleopatra and bought full power in Egypt for her.

“In this fight his small army suffered many disadvantages by being in a strange country. The Egyptians diverted the canals and cut off his water supply. When they tried to cut off his communications by sea, he set fire to some of his ships and thus accidentally to the docks and to the great Alexandrian library. In a desperate battle he leaped from a sea wall into a small boat to save his soldiers who were in danger. . . . At last Caesar prevailed and crushed the opposition to Cleopatra.

“He left Cleopatra queen of Egypt, with her son named Caesarion. He then went to Pontus to suppress a revolt. He so quickly and thoroughly

(continued on p. 11)
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defeated the rebels that he could honestly report. Yes! Weil, Ver—"I came, I saw, I conquered."

The excerpt reveals that Plutarch's Life of Caesar was a major source for Shaw—and that the playwright didn't hesitate for a second to rearrange or omit certain historical data when it suited his theatrical purposes. Like all great writers dramatizing history, Shaw never let facts become obstacles in his quest for the truth.

To fend off any complaints about Caesar and Cleopatra not having a proper "historical" tone and being "too modern" in manner, Shaw wrote a detailed defense of the play and its principal characters in which he scorned the idea of Progress and its corollary that ancient peoples must have been barbaric and benighted by comparison to modern enlightened mankind:

"My reason for ignoring the popular conception of Progress in Caesar and Cleopatra is that there is no reason to suppose that any Progress has taken place since their time. But even if I shared the popular delusion, I do not see that I could have made any essential difference in the play. I can only imitate humanity as I know it..."

Shaw envisioned Julius Caesar as possessed of a "natural greatness" growing out of his "genuine originality." The playwright explains, "It is in this sense that I have represented Caesar as great. Having virtue, he had no need of goodness. He is neither forgiving, frank, nor generous, because a man who is too great to repent has nothing to forgive; a man who says that other people are afraid to say need be no more frank than Bismarck was; and there is no generosity in giving things you do not want to people of whom you intend to make use. This distinction between virtue and goodness is not understood in England, because the poverty of our drama in heroes..."

The really interesting question is whether I am right in assuming that the way to produce an impression of greatness is by exhibiting a man, not as mortifying his nature by doing his duty... but as simply doing what he naturally wants to do. For this raises the question whether our world has not been worse in its moral theory for the last 2500 years or so."

About his tawny young enchantress, Shaw remarks, "Cleopatra was only sixteen when Caesar went to Egypt; but in Egypt six years is a ripen age than it is in England. The childishness I have ascribed to her, as far as it is childishness of character and not lack of experience, is not a matter of years. It may be observed in our own cli-

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Julius Caesar

Antony and Cleopatra

Shakespeare's panoramic tragedy telescopes the essential facts of the last decade in the lives of Antony and Cleopatra, foreshortening that lengthy period into an intense dramatic whole. These were the years immediately following the death of Julius Caesar, who was succeeded as ruler of Rome by an ill-fated triumvirate consisting of Antony, Octavius Caesar and Lepidus. The multiplicity of settings in the play include Rome, the Egyptian court at Alexandria and several battlefields. Most scholars date the writing of Antony and Cleopatra at 1607, during the same period (1600-1608) in which Shakespeare wrote Hamlet, Macbeth, King Lear and Othello.

After noting that his first meeting with Cleopatra caused Antony to forget home, duty and country, Plutarch writes that Antony "went to Alexandria and wasted his most valuable asset, time. Cleopatra used flattery, charm, cleverness and fantastic entertainments to tie Antony passionately to her. She played dice with him, drank with him, hunted with him, and played violent pranks with him on the people of Alexandria. They accepted the foolishness well, saying they were glad he acted his tragic part in Rome and saved the comedy for them.

One day, when he had had luck in fishing, he ordered divers to attach fish to his hooks so that he could seem to Cleopatra to be a great fisherman. She realized what he was doing, but praised him highly; and the next day she invited others to watch Antony fish. An Egyptian diver then submerged and put a salted fish on his hook, to the merriment of all, 'Leave the fishing to me,' she said. 'Your game is cities, provinces and kingdoms.'"

Later in his Life of Antony, when little comedy remained amid the tragic spectacle of Antony's doomed political and military ventures on behalf of Cleopatra, Plutarch reports that even after crushing defeats in battle, "Antony's leadership and resourcefulness saved his men repeatedly... His soldiers remained intensely loyal during this trial, calling him emperor and saying that as long as he was well they were safe."

"They loved him for his courage, eloquence, nobility of spirit, frank manners, and his liberal and magnificent habits. He visited his wounded men, crying in grief over their condition. They appreciated his friendliness, kindness and consideration for the sick and wounded, who seemed even more eager to serve than those who were whole and strong."

Plutarch's tribute to the nobility of Antony was written in the first cen.
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Calista in the present day in many women of fifty. It is a mistake to suppose that the difference between wisdom and folly has anything to do with the difference between physical age and physical youth. Some women are younger at seventy than most women at seventeen."

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(continued on p. 73)
There is, of course, a dictionary difference. But Dr. Ferry Porsche sees it another way.

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---

_Leonardo da Vinci was considered first an artist, then an engineer. What is your opinion, Dr. Porsche?_

_"Is there any difference?"_
Leonardo da Vinci was considered first an artist, then an engineer. What is your opinion, Dr. Porsche?

"Is there any difference?"
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WE ARE OPEN Now until 7:30pm Daily

Welcome to the ninth season of repertory theatre in the San Francisco Bay Area. We will present a full schedule of new productions and revivals during the coming months at the Geary and the Bay Street Theatre, and we hope you will be with us for all of them.

It has been nearly five years since A.C.T. first came to San Francisco, a new company striving to combine the American idea of resident theatre with the European practice of rotating repertory and the classic concept of continuous training, study and rehearsal as an integral and inseparable part of every performer's life.

From the very first, you welcomed us with warm and generous hospitality. And your ongoing support has made it possible for us to continue working toward our artistic goals. That support, in addition to your enthusiasm and your willingness to participate with us in the adventure of theatre, makes us proud—and grateful—to call the San Francisco Bay Area our home.

We hope that your faith in us is reflected in the quality of our productions, and we thank you, our audience, and the California Theatre Foundation, our local sponsor, for the opportunity to work and to grow. We are proud to have you with us for this performance and trust that we may share many entertaining evenings with you in the future.

William Ball
General Director

TO THE AUDIENCE...

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

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

For your convenience: DOCTORS may leave number 771-9903 with their call service and give name and seat number to house manager. Those who wish to MEET PERFORMERS after the performance may use the stage door entrance: GEARY THEATRE (around corner on Marion Street); MARINES MEMORIAL THEATRE (through auditorium right front exit).

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

Credits: HANK KRANZLER and WILLIAM GANSLE for photography, HARCOURT BRACE JOVANOVICH, INC. for books given to A.C.T.'s library.

Special Discount Rates are available to clubs and organizations attending A.C.T. performances at the Geary and the Marines' Memorial Theatres in groups of 25 or more. Complete details are available from Geraldine Cooper, A.C.T. Special Events Director, 450 Geary St., San Francisco 94102, telephone (415) 771-3800.

For Ticket Information, telephone the Geary Box Office (415) 673-6440 from 10 a.m. to 9 p.m. Monday through Saturday.

To receive advance notice of special A.C.T. events, please sign register in Geary Theatre lobby, or send your name and address to: A.C.T. MAILING LIST, A.C.T., 450 Geary St., San Francisco 94102.
WINSTON'S DOWN HOME TASTE!
So Real. So Rich. So Good.

Winston tastes good like a cigarette should.
If you had wings, you could be anyplace you wanted to be. Wandering through a castle in Puerto Rico. Or wondering at the pleasure palaces of Miami. Experiencing the serenity of Canada’s Laurentians. Or sensing the excitement of California’s Los Angeles. You could gather gold from a Bermuda sunset. Or silver in a Mexican village.

Share the celebration of an island called Manhattan. Or the solitude of an island in the Bahamas.

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To 107 different cities, countries and islands that make Eastern the second largest passenger carrier of all the airlines in the free world.

The Wings of Man.

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**REDISCOVERING “DANDY DICK”**

By Edward Hastings

Arthur Wing Pinero has been rediscovered. Revivals of his plays now appear in London, New York and Vienna—not to mention San Francisco, where Pinero’s Dandy Dick will join our repertoire on December 14.

The man who was England’s most successful playwright in the last two decades of the nineteenth century has been rescued at last from the public neglect to which, ironically, his very success assigned him. Perhaps if Pinero had stopped writing in 1910, when he was still a major figure, our memory of him would be brighter. But unfortunately—and typically—he continued to offer plays to an audience which had outgrown him, trying to recapture his success by repeating his formula.

Eventually, the latest Pinero effort was dismissed by critics as Shaw had dismissed the early ones: “Mr. Pinero, in effect, invented a new sort of play by taking the ordinary article and giving it an air of novel, profound and original thought. This he was able to do because he was an inveterate ‘character actor’ a technical term denoting a clever stage performer who cannot act, and therefore makes an elaborate study of the disguises and stage tricks by which acting can be grotesquely simulated. As well as an incompetent dramatist on customary lines. His performance as, a thinker and philosopher is simply character acting in the domain of authorship...”

Shaw was reacting to what he regarded as a missed opportunity. He recognized Pinero’s gifts as an innovative playwright and creator of character but deplored the abuse of that gift in the hands of a hopelessly old-fashioned romantic.

Whatever critics and historians said of Pinero, however, actors praised him. They liked to act in his plays—partly, no doubt, for financial reasons, but also because Pinero wrote good parts. Cast lists of his plays read like Who’s Who in the Theatre. Mrs. Pat Campbell had her greatest triumph with Pinero until Shaw wrote Pygmalion for her; Eleanor Duse, Ethel Barrymore and Tallulah Bankhead have all played Pinero’s The Second Mrs. Tanqueray. A letter exists from actress Ellen Terry asking Pinero to write a play for the celebrated Henry Irving. He never did, but he wrote for such distinguished actors of his day as du Maurier, Forbes-Robertson (Shaw’s original Caesar in Caesar and Cleopatra) and Tree.

Pinero knew how to write for actors because he had been one. He knew what “worked” on stage because he’d frequently had to do this work himself, and he loved doing it. His love for the theatre shines through his famous comedy Trevelyan of the Wells, about the Sadler Wells Theatre, the neighborhood playhouse for the stageminded young Pinero in 1865.

