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PERFORMING ARTS

SAN FRANCISCO'S MUSIC & THEATRE MONTHLY
NOVEMBER 1971 / VOL. 5 NO. 11

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MICHEL PISANI publisher

BERNARD ROTONDO art director

OLDA TRENTO managing editor

JERRY FRIEDMAN general manager

T. M. NILSEN director of advertising

FLORENCE QUARTARARO director of sales

PERFORMING ARTS is published monthly and circulated to audiences attending prime performing arts at the Opera House and other San Francisco theatres — average monthly circulation 125,000. Performing Arts is also published in Los Angeles and circulated at the Music Center — average monthly circulation 225,000. All rights reserved. © 1971 by Performing Arts. Reproduction from this magazine without written permission is prohibited. PERFORMING ARTS — S.F. Edition: 485 Brannan Street, San Francisco, California 94107; Telephone (415) 707-6937; L.A. Edition: 1475 Robertson Boulevard, Beverly Hills, California 90211; Telephone (213) 659-2160.

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MORE from **"THE NEW OPERA GLASS"**

by Herr Charley

opera which must have been quite popular in turn-of-the-century Germany: "The Clock of the Fiend" (de-Charley; "The Fiend’s Bell") by Adolph Mailard, "Gardurn" by August Klughardt; the lately-remem-bered "Taming of the Refractory" (i.e., "Shrew," but at least as example of crack- ing a dictionary) by Hermann Goetz (1840-1876); and many others. Then there are for-gotten operas by remembered composers, e.g., Filoso’s "Strefeld." And, finally, a number of works which are as "starched" today as they were then. Readers with a working knowledge of German and its syntax may be able to un-tangle many of Charley’s swarming linguistic flights; others may only guess at the pecu-liar genius which underlies his verbal images.

Stradella Friedrich von Hotow (1812-1833) After the very famous foreplay we know Stradella, a real composer in the story of music, have come to Venice to write and has a scholar a young girl Leonore who is in safe keeping of a rich Venetian merchant. Stradella fell in love on her and they elope. Bassi, her guardian with to marry herself so he is raging when he hears. He meets two bandits who he sends to Stradella house with kill her. But Stradella sings the bandits so a beautiful song they left him alone. Bassi hears that Stradella is sparring his life is distressing for anger over the cowards and bides them more money to taste again to kill Stradella. He is singing again a Hymne and the bandits fall to his feet begging forgiveness. Bassi comes on and be the marriage Stradella and Leonore’s.

Semiramide Gioacchino Rossini (1792-1868) In Babylon, Semiramide, the frightful 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 Semi-ramide downfall. Semiramide not hav-ing enough of Assur’s love lover also loves Asnace, a young youth, a soldier in her army who should be a Sibyl but is worldly Semiramide son. Asnace loves Azema. In the end everybody to-gether, Semiramide, Assur, Asnace in Ninos grave. Semiramide stands her-self between Assur and Asnace who tries to murder his and herselfs is stabb to make now Asnace king like Nino says before.

Lakme Leo Delibes (1836-1891) Nearby the indisch garden lives Nil-kantha who keeps the Hindoo temple. Nilkantha tells Hindoo soon English invades thrown away. Prayer from Lakme daughter Nilkantha, so beauti-ful he is afraid for her. He is going on journey so say Lakme must guard temple and outward visitors to temple must be torted. English people are coming. Frederic and Gerald, English officers come in to gardens, Freeric telling everybody from Nilkantha and beautiful doghter and Gerald is exc-ited. Frederic shows pictures of Lakme’s jewels. Kalme again singing and Frederich sticks himself in the bushes she does int see. But she does see his yet. She does not make him feel and he goes away. Nilikantha com-ing back and bresting for anger while sacred ground has been stepped on by Englishmen.