(continued on p. 21)
If you had wings, you could be anywhere you wanted to be. Wandering through a castle in Puerto Rico, or wondering at the pleasure palaces of Miami. Experiencing the serenity of Canada’s Laurentians, or sensing the excitement of California’s Los Angeles. You could gather gold from a Bermuda sunset, or silver in a Mexican village.

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![Ad for Eastern Airlines]

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(continued on p. 21)
Is your estate in order? If you think it is just because you’ve made a Will, you might be wrong.

This is why. In all probability, here’s what your widow would get:
A life insurance payment.
A social security payment.
A profit-sharing or pension plan payment. A savings account or two. Some valuable stocks and bonds.

That’s because Security Pacific Bank’s trust specialists have a proud record in managing estates to support the people they’re supposed to support. And the result is a great many well-provided-for widows.

Now, once again. Is your estate really in order? Think about it.

"Dandy Dick" (continued)

After a brief career as a law clerk, Pinoire retreated to become an actor. He played in provincial companies and was discovered by Irving, who invited the youthful character man to join his famous company at the Lyceum Theatre in London. There, Pinoire began to write one-act curtain raisers with roles created specifically for him and his friends. Eventually, he tried his hand at full-length plays, but he always wrote with a specific player in mind. He knew the strengths and weaknesses of his fellows, and he knew how he might develop them to explore and expand their skills.

From the beginning, Pinoire directed his own plays which, while known for meticulous attention to stage business, were written to be spoken with the accompaniment of specific actions, and the young director insisted on their "rightness." Happily, knowledge of stagecraft was matched by his observation of life, and his early serious dramas were well received by both press and public.

Comedy writing was a logical next step for the successful thirty-year-old writer, Pinoire shrewdly brought his slightly cynical view of life to bear on the sentimental crises and victories of the English bourgeoisie. His skill in examining human foibles in the midst of outlandish situations brought immediate success and led to the series of enormously popular Court Farcies. The Magistrate, which Pinoire wrote for a pair of fellow actors who had newly opened the Court Theatre, broke records and was followed next season by an equally successful comedy, The Schoolmistress. The subsequent season brought Dandy Dick, which opened at the Court on January 1 of 1897.

Each of the Court Farcies is marked by a hard but loving vision of men and their natures. Human weaknesses lead to ridiculous complications, in the tradition of French farce but with an English sentimentality and Pinoire’s special gift for character study.

One remembers Pinoire’s people long after their plots have been forgotten, and in Dandy Dick particularly, the "play-ability" of the characters is remarkable. The Sporting Dean of St. Martin’s, his horse-racing sister, "Georgie," his dotty Biblical daugh-
ters, Salome and Sheba; and their tin-soldier suitors are part of a Pinoire gallery of vivid comic portraits.

How the fate of the church steeple depends on the singing tail of a horse named Dandy Dick is funny in its own right, but the comic situation merits rediscourery primarily because Pinoire wrote it to be played by artists with the artistry he understood and loved.

NOTES ON "THE TAVERN"

The most perennially popular of all George M. Cohan’s plays and the author’s own personal favorite, The Tavern returns to the A.C.T. repertory for its second season. First presented here in June, 1970, at the Marines’ Memorial Theatre, the production proved the surprise hit of the season. For the current revival, Ellis Rabb’s original production has been restaged for the larger Geary Theatre.

The Tavern is one of three A.C.T. hits from the past being revived during the 1971-72 season, along with Tom Stoppard’s Rosencrantz and Guildenstern Are Dead, returning in January, and Henrik Ibsen’s An Enemy of the People, reopening the repertory in April.

Cohan, one of the great figures of American theatre history, was a jack of all theatrical trades—vaudevillian, actor, singer, dancer, playwright, composer, lyricist, director and producer. In writing The Tavern, Cohan created not only a melodrama, but also a farce and an affectionate spoof of melodramatic conventions as well.

The play’s original Broadway production opened more than a half century ago, in 1920. It was revived ten years later with Cohan himself in the key role of the Vagabond. He was so fond of The Tavern that in 1940 he wrote a sequel to it called Return of The Vagabond. It was to be his last Broadway show, for two years later Cohan died at the age of sixty-four.

"What makes The Tavern different from most farces," says Rabb, who first directed it in 1962 for his APA Repertory Company in New York, "is that Cohan gave it such a lot of heart. In the midst of all the fast action and comedy, there’s genuine sentiment, and it all works together beautifully."

The return of The Tavern is doubly welcome, since it also signals the re-
turn to A.C.T. of actor Ray Reinhardt, in the role of the Vagabond, after a season’s absence.

Trusts are for men who don’t want their widows to live on odds and ends.

Pineau de la Loire
A unique bottling of a noble white grape from the cellars of The Christian Brothers

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

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

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

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

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

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San Francisco, California
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Worldwide Distributors: Florian and Sitter, Inc.
Los Angeles, California
When I say Chrysler gives every Imperial a road test, I don’t mean they just drive it around the block.

They give it a road test.

I’ve seen the way Chrysler builds cars, they really care about their products. And when it comes to the Imperial, they don’t stop with just building it. They run it through a road test that goes not one, not two, but three. From the windshield wipers to the transmission.

It’s not right, they don’t want you to have it. That’s how it is when you spend that kind of money on a new car.

If everybody would do as much as the automobile industry is doing to clear up our environment, we’d be well on our way to solving many of our problems.

Chrysler has already done a lot to cut down pollution.

And now they’ve developed a new exhaust system that does away with the noise and smoke that can wear out. You can only get this on every Chrysler. It makes the car last longer. And a radial engine means a cleaner engine.

You’re washing your car, you joke and a chunk of rust falls off. Ever have that happen to you?

Well, the Chrysler people have been busy searching something to help prevent rust happening. They dip their car bodies in special solutions to help prevent corrosion.

Chrysler—Coming through with the kind of car America wants.

That’s their slogan this year. And I think that’s the kind of car they’re building that has longer and looks better than anything they’ve ever built before.

I drive an Imperial. What else? It’s big and beautiful and plush and nice enough for me to use on the road. And I think that’s the kind of car America wants.

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THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO presents
GEORGE BERNARD SHAW’S
CAESAR AND CLEOPATRA

Directed by WILLIAM BALL
Associate Director: EUGENE BARCONE
Scenery by JAMES TILTON
Costumes by ANN ROTH
Original music by CONRAD SUSA
Research by DENNIS POWERS

The cast

Julius Caesar: PETER DONAT
Cleopatra: LEE MCCAIN
Rufio, Caesar’s General: E. KERRIGAN PRESCOTT
Britannus: WILLIAM PATERSON
A Secretary to Caesar: PAUL SHENAR
Apollodorus: HOWARD SHERMAN
A Sicilian Artisan: MARK WHEELER
Centurion: JOSEPH BIRD
Sentinel: HERBERT FOSTER
Lucius Septimius: SCOTT THOMAS
A Roman General: M. SINGER
Pothinus, Regent: ANN WELDON
To the Egyptian Throne: KARIE CANNON
Theoelotus:
Rat Tyler: MEL TURINI
Flavina, Mistress of the Queen’s Household:
Charmian: RAE WELDON
Iras: KARIE CANNON
Handmaidens to Cleopatra: MEL TURINI

Court Musician: R. E. SIMPSON
Major Domus: RICHARD COUNCIL
Auxiliary Guards: LARRY CARPENTER
Boatman: R. E. SIMPSON
Romans: MARTIN BERMAN

BOB MILLER, ROBERT COOKE, ROBERT LOWRY, MICHAEL MOLLOY, WILLIAM P. MOLLOY, RAY A. RANTAPAA, PAUL PERKINS, JOEY STORY

Egyptians: NANCY MCDONIEL, CATHERINE HARRIS, JENNY MOISES, CRAIG WEAVER, AAD, LEE COOK, ROBERT R. COLEST, RUDOLPH A. ANDREWS, JANE ATKINS, BILL LEHKE, RON DENY, LARRY MARTIN

ACT I—Scene 1—The desert: a sphinx
Scene 2—The hall in the Palace
Scene 3—The throne room of Ptolemy
Scene 4—A quay outside the palace
Scene 5—The lighthouse

ACT II—Scene 1—Roof of the palace, six months later
Scene 2—A quay outside the palace

There will be one ten minute intermission.

understudies:
Cæsar: William Paterson, Cleopatra: Deborah Susset;
Lucius/Sentinel: Martin Berman; Musician: Robert Chapline; Irae: Lee Cook;
Rufio: Richard Council; Flavina: Patrick Gorman;
Charmian: Nancy McDoniel; Britannus: Larry Martin;
Pothinus: Bob Miller; Major Domus: Frank Otwick;
Apollodorus: R. E. Simpson

Associate Designer: ROBERT BLACKMAN

Geary Theatre

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First name for the martini

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

BEEFEATER

FROM ENGLAND BY KOBRAID, N.Y. & 904 PROOF
100% GRAIN NEUTRAL SPIRITS
When I say Chrysler gives every Imperial a road test, I don't mean they just drive it around the block. They give it a road test.

I've seen the way Chrysler builds cars, they really care about their product. And when it comes to the Imperial, they don't stop with just building it. They run it through a road test that goes over 100,000 miles on 1,000 different miles. From the windshield wipers to the transmission. If it's not right, they don't want you to have it. That's how you know when you spend that kind of money for a new car.

Look inside an Imperial. Examine some of the things they check during the road test. The way the seats work. The fit of the glove box door. The operation of the windows.

Then, feel the carpeting and the upholstery. See behind the wheel and look around you. I think the things you can see will tell you something about the way this car is put together.

If everybody would do as much in the automobile industry as is doing to checks out our environment, we'd see the way the way to solving many of our problems.

Chrysler has already done a lot to cut down pollution.

And now they've developed a new exhaust system that cuts away with the poison and cleanser that can cause it. You can really see how Chrysler's efforts can go on and be even longer. And a new engine means a cleaner engine.

You're washing your car, you Julio a little soap and a brush of your falls off. Even has that happen to you?

Well, the Chrysler people have built something to help keep that from happening. They dip their car brushes in special solution to help prevent corrosion.

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Brutus, A Secretary to Caesar William Paterson
Apollos, A Sicilian Artisan Paul Shenar
Centurion Howard Sherman
Sentinel Mark Wheeler
Lucius Septimius Scott Thomas
A Roman General Joseph Bird
Pothinus, Regent to the Egyptian Throne Herbert Foster
Theodotus, Royal Tutor M. Singer
Flatneta, Mistress of the Queen's Household Ann Weldon
Charman Ira Cannon
Handmaiden to Cleopatra R.E. Simpson

Major Domo

RICHARD COUNCIL
LARRY CARPENTER
R.E. SIMPSON

Boatman MARTIN BERRIN
Romans ROBERT MILLER, ROBERT COOKE, ROBERT LOWRY, MICHAEL MOLLOY, WILLIAM P. MOLLOY, RAY A. RANTAPAA, PAUL PERKINS, JOEL STORY

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Associate Designer: ROBERT BLACKMAN

Geary Theatre

ADVANCES in design

Discover a world of haute couture
superior quality
furs, customized
for you alone.

HERBERT'S

First name for the martini
For more martini pleasure—
call the martini
by its first name
BEEFEATER
FROM ENGLAND BY KINGSBURY, NY 55746
100% GRAIN NERIAL SPIRITS

23
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WILLIAM SHAKESPEARE'S

ANTONY AND CLEOPATRA

Directed by ALLEN FLETCHER
Associate Director: ROBERT BONAVENTURA
Scenery: JAMES TILTON
Costumes by ANN ROTH
Original Music by CONRAD SUSA

of Rome
Antony
the triumvirate
Octavius Caesar
Lepidus
Enobarbus
Eros
friends to Antony
Candidius
Decretas
Scarpio
Dolabella
Marcenas
Galbus
Proculeius
Octavia, his sister
Sextus Pompeius, son of Pompey the Great
Menas, his lieutenant

of Egypt
Cleopatra
Alexas, her major domo
Seleucus, her messenger
Mardian, an esnuch
Charmian
Ides in waiting
Itas
A woodhanger
A fig merchant

Soldiers, Servants, Courtiers, Merchants, Beggars:
Janie Atkini, Rudolph A. Andrews III, Jim Collins, Robert Colston, Robert Cooke, Ron Demy, Dorothy French, Catherine Harris, Chet Helms, Chris Leal, Bill Lehre, Robert Lowry, Michael Mollov, William P. Mollov, John Mosbrook, Jenny Mosley, Charles Oemke-Krohe, Paul Perkins, Michael Ramirez, Ray A. Rantapaa, Scott Singer, Joel Story, Chris Weatherhead

Alexandria, Rome and various parts of the Roman Empire in the first century B. C.

There will be one ten minute intermission.

understudies
Antony: E. Kerrigan Prescott; Caesar: Patrick Gorman; Lepidus: William Paterson; Enobarbus: Marc Singer; Pompey: Richard Council; Agrippa and Mardian: Frank Ottwell; Scarpio and Menas: Bob Miller; Decretas: Larry Carpenter; Dolabella and Seleucus: R. E. Simpson; Candidius: Martin Berman; Galbus and Mecenas: Eugene Barcione; Alexas and Soothsayer: Shan Covey; Cleopatra: Ann Weldon; Charmian: Nancy McDoniel; Octavia: Lee Cook; Itas: Anne Lawder

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THE TAVERN

Original Production Directed by ELLIS RABB
Restaged by PETER DONAT
Scenery by JACKSON DeGOVIA
Costumes by ELIZABETH COVEY
Lighting by MAURICE BEASLY
Associate Director: SHAN COVEY

the cast

Zach, the Tavern Keeper's Son
Sally, the Hired Girl
Freeman, the Tavern Keeper
William, the Hired Man
The Vagabond
The Woman
Lamson, the Governor
Mrs. Lamson, the Governor's Wife
Virginia, the Governor's Daughter
Tom Allen, the Fiance
The Sheriff
The Sheriff's Man
The Attendant

RICHARD COUNCIL
DEBORAH SUSSEL
JOSEPH BIRD
MARTIN BERMAN
RAY REINHARDT
NANCY MCDONIEL
WILLIAM PATERSON
ANNE LAWDER
JOY CARLIN
PAUL SHENAR
E. KERRIGAN PRESCOTT
BOB MILLER
HOWARD SHERMAN
LARRY MARTIN

The action of the play takes place in Zacceus Freeman's Tavern.

The Vagabond: Herbert Foster; Governor Lamson: Larry Martin;
Freeman: Bob Miller; Tom Allen: Scott Thomas; Zach: R. E. Simpson;
William: Scott Thomas; The Sheriff: Howard Sherman;
The Attendant: Frank Ottwell; Sally: Lee Cook; Virginia: Kari Cannon;
Mrs. Lamson: Winsifred Mann; The Woman: Michael Learned

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the cast

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Sally, the Hired Girl
Freeman, the Tavern Keeper
William, the Hired Man
The Vagabond
The Woman
Lamson, the Governor
Mrs. Lamson, the Governor's Wife
Violet, the Governor's Daughter
Tom Allen, the Vagabond
The Sheriff
The Sheriff's Man
The Attendant

The action of the play takes place in Zach's Freeman's Tavern.

There will be one ten minute intermission.

undertakes

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Freeman: Bob Miller; Tom Allen: Scott Thomas; Zach: R. E. Simpson;
William: Scott Thomas; The Sheriff: Howard Sherman;
The Attendant: Frank O'Neill; Sally: Lee Cook; Violet: Karie Cannon;
Mrs. Lamson: Winifred Mann; The Woman: Michael Learned

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WILLIAM BALL, General Director, founded the American Conservatory in 1965. This season, he directs the opening production, Bernard Shaw's Caesar and Cleopatra. Prior to A.C.T.'s beginnings, he staged the highly acclaimed Lincoln Center production of Tartuffe in New York and Homage to Shaw, 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 Outer Critics Circle, Obie and D'Annunzio awards; Under Milkwood, honored with the D'Annunzio and Outer Circle Critics awards; and Ivanov, winner of the Obie and Vernon Rice Drama Desk awards. In 1964, he re-created his production of Six Characters in London with a cast headed by Ralph Richardson and Michael O'Sullivan. Among the operas he directed at the New York City Center are Don Giovanni, A Midsummer Night's Dream, Porgy and Bess, The Inspector General, Cosi Fan Tutte and Six Characters in Search of an Author. He served as director and librettist of Lee Holby's Natalya Petrya, a new opera commissioned by the Ford Foundation and produced at the City Center. Mr. Ball has worked as guest director at all major North American theatre festivals, including the American Shakespeare Festival at 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's Festival in Westport Country Playhouse (Conn., the Bucks County Playhouse (Penna.), the Peninsula Players (Wis.), the Minolta Theatre (New York), as producer of the Producing Managers Company and as associate producer of the Royal Poinciana Playhouse (Palm Beach). His highly successful Broadway production of And Miss Reardon Drinks a Little, starring Julie Harris, is currently on tour.

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 A.C.T., he was one of the East Coast's most active theatrical producers, having been involved in more than 800 plays on Broadway, national and international tours, as well as in repertory theatres and stock productions. A member of the League of New York Theatres, the Association of Theatrical Press Agents and Managers and the New York and Wisconsin State Councils of the Arts, Mr. McKenzie is also former President of The Council of Stock Theatres. A member of A.C.T.'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 (Penna.), the Peninsula Players (Wis.), the Minolta Theatre (New York), as producer of the Producing Managers Company and as associate producer of the Royal Poinciana Playhouse (Palm Beach). His highly successful Broadway production of And Miss Reardon Drinks a Little, starring Julie Harris, is currently on tour.

EDWARD HASTINGS, Executive Director and Stage Manager, was a Stage Production Stage Manager for David Merrick before joining A.C.T. as a founding member, Off-Broadway, he co-produced The Saintliness of Margery Kempe, Epitaph for George Dillon and he directed the national touring company of Oliver! He served as general manager of The Blake's Progress, Lemon Sky and A Man For All Seasons in colleges and regional theatres. Mr. Hastings' productions of Charley's Aunt and Our Town were seen during A.C.T.'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 A.C.T.'s productions of The Promise, A Delicate Balance and The Devil's Disciple during the 1969-70 season, and The Relapse and The Time of Your Life last season. Mr. Hastings directs Dandy Dick this season.

ALLEN FLETCHER, Resident Stage Director and Conservatory Director, is former artistic director of the Seattle Repertory Company. He has directed for the Oregon Shakespeare Festival, the San Diego Shakespeare Festival, the New York City Opera, the Pennsylvania State Theatre, the Antioch Area Shakespearean Festival, the APA Repertory Theatre in 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 A.C.T. Productions of Uncle Vanya, Death of a Salesman, Arsenic and Old Lace and The Hostage, as well as co-directed The Crucible, which entered the repertory at the Stanford Summer Festival in 1967. Mr. Fletcher directed A.C.T.'s highly successful productions of Macbeth, Venus in Fur, Cat on a Hot Tin Roof and An Enemy of the People, which is being revived this season. He also directed The Caucasian Chalk Circle and Paradise Lost for the current repertory season.

ELLIS RABB, founded the internationally acclaimed APA Repertory Company of New York in 1960 and continues to serve as its artistic director. Mr. Rabb directed many of APA's most successful productions, including You Can't Take It With You, Pansies, A Midsummer Night's Dream, Judith, The Lower Depths and Hamlet. In addition, he appeared in the title roles of APA's Richard II, King Lear, Hamlet and Hapar 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. A.C.T. audiences saw him as the palace messenger in Oedipus Rex and the Dauphin in Saint Joan. He originally directed A.C.T.'s highly successful production of The Tamer and directed The Merchant of Venice and The Yelling of the President last season.

THE BOYS FROM THE JACK DANIELS FRONT OFFICE say they've never had their pictures shown. Well, meet the boys from the front office. Charlie Manley, the one in the middle, can remember when he was our only finance man. But now he has two assistants and a new calculating machine. And he loves to talk about how he's changed our bookkeeping methods over the years. Of course, when it comes to whiskey we still charcoal mellow it in the slow, old-time way. And, you can be sure, neither Charlie nor anyone else is about to be changing that.
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A QUESTION OF SUBSIDY

What is "subsidized" theatre, and why is it needed? Who subsidizes it? How does subsidy work? The answers to these questions are vital to the future of the arts in our community and country.

To begin with the first, a subsidized theatre is one which depends for its survival on financial support above and beyond its box office revenues. An A.C.T. is such a theatre, and William Nuege, Jr., Executive Director of the California Theatre Foundation, is one of those most directly concerned with A.C.T.'s finances.