Razurr. All mixed people. Nilkantha and Lakme looking for English offi-cers over all Gerald. He makes her to sing song so he shows himself and make vengeance. He comes. But warn-ing from Lakme send him away but he stays and Nilkantha stables 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 emdecks the house in forest and telling Gerald obligation as English officer to underpress 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 not stronger than England. She takes gift and Nilkantha comes very angry. But Lakme making swear that (continued on p. 47)

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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 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 intrinsically 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 word of Enobarbus, Antony's forlorn friend and comrade-in-arms, "Age cannot wither her nor custom stale her infinite variety. Other women clowd/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 actors 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, supposedly, of Julius Caesar and Mark Antony, as well as a vast gallery of memorable supporting roles.

Performed side by side in rotating repertoires, the pair of titles presents a series of sharp dramatic contrasts. Shaw's "Caesar" 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

—From the "Be the Envy of the World" section

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(continued on p. 11)
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defeated the rebels that he could honestly report. "Yes, Wlll, Wlll," 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," 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; hence 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 sixteen is a ripe age, and more 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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designed with a delicacy and charm derived from precious stones and carved frosted petals of crystal and rose quartz

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Julius Caesar

material 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."

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 Anthony, Octavius Caesar and Lepidus. The multiplicity of settings in the play include Rome, the Egyptian court at Alexandria and several battlefields. The most famous scene is the writing of the letter to 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 forestall 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 inveigle 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 parts in Rome and saved the comedy for them."

"One day, when he had had bad luck in fishing, he ordered divers to attack 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 Anthony fish. An Egyptian diver then submerged and put a salted fish on his hook, to the merriment of all. 'Leave the fishing to us,' 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."

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(continued on p. 73)
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There is, of course, a dictionary difference.
But Dr. Ferry Porsche sees it another way.
Artist or engineer, there is always a result. And that result is always judged 2 ways: on idea, and on execution.
So it is under Dr. Ferry Porsche that we build the Porsche 911.
The idea was that a man should be able to transport himself in an exquisite piece of machinery, with enormous safety, ease and control.

The execution was the design, making, and assembly of thousands of parts of metal. And every part had to make a contribution to the idea.
This left no room for the normal tricks of car making.
It meant forming much of the car on workbenches, and finishing most of it by hand.
It meant ignoring the accountant's cry for cost reductions ("You can make this part cheaper and it'll be almost as good...").
It also meant we wouldn't just spot-check every 10th or 20th engine. (We run every one on the test bench before it's put in the car—then run it again on a test track before the car leaves the plant.)
The result is a car with incredible balance and performance. A car that has won repeatedly in competition racing—even beating cars with more powerful engines.
The 911 didn't win those races on the racetrack. They were won much earlier.
On idea. And execution.

“Leonardo da Vinci was considered first an artist, then an engineer. What is your opinion, Dr. Porsche?”

“Is there any difference?”

John Ciagiozzi as Caesar in the 1971 Chichester, England, Festival production of Caesar and Cleopatra.

Katherine Hepburn and Robert Ryan In a 1949 production of Antony and Cleopatra.
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The following tribute to Shakespeare by Shaw came somewhat later, after Caesar and Cleopatra was completed in 1898. "In manner and art, nobody can write better than Shakespeare, because, carelessness apart, he did the thing as well as it can be done within the limits of human faculty."

An eloquent tribute, to be sure; but Shaw, being Shaw, couldn’t resist adding that he thought Caesar and Cleopatra better than Antony and Cleopatra. Following the first performances of his play, in the face of some unfavourable reviews Shaw prophesied that theatre-goers of the future would regard Caesar and Cleopatra as a masterpiece.

On the latter point, most of us would agree with the old wizard. As for the former—well, let’s just be glad we have both plays.