Working closely with the members of C.T.F., local sponsor and fund-raising arm of A.C.T., Nuege constantly seeks to expand the base of financial support for San Francisco's resident theatre company, to insure its stability and continuity.

To the question of why theatre subsidy is needed, he answers, "A.C.T. presents outstanding plays on a scale that simply isn't feasible in a commercial theatre situation. On Broadway, for example, a show of similar scope would have to run for many months before recouping its original investment."

And, Nuege points out, "A.C.T. has presented some 89 such productions since it came to San Francisco in 1967, drawing from the classics to original musicals to special one-man shows. Its record is unmatched anywhere in the country, and it has made the Bay Area a focus of national theatre attention, as well as a real theatrical resource."

The company's educational services are still another reason for its financial need. Nuege adds: "A.C.T. presents many special low-price matinees every season especially for students and offers discount tickets to students at all evening performances, too. Without such service, most students would never be exposed to quality theatre. And without this kind of repertoire, theatre, great plays like Three Sisters, Oedipus Rex, Antony and Cleopatra or Tartuffe would never be professionally produced."

Nuege reminds theatregoers that A.C.T.'s yearly grant from the Ford Foundation must be matched by locally raised funds. "This policy," he says, "means that in effect every dollar donated to A.C.T. is effectively doubled in value through the Ford grant."

A.C.T.'s fund-raising goal for the coming year is $50,000. "There are many ways in which Bay Area donors can take part in our fund-raising campaign," Nuege explains. "One way is through sponsorship of a student in A.C.T.'s training program."

"A case in point is actress Kitty Winn, a former scholarship student at A.C.T., who trained for a season, played small roles, graduated to the title role of Saint Joan during the 1970 season and went on to win the Best Actress award at the Cannes Film Festival this year for her performance in The Pact in Needle Park."

Nuege notes that there are many special donor programs in which Bay Area theatregoers can take part. He urges those interested in lending their support to A.C.T. to contact him at the California Theatre Foundation office, San Francisco's Phelan Building.

JOSEPH BIRD, who returns for a second season at A.C.T., holds a master's degree in dramatic art from the University of Chicago. A featured actor in 17 productions at the APA Repertory Company in New York from 1963 to 1969, Mr. Bird also toured Canada and the United States with that company. He appeared in the 1969 touring company of The Show Off with George Grizzard and Jessie Royce Landis and the Eastern University tour with The Minister and Eva the King. He made his Broadway debut in You Can't Take It With You, and has appeared in 10 off-Broadway productions, including Moon in the Yellow River and Electra. Mr. Bird appeared as Dr. Campbell on the CBS daytime serial, Love is a Many Splendored Thing. He was seen at A.C.T. last season in The Merchant of Venice, Hadrian VII, The Latent Heterosexual, An Enemy of the People, and The Selling of the President. He is currently appearing in Caesar and Cleopatra, Antony and Cleopatra and The Tavern.
A QUESTION OF SUBSIDY

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in TV and feature films. Mrs. Carlin teaches at UC Berkeley’s department of dramatic art and was seen in The Time of Your Life and The Selling of the President last season. She is currently seen in The Tavern.

LARRY CARPENTER, who holds a B.F.A. degree from Boston University, where he acted in and directed numerous productions as well as composed the score for a production of The Caucasian Chalk Circle, comes to A.C.T. from the San Diego Shakespeare Festival, where he appeared in all three of their productions this past summer. Mr. Carpenter’s other credits include the Oregon Shakespearean Festival, the Brockport Summer Arts Festival, the Rochester Opera Theatre and Thomas Wolfe Playhouse in North Carolina, where he has played major roles in such musical and dramatic productions as West Side Story, Rosenkrantz and Guildenstern Are Dead, The Tempest, A School for Scandal, The Fantasticks and King Lear with Morris Carnovsky. At present, Mr. Carpenter is on an extended leave of absence from Southern Methodist University’s art school, where he was actively involved in graduate study in directing. Mr. Carpenter is seen first at A.C.T. in both Caesar and Cleopatra and Antony and Cleopatra.

LEE COOK, who has served as A.C.T.’s dance teacher for the past year and will continue as such this season, attended Scripps College in Claremont, Ca., and also studied with A.C.T. prior to teaching here. She appears as a dancer and singer in the Seattle Opera Company and Repertory Theatre production of Tommy, and was seen in A.C.T.’s productions of A Merchant of Venice, The Tempest and An Enemy of the People last season. Miss Cook appears first this season in Caesar and Cleopatra.

RICHARD COUNCIL was a member of A.C.T.’s training program last season and appeared in The Merchant of Venice. His previous credits include the Old Globe Shakespeare Festival in San Diego, where he appeared in Richard II, directed by Stephen Porter in Much Ado About Nothing, and Cymbeline, directed by Louis Criss. He appeared in several productions at the 1971 Pennsylvania State Festival of American Theatre, including Anna Christie, directed by Allen Fletcher, and Captain John of the Horse Marines, directed by Jon Jory. Mr. Council and his wife, Chris, who is an acting fellow this season, both appeared in a student film shot in Berkeley last year by Richard Shaw of UCLA, whose previous films have received numerous awards in foreign and domestic university film festivals. He is currently seen in both Caesar and Cleopatra and Antony and Cleopatra.

PATRICK GORMAN came to A.C.T. last year after three seasons and eighteen productions at the Portland Repertory Theatre. 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. After teaching Movement at A.C.T.’s 1970 Summer Training Congress he played the Prosecutor in In the Matter of J.R. Oppenheimer, directed by Allen Fletcher at Ann Arbor, Michigan. This summer he appeared in The White House Murder Case at the New Committee Theatre. Last season at A.C.T. he was seen as Trinculo in The Tempest, Knapp in The Time of Your Life, and also in The Relapse. The Merchant of Venice, The Latent Heterosexual, And An Enemy of the People. He appears first this season in Antony and Cleopatra.

HERBERT FOSTER recently completed a year at the National Lincoln Center Repertory Company as Phylli Callam in Playboy of the Western World and in the new dramatic review Scenes from American Life. He appeared with A.C.T. in the title role of Little Malcolm and His Struggle Against the Eunuchs and as Algernon in The Importance of Being Earnest two seasons ago. On Broadway Mr. Foster acted in the American Shakespeare Festival production of King Henry V and for the National Repertory Theatre in The Imaginary Invalid. For three seasons with the National Repertory Theatre, he toured under director Eva Le Gallienne as Tony Lumpkin in She Stoops To Conquer and as Bob Acres in The Rivals. He has acted in England and with the Canadian Players, principally as the Fool in King Lear and in Canadian radio and television dramatic serials in Toronto. Mr. Foster previously appeared with the national tour of Black Comedy and White Lies, starring Ian Steele and last summer in The Bawling of the Shrew, A Midsummer Night’s Dream and Antony and Cleopatra. He has toured in two Agatha Christie thrillers with Joan Fontaine and in There’s a Girl for You, directed by Van Johnson. He is currently in both Caesar and Cleopatra and Antony and Cleopatra.

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in TV and feature films. Mrs. Carlin teaches at UC Berkeley's department of dramatic art and was seen in The Time of Your Life and The Sertling of the President last season. She is currently seen in The Tavern.

LARRY CARPENTER, who holds a B.F.A. degree from Boston University, where he acted in and directed numerous productions as well as composed the score for a production of The Caucasia Chalk Circle, comes to A.C.T. from the San Diego Shakespeare Festival, where he appeared in all three of their productions this past summer. Mr. Carpenter's other credits include the Oregon Shakespearean Festival, the Brockport Summer Arts Festival, the Rochester Opera Theatre and Thomas Wolfe Playhouse in North Carolina, where he has played major roles in such musical and dramatic productions as West Side Story, Rosenkранz and Guilelmstein Are Dead, The Tempest, A School for Scandal, The Fantastics and King Lear with Morris Carnovsky. At present, Mr. Carpenter is on an extended leave of absence from Southern Methodist University's art school, where he was actively involved in graduate study in directing. Mr. Carpenter is seen first at A.C.T. in both Caesar and Cleopatra and Antony and Cleopatra.

LEE COOK, who has served as A.C.T.'s dance teacher for the past year and will continue as such this season, attended Scripps College in Claremont, Ca., and also studied with A.C.T. prior to teaching here. She appeared as a dancer and singer in the Seattle Opera Company and Repertory Theatre production of Tommey, and was seen in A.C.T.'s productions of The Merchant of Venice, The Tempest and An Enemy of the People last season. Miss Cook appears first this season in Caesar and Cleopatra.

RICHARD COUNCIL was a member of A.C.T.'s training program last season and appeared in The Merchant of Venice. His previous credits include the Old Globe Shakespeare Festival in San Diego, where he appeared in Richard II, directed by Stephen Porter in Much Ado About Nothing, and Cymbeline, directed by Louis Criss. He appeared in several productions at the 1971 Pennsylvania State Festival of American Theatre, including Anna Christie, directed by Allen Fletcher, and Captain Hooks of the Horse Ma- rines, directed by Lon Jory. Mr. Council and his wife, Chris, who is an acting fellow this season, both appeared in a student film shot in Berkeley last year by Richard Shaw of UCLA, whose previous films have received numerous awards in foreign and domestic university film festivals. He is currently seen in both Caesar and Cleopatra and Antony and Cleopatra.

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HERBERT FOSTER recently completed an acting program at the U.S. Navy Lincoln Center Repertory Company as Philly Callon in Playboy of the Western World and in the new diatric review Scences from American Life. He appeared with A.C.T. in the title role of Little Malcolm and His Struggle Against the Eunuchs and as Algernon in The Importance of Being Earnest, two seasons ago. On Broadway Mr. Foster acted in the American Shake- speare Festival production of King Henry V and for the National Repertory Theatre in The Imaginary Invalid. For three seasons with the National Repertory Theatre, he toured under director Eva Le Gallienne as Tony Lumpkin in She Stoops To Conquer and as Bob Acres in The Rivals. He has acted in England and with the Canadian Players, principally as the Fool in King Lear and in Canadian radio and television dramatic serials in Toronto. Mr. Foster previously appeared with the national tour of Black Comedy and White Lies, starring Ian Stirling and last summer in The Singing of the Shrew, A Midsummer Night's Dream and Antony and Cleopatra. He has toured in two Agatha Christie thrillers with Joan Fontaine and in There's a Girl in My Soup with Van Johnson. He is currently in both Caesar and Cleopatra and Antony and Cleopatra.