—Dennis Power

DATES IN THE LIFE OF CLEOPATRA

B.C.
69 Birth of Cleopatra
58 Her father, King Auletis, driven out by Alexandrians; her sister, Berenice, crowned
53 Auletis restored to throne; Berenice executed
52 Auletis dies; Cleopatra and her brother Polymyomers crowned
49 Cleopatra driven from Alexandria by Polymyomers and his forces
48 Jofitus Caesar lands in Alexandria; Polymyomers killed
47 Cleopatra restored to the throne; Caesar, son of Caesar and Cleopatra, born
46 Cleopatra joins Caesar in Rome
45 Caesar campaigns in Spain
44 Caesar assassinated; Cleopatra returns to Alexandria
43 Triumphal crowned to rule Rome: Antony, Octavius, Lepidus
42 Battle of Philippi; Julius Caesar avenged
41 Antony and Cleopatra spend the winter together in Alexandria
40 Antony returns to Italy; twins born to Cleopatra; Fulvia, Antony’s wife, dies; Antony marries Octavia, sister of Octavius Caesar
36 Antony and Cleopatra reunited at Aacho and married
35 Antony defeated by Panhians
34 Antony defeats Armenians
33 Antony divorces Octavia, Octavius declares war on Cleopatra
31 Antony and Cleopatra defeated at battle of Actium
30 Deaths of Antony and Cleopatra
"Someday I’ll take you to the Costa Brava to live. But until then..."

As long as you mean it—promise her anything but give her Arpege. By Larvin.

**AMERICAN CONSERVATORY THEATRE of San Francisco**

**WILLIAM BALL**, General Director
**EDITH MARXSON**, Development Director
**JAMES B. MCKENZIE**, Executive Producer
**EDWARD HASTINGS**, Executive Director

**THE ACTING COMPANY**
- Michael Learned
- Larry Martin
- Lee Martin
- Nancy McDonald
- Bob Miller
- Frank Ottewell
- William Paterson
- F. Kerigan Prescott
- Kay Reinhart
- Ken Rula
- Paul Shearer
- Howard Sherman
- E. E. Simpson
- Marc Singer
- Deborah Susset

- Benjamin Moore, Production Director
- John Christiansen, Assistant Production Director
- Nancy Curtes, Scheduler
- Cathy Corbett, Production & Conservation Secretary
- Jackson Baker, Production Assistant

**DESIGNERS**
- James Tobin, Scenery
- Ann Roth, Costumes
- Walter Watson, Costumes
- Robert Blackman, Scenery
- Maurice Bradley, Lighting
- Elizabeth Coven, Costumes

- Charles Dilligham, General Manager
- Dennis Powers, Staff Writer
- Robert Smool, Production Manager
- Peter Chemek, Management Intern
- Kay Torrey, Accountant
- Pierre Caffre, Bookkeeper
- Julian Ash, Wynn Derves, Administrator Secretaries
- Brenda Strein, Receptionist

**TRAIERS**
- William Ball, Scenic & Properties
- Martin Benitez, Theatre Games & Acting
- Robert Boyer, Scenic & Properties
- Renato Brown, Tumbling
- Jay Carlin, Theatre Games & Acting

*On leave of absence*

- Robert Chappell, Voice Production
- Lee Cook, Dance
- Allan Fletcher, Acting
- Patrick Corrigan, Movement
- Edward Hatting, Acting
- Anne Lawder, Speaking
- Michael Learned, Acting
- Mamiko, Mime
- Lee McCain, Acting

**actors and directors**
- Scott Thomas
- Ann Weldon
- Mark Wheeler
- Rick Winter

**ACTING FELLOWS**
- John Andrews III
- James Atkins
- Robert R. Colston
- Robert Cooke
- Catherine Harris
- Robert Lowry
- William P. Molloy
- Michael Molloy
- Jenny Mosley

**production departments**
- Robert Noggle, Stage Manager
- Kay Ackerman, Millner
- Mary Anderson
- Wardrobe Mistress
- Kathleen Edwards, Head Dresser
- Richard Richels, Wig Master

**PROPERTIES STAFF**
- Andy Kricker
- Steve Silver
- Shirlow Bettin

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- Glen Chadwick, Technical Director
- William Freeman, Stage Manager