PETER DONAT, in his fifth season with A.C.T., has appeared on Broadway in The Chinese Prime Minister, The Entertainer, The Country Wife, and The First Gentleman, for which he won the Theatre World Award as best featured actor. He appeared in The Three Sisters off-Broadway, and in a film made with the Stratford (Onta- rio) Shakespeare Festival Company where he was a featured actor for six seasons, returning there this past summer. Mr. Donat's TV credits include many starring roles for CBC, Canada, and many guest appearances on American networks, including I Spy, Mission Impossible, Mannix, Run for Your Life, Judd for the Defense, FBI, Dragnet's World, Medical Center and Young Lawyers. He appeared in A.C.T.'s productions of Under Milkwood, Tartuffe, Dusty Deedle Dimppling, My Son God, Staircase, Little Murders, The Architect and the Emperor of Assyria, The Importance of Being Earnest, Six Characters in Search of an Author and in the title role of Hidalgo, Mr. Donat appeared as Shylock in The Merchant of Venice, in Hamlet, Seignior An Enemy of the People and The Selling of the President last season. He is currently seen as Caesar in Caesar and Cleopatra.

ROBERT CHAPLINE, A.C.T.'s master voice teacher, will appear in Antony and Cleopatra, in his first acting as- signment with A.C.T. since Oedipus Rex two seasons ago. The recipient of a Rockefeller Foundation Award with Kristin Linklater in voice teacher training one year, Mr. Chapline has had a long association with the Tabula Rasa at the Stanford Festival Theatre in California, Arena Stage in Washington, D.C., the Mark Taper Forum of the Los Angeles Music Center, the theatre department at UCLA, and, most recently, at the New California Institute of the Arts in Los Angeles.

At the Beulah Appleton Home, 330 Folsom Ave., San Francisco, their one and only child, 3-year-old Angela, was born last week. The Appleton's oldest child is 11-year-old John, a student at the California School for the Blind.

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ANNE LAWDER, A.C.T.'s speech teacher who doubles as actress, went to school in Burlingame, attended San Mateo Junior College, worked for Bob Brauns at Hillbarn Theatre in San Mateo and majored in drama at Stanford University. The wife of A.C.T. director Allen Fletcher, Miss Lawder has sung with the New York City Opera and worked with NBC's radio and drama workshop in New York. Miss Lawder spent several seasons with the Oregon Shakespeare Festival and most recently appeared in the Seattle Repertory Theatre productions of Three Penny Opera, Lysistrata, Mourning Becomes Electra and Our Town. She was seen in The Tempest, The Laramie Heterosexual and The Time of Your Life last season, and is currently in The Tavern.

MICHAEL LEARNED, wife of A.C.T. actor Peter Donat, has appeared as a leading actress with the Stratford Festival (Canada) resident and touring companies, and with the Shakespeare Festival, Stratford, Conn. She played irdna in The Three Sisters at the Fourth Street Theatre in New York and appeared in the off-Broadway production A God Sleep Here. Miss Learned's television credits include many leading roles for the Canadian Broadcasting Company, including Estella in Eric Till's production of Great Expectations, and she played leading roles in two films for National Film Board, Canada. At A.C.T., Miss Learned has played major roles in Under Milkwood, Tartuffe, Deedle Deedle Dumpling, My Son God, The Marathon, A Delicate Balance, Little Murders, Glory! Hallelujah! The Importance of Being Earnest, The Rose

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Tatton and The Tavern, as well as A.C.T.'s special production of Adaptation/Next. She appeared as Portia in The Merchant of Venice last season, and in The Time of Your Life and The Setting of the President. After a summer as Cleopatra in Antony and Cleopatra at San Diego's Shakespeare Festival, Miss Leavens returns to the role in A.C.T.'s production.

LARRY MARTIN comes to A.C.T. from the Oregon Shakespearean Festival, where he played major roles in A Midsummer Night's Dream, A Man For All Seasons and Under Milkwood. He holds a B.F.A. degree from the University of Texas, and has served as resident actor at Vassar College and Scott Theatre Repertory Company as well as the Children's Theater Intercontinental and the National Theatre Company. Mr. Martin's credits include such musical and dramatic productions as Waiting for Godot, The Lady's Not for Burning, The Miracle Worker, Little Mary Sunshine, Inherit the Wind, Richard III, The Entertainer, Saint Joan and Othello. He will be seen first at A.C.T. in Caesar and Cleopatra, Antony and Cleopatra and The Tavern.

NANCY McDONIEL, who came to A.C.T. as a member of the training program, appeared in The Merchant of Venice and The Enemy of the People last season, and was one of four students selected by William Ball to appear in scenes from As You Like It at Lake Tahoe this summer. A former teacher and airline stewardess, Miss McDoniel is a cum laude graduate of Southwest Missouri State College, where she received several awards for acting and design. She was a graduate theatre fellowship student at Wayne State University, where she played major roles in numerous productions at the Hillberry Repertory Theatre. Her other credits include several seasons with the Southwest Missouri State College Tent Theatre and Harvard's Loeb Repertory Theatre. Miss McDoniel is seen first this season at A.C.T. in Caesar and Cleopatra, Antony and Cleopatra and The Tavern.

LEE McCAIN, a newcomer to A.C.T. last season, holds a bachelor's degree in philosophy and studied for three years at London's Central School of Drama. When she returned to this country, she made her professional debut in Play It Again Sam, with Woody Allen on Broadway. She has since appeared in Buffalo as Sonia in Uncle Vanya and Lena on Sky off Broadway. Among the major roles she has played are Alma in Summer and Smoke, Adelaide in Guys and Dolls and Viola in Twelfth Night. Miss McCain is a veteran of numerous television commercials and a daytime series. She was seen last season at A.C.T. in The Lavent Heterosexual, The Setting of the President and The Relapse. She appears first this season as Cleopatra in Caesar and Cleopatra and as Octavia in Antony and Cleopatra.

BOB MILLER, in his first season with A.C.T., studied at Carnegie-Mellon University, where he played major roles in several productions, including Grindter in The Devil's Disciple, Othello in A Midsummer Night's Dream, and James Tyrone in Long Day's Journey Into Night. Godspell and Guys and Dolls, with which he also toured Germany as a U.S.O. show. Mr. Miller is a professional singer and guitarist who has written and performed origi-
Tatton and The Tavern, as well as A.C.T.'s special production of Adaptation/Rest. She appeared as Portia in The Merchant of Venice last season, and in The Time of Your Life and The Selling of the President. After a summer as Cleopatra in Antony and Cleopatra at San Diego's Shakespeare Festival, Miss Learned returns to the role in A.C.T.'s production.

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Dining out

Ask any San Franciscan, native or transplant, and he'll tell you that his city has the best restaurants in the world. And, he's right. We do have the best, no matter what type of food you're in the mood for.

But, once in a while we like to get out of town for a leisurely drive and dine somewhere in the country. And, if you've never been to the sleepy little town of Occidental, about an hour and a half's drive from the city, you've a surprise in store. Dressed comfortably, jump in the car—and don't forget the kids; they'll like it too—and head North on Highway 101 over the Golden Gate Bridge. About seven miles past Petaluma, take the turn off at Highway 116 West to Sebastopol. From there, it's six miles to Freestone and another four miles to Occidental, the town that's nestled amid the redwoods.

You'll have three restaurants to choose from when you get there: Fog's, Negri's, and the old Union Hotel which has been in business under the same family ownership for over 100 years. Their names are familiar, the cuisine is Italian. All three basically have the same choices: fried chicken, duck, or steak, but other things are sometimes available. The quality is excellent and the ambiance is fantastic. And they're all open 365 days of the year... for dinner only.

Don't be surprised if you have to wait for a table, especially on weekends. It might be just a bit faster at Negri's because they can seat 400 people. And, if you have to wait, you'll find the bar at each restaurant has a very friendly atmosphere, with cocktails at low prices.

The prices range from approximately $3.00 for fried chicken to $15.00 for steak. As an example, at Negri's, the fried chicken dinner is $3.15; it includes assorted antipasto, a choice of vegetable, minestrone soup, green salad, bread, and coffee. Dessert (and you can choose apple fritters) and a hot beverage. But don't worry; you won't be disappointed. And their steaks are good, too.

Lunch

The Lark, Perma-matic

You may want another one someday, but you'll probably never need a new one.

E. KERRIGAN PRESCOTT (joined A.C.T. this season as an actor-director, appearing first in Caesar and Cleopatra, Antony and Cleopatra and The Tavern. Having trained at the Webber-Douglas Academy of Dramatic Art in London, Mr. Prescott was the first American accepted into the Old Vic Theatre, where he played many roles, and later appeared with other major repertory theatres in England and Scotland. Prior to returning to this country, he appeared in numerous stage, film and television roles and performed before Queen Elizabeth and the Royal Family in Sabrina Fair at the Theatre Royal, Windsor. Most recently, besides acting in and directing university productions at U.C. Berkeley, where he has been teaching since obtaining a Ph.D. in 1965, he was a founding member of the Magic Theatre of Berkeley, acting the title roles in Miles Gloriosus and Sherriff Bill.

William Paterson acted with Eastern stock until 1947 when he began a 20-year association with the Cleveland Play House as a leading actor, director and as associate director of the theatre. During leave of absence from Cleveland, Mr. Paterson appeared on television in New York, and made five national tours of his one-man shows, A Profile of Justice Oliver Wendell Holmes and A Profile of Benjamin Franklin. Among the many major roles he has played are the General in Waltz of the Toreadors, Undershirt in Shaw's Major Barbara, Con Melody in O'Neill's Touch of the Poet and F.D.R. in Sunrise at Campobello. Joining A.C.T. in 1967, Mr. Paterson has played in Long Day's Journey Into Night, Endgame, Charley's Aunt, The Devil's Disciple, Three Sisters, The Importance of Being Earnest, Six Characters in Search of an Author, Hadrian VII, The Merchant of Venice, The Time of Your Life, An Enemy of the People and The Selling of the President. During this past summer, he appeared in the new TV show Nichols, Longstreet and Carriera County. He is currently seen in Caesar and Cleopatra and The Tavern.

Frank Ottewell has served the company as its teacher of the Alexander Technique since the Conservatory's beginning in 1965 in Pittsburgh. He has studied at the Canadian Art Theatre in Montreal, the Vera Solo studio of Acting in New York and trained and taught at the American Center for the Alexander Technique in New York. In addition to Alexanderizing A.C.T.'s actors, Mr. Ottewell has appeared in The Lark and The Merchant of Venice. He is currently seen in Antony and Cleopatra.