**management departments**
- James Kerber, Communications
- Charles Lee, Promotions Assistant

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- Jerry Fitzgerald
- Sharon Mullholland
- Stephanie Rode

**FRONT OF THE HOUSE**
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- Saralyn Wedmore, Mariner's Memorial
- Jim Kehl, Stage Doorman

**conservatory**
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- Noel Powers, Mime
- E. Kerigan Prescott, History
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- Paul Shanay

**YOUNG CONSERVATORY**
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EDITH MARKSON, Development Director

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Lara Martin
Lee McCain
Nancy McDoniel
Bob Miller
Frank O’Toole
William Paterson
F. Kerigan Precomto
Reinhardt
Ken Butler
Paul Shear
Howard Sherman
R. E. Simpson
Mark Singer
Deborah Susel
Benjamin Moore, Production Director
John Christopher, Assistant Production Director
Nancy Curtes, Costume
Cathy Corbett, Production Assistant
& Conservatory Secretary
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Ann Rod, Costumes
Walter Watson, Costumes
Robert Blackman, Scenery
Maurice Bradley, Lighting
Elizabeth Coven, Costumes
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Robert Brooks, Scansion & Dynamics
Bernice Brown, Tumbling
Joy Carlin, Theatre Games & Acting

* On leave of absence

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Doug Elliott, Asst. Shop Foreman

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Sally Kahn, Coordinator

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conservatory
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Noa Pixx, Movement
E. Kerigan Precomto, History & Philosophy of Theatre
Paul Shuman

YOUNG CONSERVATORY
Laurie Cournahan, Producing Artistic Director

California Theatre Foundation board of directors
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 emergency, WALK — do not run — to the exit. (By order of the mayor and the city’s board of supervisors.)

for your convenience: DOCTORS may leave the number 771-9903 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 Mason Street); MARINES MEMORIAL THEATRE (through auditorium right front exit).

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

credits: ■ HANK KRANZLER and WILLIAM GANSLEN 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 Marines’ Memorial Theatres in groups of 25 or more. Complete details are available from Jeraldine 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.
TO THE AUDIENCE...  

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Arthur Wing Pinero has been rediscovered. Revels 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 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 a competent 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 novelist.

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; Eleonora 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” onstage 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 Tre-lawney of the Wells, about the Sadler Wells Theatre, the neighborhood playhouse for the stagemmeaking young Pinero in 1885. (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. Share the celebration of an island called Manhattan. Or the solitude of an island in the Bahamas. We will be your wings. To these places. To 107 different cities, countries and islands that make Eastern the second largest passenger carrier of all the airlines in the free world.

**Eastern**
The Wings of Man.

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**REDISCOVERING “DANDY DICK”**

By Edward Hastings

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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 of those wondrous stocks and bonds.

Bits and pieces. Odds and ends. They’d dribble in slowly. And they could dwindle away quickly.

But suppose you lumped those assets together. They’d add up to enough money to make money.

Suppose you made a Security Pacific Bank trust part of your Will. You’d incorporate your entire estate into one neat portfolio.

And here’s what your widow would get:
A good regular income.
In one monthly check.
For a good long time.

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, Pinero determined 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, Pinero began to write one-act curtain raisers with roles for Irving 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, Pinero directed his own plays in known for meticulous attention to stage business. Lines 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. Pinero 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 Farcés. The Magistrate, which Pinero 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 of 1887.

Each of the Court Farcés 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 Pinero’s special gift for character study.

One remembers Pinero’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. Marvel’s; his horse-racing sister, "George"; his dotty Biblical daughter, Salome and Sheba; and their tin-soldier suitors are all of a Pinero gallery of vivid comic portraits.

How the fate of the church steeple depends on the singed tail of a horse named Dandy Dick is funny in its own right, but the comic situation merits rediscovery, primarily because Pinero 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 return to A.C.T. of actor Ray Reinhardt, in the role of the Vagabond, after a season’s absence.

Pineau de la Loire

A unique bottling of a noble white grape from the cellars of The Christian Brothers

Some of the grapes in our Napa Valley vineyards are more distinguished than others. Pineau de la Loire is most distinctive—for this is the grape of the Touraine district in Franch’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:

Christen Timney, F.S.C.
Brother Timney, F.S.C., Cellarmaster
The Christian Brothers Winery
Napa Valley, California
Workday Distributors: Florien and Sotto, Inc.
San Francisco, California

21
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Brother Timothy, F.S.C., Cellarmaster The Christian Brothers Winery Napa Valley, California

Workforce Distributors: Pfeiffer and Sckell, Inc. San Francisco, California

21
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 at speeds that test the transmission. It’s not easy to have money to do that. That’s why I think when you spend that kind of money, you do it right.

Look inside an Imperial. Some of the things that are checked during the road test. The way the seat works. The life of the glove box door. The operation of the windshield. Then, feel the carpeting and the upholstery, be behind the wheel and look around you. I think the things you can see will tell you something about the way the car was built.

You’re washing your car, you joke and the windfall of soap falls off. Even that happens to you.

Well, the Chrysler people have been testing something to help keep that from happening. They dip their cars in water in special solutions to help prevent corrosion.

Coming through with the kind of car America wants.

That’s their slogan this year. And I think it’s the kind of car that people are looking for, that that lasts longer and doesn’t break down. And it means money to the world’s largest car.

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 MCAIN
Rufio, Caesar’s General: E. KERRIGAN PRESCOTT
Brutus: WILLIAM PATerson
A Secretary to Caesar: PAUL SHENAR
Apollodorus: HOWARD SHERMAN
A Sicilian Artisan: MARK WHEELER
Centurion: SCOTT THOMAS
Sentinel: JOSEPH BIRD
Lucius Septimius: HERBERT FOSTER
A Roman General: M. SINGER
Pothinus, Regent to the Egyptian Throne: ANN WELDON
Theodotus, Royal Tutor: KARIE CANNON
Flattsteets, Mistress of the Queen’s Household: R.E. SIMPSON
Charmian: RICHARD COUNCIL
Handmaids to Cleopatra: LARRY CARPENTER
Court Musician: R. E. SIMPSON
Major Domo: MARTIN BERNAN
Auxiliary Guards: BOB MILLER, ROBERT COOKE
Romans: ROBERT LOWRY, MICHAEL MOLLOY, WILLIAM F. MOLLOY, RAY A. RANTAPAA, PAUL PERKINS, IRIE STORY
Egyptians: NANCY McDoNELL, CATHARINE HARRIS, JENNY MOISEY, CHRIS WEATHERHEAD, LEE COOK, ROBERT R. COLOSTON, RUDOLPH A. ANDREWS III, JANE ATKINS, BILL LEHRKE, RON DENY, LARRY MARTIN

ACT I—Scene 1—The desert: a sphinx
Scene 2—A 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 Sussel
Lucius/Sentinel: Martin Bernan
Musician: Robert Chaplin
Iras: Lee Cook
Rufio: Richard Council
Flattsteets: Patrick Gorman
Charmian: Nancy McDonell
Brutus: Larry Martin
Pothinus: Bob Miller
Major Domo: Frank Ottwell
Apollodorus: R. E. Simpson

Associate Designer: ROBERT BLACKMAN

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

Then, feel the carpeting and the upholstery. Be 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.

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THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO presents

CAESAR AND CLEOPATRA

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

the cast

Julius Caesar  PETER DONAT
CLEOPATRA
Rufio, Caesar’s General  LEE McCAIN
Britannus  E. KERRIGAN PRESCOTT
A Secretary to Caesar  WILLIAM PATerson
Apollosorus  PAUL SHENAR
A Sicilian Artisan  HOWARD SHERMAN
Centurion  MARK WHEELER
A Roman Senator  JOSEPH BIRD
Lucius Septimius  SCOTT THOMAS
A Roman General  HERBERT FOSTER
Pothinus, Regent to the Egyptian Throne  M. SINGER
Theodotus, Royal Tutor  ANN WELDON
Flatneta, Mistress of the Queen’s Household  KARIE CANNON
Charmian  FRAS
Handmaids to Cleopatra