Ray Reinhardt, a charter member of A.C.T. on leave of absence last season, played the Lawyer in the
DINING OUT

Ask any San Franciscan, native or transplant, and he'll tell you that his city has the best restaurants in the world. And, he's right. We do have the best, no matter what type of food you're in the mood for.

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SEA AND SKI CANADA

Stayed the course, and they’ll spare no expense to reach the slopes.
Most of them head for the Sierras, but many of them have their sights for the adventurous slopes of Canada.
And for you skiers who are itching to be in the neighboring Northland, P & O Lines and Canadian Pacific Air have combined their best to provide you with a unique winter vacation package. Run away to sea . . . and ski.

Two departures are offered in the coming season—one in January and one in February. They offer something that’s really different in a winter vacation, one way transportation to or from Canada’s Whistler Mountain via P & O Lines and Canadian Pacific Air, with the other half of the trip via luxurious Canadian Pacific Air Jet. Both tours may originate in either San Francisco or Los Angeles and combine the glamour and excitement of an ocean cruise with the adventure of a winter vacation.

Tour #1 is scheduled for departure from San Francisco and sailing on S. Oriana on January 15, 1972 at 6 PM. Arrival in Vancouver is at 7 AM on January 17. Five days and nights will be spent at the lodge of your choice at Whistler Mountain, a mere 25 miles from Vancouver. Return to San Francisco via C P Air Jet on January 22.

Tour #2 departs San Francisco via Canadian Pacific Air Jet on February 12. Seven days and six nights will be spent at Whistler on this tour. Your ocean cruise will depart Vancouver at 6 PM on February 13, arriving in San Francisco on February 21 at 8 AM.

This is really an out of the ordinary vacation and offers the best of both worlds. The days on the ship are filled with many varied and exciting activities in addition to the usual fun of the sea cruise. Special for this tour are shipboard ski movies, dry land (maybe we should call it “dry sea”) ski school, tips by ski experts plus other special features. And at night you have never seen such apres ski fun that you will experience aboard ship.

The other world is at Whistler Mountain. The terrain and snow are some of the best of any resort in the world . . . on uncrowded slopes. The lodges are small and congenial. So, if you’re a gung ho skier (or like some other odd types) and you’re looking for the value of the winter season. Cruise and ski this winter. Bon voyage, and don’t leave too many ski marks.

original Broadway production of Tiny Alice prior to playing the role in A.C.T.’s production. Well known for his performances at the Phoenix Theatre in New York and the Arena Stage in Washington, D.C., Mr. Reinhardt has also appeared off-Broadway and with resident theaters in Boston and Memphis. He recently appeared as Marat in Safie at the Manitoba Theatre Center in Canada. Mr. Reinhardt’s television credits include several award-winning NET dramas and roles in such series as The Defenders, Columbo, Annie and Nichols. He appeared in the film Bullitt and McQueen.

Among the roles Mr. Reinhardt has played for A.C.T. are Stanley in A Streetcar Named Desire and Claudius in Hamlet, as well as major roles in A Flea in Her Ear, Rosencrantz and Guildenstern Are Dead, Room Service, Oedipus Rex, Saint Joan and The Rose Tattoo. He returns to A.C.T. to play the Vagabond in The Tavern after playing Father Marc in the Trial of the Catsone Nine at the New Committee Theatre.

After a summer season with San Diego’s Old Globe Theatre, where he appeared as Bottom in A Midsummer Night’s Dream and as Antony in Antony and Cleopatra, Mr. Ruta returns to the latter role in A.C.T.’s production and is also currently seen in Caesar and Cleopatra.

PAUL SHENAR, a founding member of A.C.T. who returns this season after a year’s leave-of-absence, made his New York debut at the Circle-in-the-Square, and appeared in Six Characters in Search of an Author off Broadway. He played Valere in Tartuffe at Lincoln Center, has performed with summer stock companies, and played leading roles with the Milwaukee Repertory Theatre and the San Diego Shakespeare Festival. For A.C.T., Mr. Shenar has appeared in 20 productions, including major roles in Tiny Alice, Tartuffe, Under Milkwood, Man and Superman, Hamlet, Twelfth Night, Rosencrantz and Guildenstern Are Dead, The Devil’s Disappearing Act, Room Service, Three Sisters and Oedipus Rex.

He also appeared with A.C.T. on Broadway in Tiny Alice and Three Sisters. He has also taught at A.C.T. as well as at San Diego’s Old Globe Theatre, where he appeared this summer in A Midsummer Night’s Dream and Antony and Cleopatra at the Tavern.

HOWARD SHERMAN came to A.C.T. as a member of the 1970 Summer Training Congress and remained through last season in the advanced training program. He appeared in Hadrian VII last season and was one of the four students selected by William Ball this summer to present

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Stay skiing, and they'll spare no expense to reach the slopes. Most of them head for the Sierras, but many have other ski areas such as for the adventurous slopes of Canada. And for you skiers who are tucking in the neighboring Northland, P & O Lines and Canadian Pacific Air have planned their best to provide you with a unique winter vacation package. Run away to sea . . . and ski.

Two departures are offered in the coming season. Scheme is in January and one in February. They offer something that's really different in a winter vacation, one way transportation from California's Whistler Mountain via P & O Lines and the Canadian Pacific Air. Both tours may originate in either San Francisco or Los Angeles and combine the glamour and excitement of an ocean cruise with the excitement of a ski vacation. Tour #1 is scheduled for departure from San Francisco on 14th February 1972 at 6 AM. Arrival in Vancouver is at 7 AM on January 17. Five days and nights will be spent at the lodge of your choice at Whistler Mountain, a mere 117 miles from Vancouver. Return to San Francisco via P & O Air jet on January 22.

Tour #2 departs San Francisco via Canadian Pacific Air jet on February 12. Seven days and six nights will be spent at Whistler on this tour. Your ocean cruise will depart Vancouver at 6 PM on February 13 and arrive in San Francisco on February 27 at 8 AM.

This is really an out of the ordinary vacation and offers the best of both worlds. The days on the ship are filled with many varied and exciting activities in addition to the usual fun of the sea cruise. Special for this tour are shipboard ski movies, dry land (maybe we should call it “dry sea”) ski school, tips by ski experts plus other special features. And at night you have never seen such apres ski fun that you will experience aboard ship.

The other world is at Whistler Mountain. The terrain and snow are some of the best of any resort in the world . . . on uncrowded slopes. The lodges are small and congenial. So, if you're a gung ho skier (or like some of us), the bar is right here in the value of the winter season.

Bon voyage, and don't leave too many Machine tickets!

original Broadway production of Tiny Alice prior to playing the role in A.C.T.'s production. Well known for his performances at the Phoenix Theatre in New York and the Arena Stage in Washington, D.C., Mr. Reinhardt has also appeared off-Broadway and with resident theatres in Boston and Memphis. He recently appeared as Marat in Safe at the Manhattan Theatre Center in Canada. Mr. Reinhardt's television credits include several award-winning NT Dramas and roles in The Defender, Columbo, Annie and Nichols. He appeared in the film Building McQueen. Among the roles Mr. Reinhardt has played for A.C.T. are Stanley in A Streetcar Named Desire and Claudius in Hamlet, as well as major roles in A Flea in Her Ear, Rosencrantz and Guildenstern Are Dead, Room Service, Oedipus Rehearsal, Saint Joan and The Rose Tattoo. He returns to A.C.T. to play the Vagabond in The Theater after playing Father Donovan in The Trial of the Catsone Nine at the New Committee Theatre.

After a summer season with San Diego's Old Globe Theatre, where he appeared as Bottom in A Midsummer Night's Dream and as Antony in Anthony and Cleopatra, Mr. Ruts returns to the latter role in A.C.T.'s production and is also currently seen in Our Town and Cleopatra.

PAUL SHENAR, a founding member of A.C.T., who returns this season after a year's leave-of-absence, made his New York debut at the Circle-in-the-Square, and appeared in Six Characters in Search of an Author off Broadway. He played Valere in Tartuffe at Lincoln Center, has performed with summer stock companies, and played leading roles with the Milwaukee Repertory Theatre and the San Diego Shakespeare Festival. For A.C.T., Mr. Shenar has appeared in 20 productions, including major roles in Tiny Alice, Tartuffe, Under Milkwood, Man and Superman, Hamlet, Twelfth Night, Rosencrantz and Guildenstern Are Dead, The Devil's Disciple, Room Service, Three Sisters and Oedipus Rex.

He also appeared with A.C.T. on Broadway in Tiny Alice and Three Sisters. He has also taught at A.C.T., as well as at San Diego's Old Globe Theatre, where he appeared this summer in A Midsummer Night's Dream and Antony and Cleopatra and The Tavern.

KEN RUTA, a graduate of Goodman Theatre and for four seasons a leading actor with the Tyrone Guthrie Theatre, has also studied at the American Theatre Wing and appeared with several leading resident theatres. Among his Broadway credits are Ross in Inherit the Wind with Melvyn Douglas, goes as Angel in Angel with Alice and Separate Tables. He appeared in the Phoenix Theatre production of Doctor Faustus, Androcles and the Lion, Hamlet and William Ball's original revival of Under Milkwood. In his sixth season with A.C.T., Mr. Ruta has played major roles in The Crucible, Endgame, Long Live Life, Twelfth Night, Man and Superman, Under Milkwood, Three Sisters, Rosencrantz and Guildenstern Are Dead, Glory! Hallelujah! at the Hostage, Oedipus Rex, Saint Joan, and Prospero in The Tempest, which he repeated last season. He also appeared in A.C.T.'s Adaptation/Under and was seen in The Merchant of Venice and The Time of Your Life.
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Scenes from As You Like It at Lake Tahoe. Mr. Sherman's San Francisco credits include understudying both El Gallo in The Fantasticks and Chief Bromden in One Flew Over the Cuckoo's Nest, and he sits as obsequious sculpting and a devout appreciation of Gustav Mahler. He appears first this season in Caesar and Cleopatra, Antony and Cleopatra and The Tavern.

R. E. SIMPSON, who came to A.C.T. as a member of the training program in 1966, has since continued his training while appearing in several productions. A former member of the Soregro Dance Company, he appeared in Three Sisters here, at the Ravinia Festival and on Broadway, and was also seen in the A.C.T. productions of Hamlet, The Devil's Disciple, Rosencrantz and Guildenstern Are Dead, Tiny Alice, Oedipus Rex, Saint Joan, Hathian VII and as Ariel in The Tempest. A former member of A.C.T.'s mime troupe, Bob attended San Jose and San Francisco State College, and appeared at Lake Tahoe last summer in scenes from As You Like It, directed by William Ball. He appeared first this season in both Caesar and Cleopatra and Antony and Cleopatra.

DEBORAH SUSSEL, a graduate of Carnegie Institute of Technology and recipient of a Fulbright-Hayes grant for study at the London Academy of Music and Dramatic Art, came to A.C.T. after a year with the Theatre of the Living Arts in Philadelphia. In her fifth season with A.C.T., Miss Suselle has appeared in Oh Dad, Poor Dad, Caught in the Act, Under Milkwood, Twelfth Night, Tartuffe, A Flea in Her Ear, The Importance of Being Earnest, Six Characters in Search of an Author, Little Malcolm and His Struggle Against the Eunuchs, and The Tavern. The wife of A.C.T. actor Martin Ber- man, she was seen last season in The Merchant of Venice, The Time of Your Life, As Enemy of the People and The Selling of the President. She is currently in The Tavern.

MARC SINGER makes his San Francisco debut after a season with the National Shakespeare Festival in San Diego. There he portrayed Lucentio in The Taming of the Shrew, Demetrius in A Midsummer Night's Dream and Menas in Antony and Cleopatra. Prior to his San Diego engagement, Mr. Singer completed a season with the Seattle Repertory Theatre, appearing as Aumerle in Richard II, starring Richard Chamberlain, Sandy in Hay Fever, starring Maureen O'Sullivan, La Fleche in The Miser, Camille in A Flea in Her Ear, and a triple role in Indians by Arthur Kopit. His summer stock experience for three seasons included 11 major roles for Seattle's A Contemporary Theatre. He has had extensive classical training (including roles as King Lear, Shylock and Trigorin) and has studied mime, marquise and commedia dell'arte technique. He is a devotee of Tiger-Crane Kung-Fu under the guidance of master John S. S. Leong. Mr. Singer is currently seen in both Caesar and Cleopatra and Antony and Cleopatra.

SCOTT THOMAS, a member of A.C.T. in Pittsburgh who returned to the company last season, has appeared
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DEBORAH SUSSEL, a graduate of Carnegie Institute of Technology and recipient of a Fulbright-Hayes grant for study at the London Academy of Music and Dramatic Art, came to A.C.T. after a year with the Theatre of the Living Arts in Philadelphia. In her fifth season with A.C.T., Miss Sussett has appeared in Oh Dad, Poor Dad, Caught in the Act, Under Milkwood, Twelfth Night, Tartuffe, A Flea in Her Ear, The Importance of Being Earnest, Six Characters in Search of an Author, Little Malcolm and His Struggle Against the Eunuchs, and The Tavern. The wife of A.C.T. actor Martin Ber- man, she was seen last season in The Merchant of Venice, The Time of Your Life, An Enemy of the People, and The Red Mill. She is currently in The Tavern.

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SCOTT THOMAS, a member of A.C.T. in Pittsburgh who returned to the company last season, has appeared...
with resident theaters in Boston, Cincinnati and New Orleans, the American and National Shakespeare Festivals at Stratford, Conn. and San Diego, the Mark Taper Forum in Los Angeles and The American Festival Theatre where he played Mat Burke in Anna Christie this summer. Among his roles have been Angelo in Measure for Measure, Tom in The Glass Menagerie, Prince Hal in Henry IV, Part I, and Jack Absolute in The Rivals. His recent television credits include leading roles in Ilonzo, Land of the Giants, Death Valley Days, Bracken's World, and the TV movie Shadow on the Land. His Thomas' films include Kona Coast, with Richard Boone, and Guns of the Magnificent Seven, with George Kennedy and James Whitmore. He was seen last season in The Merchant of Venice, The Time of Your Life, An Enemy of the People and The Selling of the President. He appears first this season in both Caesar and Cleopatra and Antony and Cleopatra.

MARK WHEELER, who came to A.C.T. 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 Westervane Theatre in New Hampshire, and he was seen in Oedipus Rex, Saint Joan, Rosencrantz and Guildenstern Are Dead, Hadrian VII and The Tempest during his first season at A.C.T. Mr. Wheeler taught acting at A.C.T. last season and teaches again this season. He appeared in The Merchant of Venice, The Time of Your Life, An Enemy of the People and The Selling of the President last season and is currently seen in Caesar and Cleopatra and Antony and Cleopatra.

ANN WELDON, as a singer, has dazzled audiences in San Francisco, Los Angeles, New York and in Canada, Australia and the Far East, including Japan, Okinawa, Hong Kong and Manila. Last year, she made a highly successful appearance at the Village. Her numerous television credits include appearances with Tennessee Ernie Ford and Soupy Sales. During A.C.T.'s 1967-68 season, Miss Weldon made her first professional appearance as an actress, playing a number of roles, including that of Dorine in Tartuffe. She also appeared as Mrs. Baker in The American Dream and Tituba in The Crucible, as well as being a featured performer in In White America and Caught in the ACT. Miss Weldon appeared in A Flea in Her Ear at A.C.T. and on Broadway. She was seen as Serenina in The Rose Tattoo and last season appeared in The Merchant of Venice, The Time of Your Life and The Selling of the President. She appears in both Caesar and Cleopatra and Antony and Cleopatra.

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MARK WHEELER, who came to A.C.T. as a member of the Conservatory Group, attended Northwestern University, Emmons College in Boston and also studied at the Art Institute of Chicago. His acting credits include leading roles in several productions at the Westervane Theatre in New Hampshire, and he was seen in Oddilus Rex, Saint Joan, Rosenkranz and Guildenstern Are Dead, Hatfien VII and The Tempest during his first season at A.C.T. Mr. Wheeler taught acting at A.C.T. last season and teaches again this season. He appeared in The Merchant of Venice, The Time of Your Life, An Enemy of the People and The Selling of the President last season and is currently seen in Caesar and Cleopatra and Antony and Cleopatra.

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Gerald has drunk sacred water and cannot be touched while he is still new scarred. Later he has seen again Gerald. She is now dying from the gift. Gerald holding her.

Oberon
Carl Maria von Weber (1786-1826)
In fairyland. While the small fairies dance Cirkels around King Oberon, they're king who had an argument with Titania, the queen. Not to hear her argument, she ignores, until he has found two many lovers always true despite all trouble. Puck, the favorite fairy from Oberon things he has found them, Lord Hoon and Renia, druggist Bagdad Kalif. Hoon killed son of Charles the Gross and must rise to Bagdad for killing man who sits on left side Kalif and marries Renia.

Oberon gives Hoon magichorn for calling fairies if he finds in trouble. He makes his flight in Bagdad and Renia comes away and they are shipwreck to a desert island. Pirates take Renia and sell for a slave in Tunis. Lord Hoon thinks is she dead and blows his horn. The fairies take him to the Harem with Renia and Kalif said, as they must sea living burning. Hoon blows again one time and Titania rescues both. Hoon is send to Charles palast and is pardoned. Puck has right. It gives two many lovers true to another. Titania forgives Oberon.

Godfin
August Klughardt (1847-1912)
First act: Godfin's castle. Morning daylight. Hartmut, son of Gerfin, appears, seeing his mother and is coming near to her on the mount. Gerfin bunting for anger about the generation of their propitiores. Soldiers appears now, singing together. Women are coming down from the castle, singing the farewell-prepare for the men. The whole men and women, are gone. Godfin alone singing. Hartmut appears and Gerfin too. Gerfin is frightened and will gone away. Hartmut begs for Godfin, for whom he feels love in the height—Godfin perceive Gerfin, offering her life, but Gerfin: come to me as the wife of Hartmut. Now the castel is burning. Godfin will go in the flames, but Hartmut takes her away.

Second act: Castle of Gerfin near the sea. Hartmut seating; observing Godfin, near the line. She is becomes servant of Gerfin. Soldiers are molesting her. Hartmut defend her. Gerfin ask Godfin as wife for Hartmut, but she is refusing. Now a boat is in sight, with Werwig and Waze therein, finding Godfin sleeping. The leaves the place. Godfin awakes and finding a small cross on the shoulder, she know, that the savage is near. Now she declared to become the wife of Hartmut.

Third act: Gerfin near the altar, begging to enjoy Hartmut. Werwig and Waze are near and are amused from the plays of the people. Gerfin announce that Godfin become today wife of Hartmut and she appears, wonderfull dressed. Now she declared not never to become the wife of Hartmut. Gerfin; finding herself deceiving, will murder Godfin, but Hartmut is defending her a second time. Werwig and Waze are discovered himself and now Gerfin; bunting in rage, is running in the pile of wood and is stabling herselfs. Hartmut her following.

The Puritans
Vincenzo Bellini (1801-1835)
Colonel Richard is fallen in love to Elvia, daughter of Lord Walton, but she loves Lord Talbot, the follower from the Stuarts and declare, father, that only her hearts must decide on the matter. Mr. Brown, an officer is inflaming the ambition of Richard, accepting the direction of the troops of soldiers. George, the brother of Lord Walton, in society with Elvia, has opened her, that her father will nothing oppose on the marriage with Talbot, were upon she is most happy. Arthur, received from the people as hero, is getting bride, but impossible for him to partake on the churchvisites, obliged to carry on the strange before the parliament. With the assistance of Arthur and Henritte the prisoners escapes from the fortification. Elvia, fancing the lower faithless is fading in insanity, from which insanity George, is informing the public. Richard de-cleared the dead of Arthur Talbot through the parliament as betrayer, but he is escaping. Arthur, residing in the counrystone Waltons, hearing the songs, Elvia, is answering up on it. Now he is hearing his pursue but they are avoiding the garden and Elvia, enticing by the song, is coming down the Terrass. Hearing the deliverance of him through the Queen, she is pur-posing him. Now again come the pursue a second time, Elvia, hearing the hit of a drum, is falling a farther time in insanity. The soldiers entering, accompanied by Richard Brown, Georges, for imprisonArthur. Notwith-standing the requests of Elvia the Pur-
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Oberon
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In Fairyland. While the small fairies dance Cirkels around King Oberon, they're king who had an argument with Titania, the queen. Not parted from argument, she remains, until he has found two many lovers always true despite all trouble. Puck the favorite fairy from Oberon things he has found them, Lord Hoon and Rezia, dogther Bagdad Kallif. Hoon killed son of Charles the Gross and must rise to Bagdad for killing man who sits on left side Kallif and marriages Rezia.

Oberon gives Hoon magic horn for calling fairies if he finds in trouble. He makes his flight in Bagdad and Rezia comes away and they are shipwrecked to a desert island. Pirats take Rezia and sell for a slave in Tunis. Lord Hoon thinks she is dead and blows his horn. The fairies take him to the Haren with Rezia and Kallif said they must see Hoon living burned. Hoon blows again once in time and Titania rescues both. Hoon is send to Charles palast and is pardoned. Puck has right. It gives two many lovers true to another. Titania forgives Oberon.

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The Puritans
Vincenzo Bellini (1801-1835)

Colonel Richard is fallen in love to Elvia, daughter of Lord Walton, but she loves Lord Talbot, the follower from the Stuarts and deelize, farther. He know that only her heart's must decide on the matter. Mr. Brown, an officer is inflaming the Ambition of Richard, accepting the direction of the troops of soldiers. George, the brother of Lord Walton, in society with Elvia, has opened her, that her father will nothing oppose on the marriage with Talbot, were upon she is most happy. Arthur, received from the people as hero, is gretting bride, but impossible for him to partake on the churchvis, obliged to carry on the strange before the parliament. With the assistance of Arthur and Henritte the prisoners escapes from the fortification. Elvia, fancing the lower failiness is fading in insanity, from which insanity George, is informing the public. Richard declared the dead of Arthur Talbot through the parliament as betrayer, but he is escaping. Arthur, residing in the countyhouse Walton, hearing the songs, Elvira, is answering up on it. Now he is hearing his pursue but they are avoiding the garden and Elvia, enticing by the song, is coming down the Terrass. Hearing the delieverance of him through the Queen, she is parasites. Now again comes the pursue a second time; Elvia, hearing the hit of a drum, is falling a farther time in insanity. The soldiers entering, accompanied by Richard Brown, Georges, for impresionArthur. Notwithstanding the requests of Elvia the Puritans are inexorable. In the last moment a letter arrives that the house of Stuarts is falling totally and now the utmost enjoyment is everywhere, most the lovers.

Mephistopheles
Argo Reitter (1843-1918)

Professor spoken in the heaven, cloudodecorum. Chorus invisible. Mephistopheles and the God.

On the Easter-sunday Faust and Wagner are appearing and the people. Speaking together. Transformation of the studying-room of Faust.

In the garden just the same scenes as in Goethe's Faust. Faust and Margarete, Mephisto and Martha. Transformation of the stage: In the mountings of the hars, Mephisto and Faust ascending a steepard. After a song of the chorus a discussion between Faust and Mephistophiles. The following action exactly after Goethe, with only few changes till the ard.

The Clock of the Eremit
Aime Maillart (1887-1917)

First act: Leasehold. Georgette, wife of Thibaut, a rich farmer, singing a provencial song, Thibaut is coming quickly: Villar's drags are coming. All women must hiding.

Dragoons and Belamy appears, only welcomed by Thibaut. Silvain, servant of Thibaut, has lost the two monkeys in the mountains; he is angry; Rose, a poor woman, enter; and now they are betraying the presence of the other women. Georgette also is appearing; and the dragoons are staying longer on the farm as intended at first.

Second act: Silvain enter the stage, singing the song: The time how is she pretty. He loves Rose, who is coming just now. She told him, always are guarded, till only one, whom alone she knows. Sylvain is going. Thibaut appears. And after him: Belamy and Georgette, seen by Rose, who is now sleeping. Sylvain loves Rose.

Third act: Village street with Thibauts house. The peasants are amused; they are telling to another, that Sylvain will go in marriage with Rose. Thibaut to Sylvain: the desertors will not escap- ing, because they are betrayed by Rose. Belamy, coming from the collar, is confirming that. Rose, the bride, in bridgedress, is appearing, but refused by Sal- vain. She is not replying, Salvain inten- ded to strike the girl, but Georgette forestating that, receives from their hand a paper:

'Saved at 4 o'clock on the morn- ing'. Now the dragons appears; Bel-
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Don Pasquale
Gennaro Donizetti (1797-1848)
Don Pasquale, an old bachelor, is waiting on Malatesta, his old friend, who tells him that he has found out a woman for him, beeing his own sister, educated in the cloister, but a nice girl anyway, just on angle. Pasquale is ex-thusiating and begs to become acquainted with this lady. Ernest, the nephew of Don Pasquale, who is his onkel, appears; owing to marry with a high lady; but declaring that only the poor widower Norina would be his wife. Don Pasquale will dissuade him, declaring that himself is going into a lady for marriage. Now, changing of the stage. Norina, the name of the lady, is reading a book. Malatesta appears; he gains her for his plans against Don Pasquale, hoping that all will be well in the father.

In the second act: room of Don Pasquale. Malatesta appears with Norina, awaited from Don Pasquale. He ravished from her beauty, and asked for a notary. All is ready and Norina has becomes his wife. Now is all changing the situation. Norina is tyrannizing Don Pasquale, who is bursting from anger about the deceiving in regards to her.

In the third act: again room from Don Pasquale, servants not hearing the orders from him. They are present only, for the lady, Norina. Don Pasquale is revising the numerous invoices. His wife appears, telling him, to go in the theatre; he commands her to rest at home; strong dispute, she is botting him; and after that is going away in the theatre. Don Pasquale alone; he receives a letter from love-haver of his wife, inviting her to a rendezvous inside a garden. Don Pasquale is raging! He asked for Malatesta because he is very cranky. The doctor appears; they come to surprise the faithless wife. But the doctor asking plain pouvoir, which is granted by Don. Now Ernesto and Norina make meeting in garden; singing together from the eternal love and fidelity. The two elder gentlemen are appearing. And Malatesta, in order of his authority is uniting the two young persons, granting Ernest an annual supply. Don Pasquale perceiving the cheat; he pardoned and all is ends happily.

Beatrice and Benedict
Hector Berlioz (1803-1869)
From the Shakespeare of the same name, changed. Don Pedro, commander of the sicilian army is received with his soldiers by the greatest enthusiasm from the people, which is surrounding him joyfully. During, Claudius is meeting his bride, Beatrice and Benedict are singing the great duet.

Don Pedro announce the marriages between Claudius and Hero, threatening him that is coming his last hour shortly. Benedict restraining; is singing into the palatia, Don Pedro units with Claudius to kill Benedict. Musicians and singers sing the songs of marriage. Don Pedro, Leonata and Claudius have seen him, and they know, that Beatrice is fallen in a deep love to Benedict, but she know she would never say a word about that. The Palas illuminat-ed; Hero and Ursula takes a walk, and the first told the last from the love Benedicts to Beatrice. The stage is blank, Beatrice, quite alone, is singing to nobody from her love. Ursula and Hero, the later in her briedness, but without cone and veil, are entering. Farther ladies and Gentlemen; ladies are adorning Hero with a crown and veil; leaving the stage singing with the Choir. Beatrice alone is remaining with herself, Benedict enters and makes renewals of their love, the both are the second pair which is going in marriage together and the curtain fell.

Notes & Errata
STRADELLO. The "famous foreplay," once a repertoire staple, is little known today. It is performed by Vessalla's Italian Band on RCA Victor Black Label 32276 (78 rpm) which, in 1924, was available in most record stores for $3.25.

SEMIRAMIDE. Charley does not describe the action in its correct chronological sequence. He gives the impression that Nimu (or Ninus) "stands up from his grave" before we have been told that Assur is Semiramis's lover.

LAMEE. (1) It is essential that one speak fluent German as well as fluent English to understand Charley's synopsis. This is a poor translation. (2) "French" is sticks himself in the bushes... No, he has not entered a thorny berry-patch. Charley mis-translates from the German irregular verb (active or transitive) verstecken, "to hide." (3) "All mixed people" should read "people of many races." (4) "He makes her to sing song..." This is, of course, the famous "Cock Song from Salome." (5) "Gigli." The confusion here is obvious. This is the German word for "poison."
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OBERON: "Charles the Great" should read "Charles the Great" (Charlemagne).

CLODFUN: (1) There is some confusion here as to whether Charley is referring to mountain or horse when he says "on the mount." (2) "Castle of Gerfind near the Sea ..." Not having access to either library or source for this work, it is difficult to ascertain whether the action takes place near "the Sea" (i.e., the Vatican) or "the sea." The latter explanation would, of course, indicate a topographical error. (3) The third act synopsis is, even for Charley, confusing. Was Gerfind not "wonderful dressed" while "begging to enjoy Hartswood." Who is wonderful dressed, Hartswood or Gerfind? A revival of this opera, preferably in an expert English translation, is definitely in order. (4) "Is running in the pile of wood" and "standing herself in pneumatic." The common form of upper-class self-inflammation during the early Middle Ages was the inducing of infection in the sides of the feet through the acquisition, normally by means of a shoeless run through a woodshed, of large splinters.

THE PURITANS: "The Ambition of Richard" should read "the ambition of Richard" or "Richard's ambition," in either case a lower case "a" is called for. The ambition upper case, a title roughly comparable to the modern "pretender to the throne," of Richard I or Richard II during the Cromwellian era, when the action of the opera takes place, was named Ralph.

MEPHISTOPHELES: "Faust and Wagner are appearing..." Wagner, Richard (1813-1883). German composer.

THE CLOCK OF THE ERMIT: (1) Do not blame the confusion regarding the last monkeys entirely on Charley. In the opera we are not told whether the monkeys were ever found. (2) "All are going away joyfully" — presumably to look for the monkeys.

DON PASQUALE: (1) Second paragraph: It was the custom in early 19th century Italy for middle-aged bachelors to ask for notice immediately after being roused. (2) Third act: There is some disagreement among scholars as to the meaning of "He asked for Malatesta because he is very cranky..." Does Charley mean "cranky" or "drunk," the German word for "sick?"

BEATRICE AND BERNARD: (1) The first sentence is unflattering. (2) "(and the curtains fell)" Charley's words should not be taken literally. He, having written his synopses in an age when all theatres had proscenium arches and, therefore, curtains, naturally expected the curtain(s) to fall at the conclusion of an opera. In some of today's theatres there are no curtains; thus, at the end of an opera, the opera simply ends, the cast taking its "curtain call" anyway, whether or not the audience is applauding.

— Ed.
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