Court Musician  R.E. SIMPSON
Major Domo  RICHARD COUNCIL
Auxiliary Guards  LARRY CARPENTER
BOATMAN  R. E. SIMPSON
Sailors  MARTIN BERMAN
Romans  ROB MILLER, ROBERT COOKE, ROBERT LOWRY, MICHAEL MOLLOY, WILLIAM P. MOLLOY, RAY A. RANTAPAA, PAUL PERKINS, JORI STORY

Egyptians  NANCY MCDONIEL, CATHERINE HARRIS, JENNY MOSHEV, CHRIS WEATHERHEAD, LEE COOK, ROBERT K. COULSON, RUDOLPH A. ANDREWS III, JANE ATKINS, BILL LEHRKE, ROY DENY, LARRY MARTIN

ACT I—Scene 1—The desert: a sphinx
Scene 2—a 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 Susan; Lucius/Senator: Martin Berman; Mucius: Robert Chapline; Ias: Lee Cook; Rufio: Richard Council; Ptolemy: Patrick Gorman; Charmian: Nancy McDoniel; Britannus: Larry Martin; Pothinus: Bob Miller; Major Domo: Frank Ottwell; Apollosorus: R. E. Simpson

Associate Designer: ROBERT BLACKMAN

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THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO

preents

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

Octavius Caesar

Lepidus

Enobarbus

Eros

Caesius

Decretras

Scarus

Agrippa

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 wood-sayer

A fig merchant

Soldiers, Servants, Courtiers, Merchants, Beggars:


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; Scarus and Menas: Bob Miller; Decretras: Larry Carpenter; Dolabella and Seleucus: R. L. Simpson; Caesius: Martin Berman; Gallus and Mecenas: Eugene Barone; Alexas and Soothsayer: Shan Covey; Cleopatra: Ann Weldon; Charmian: Nancy McDoniel; Octavia: Lee Cook; Itas: Anne Lawler

Associate Designer: ROBERT BLACKMAN

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THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO

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GEORGE M. COHAN'S

THE TAVERN

Original Production Directed by ELLIS RABB
Restaged by PETER DONAT
Scenery by JACKSON DeGOVIA
Costumes by ELIZABETH COVEY
Lighting by NAIRNE BEASLEY
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 Fiancee
The Sheriff
The Sheriff's Man
The Attendant

RICHARD COUNCIL
DEBORAH SUELSE
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 Zach's Freeman's Tavern.

There will be one ten minute intermission.

understudies

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 O'Neill; Sally: Lee Cook; Virginia: Karie Cannon; Mrs. Lamson: Winifred Mann; The Woman: Michael Learned

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THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO

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GEORGE M. COHAN'S

THE TAVERN

Original Production Directed by ELLIS RABBY
Restaged by PETER DONAT
Scenery by JACKSON DeGOVIA
Costumes by ELIZABETH COWEY
Lighting by WALTER 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 Fiancee
The Sheriff
The Sheriff's Man
The Attendant

RICHARD COUNCIL
DEBORAH SUSSEL
JOSEPH BIRD
MARTIN BERMANN
RAY REINHARDT
NANCY MC DONIEL
WILLIAM PATRISON
ANNE LAWDER
JOY CARLIN
PAUL SHNER
R. KERRIGAN PRESCOTT
BOB MILLER
HOWARD SHERMAN
LARRY MARTIN

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

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The Vagabond: Herbert Foster; Governor Lamson: Larry Martin;
Freeman: Bob Miller; Tom Allen: Tom Thomas; Zach: R. E. Simpson;
William: Scott Thomas; The Sheriff: Howard Sherman;
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Mrs. Lamson: Winifred Mann; The Woman: Michael Learned

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Greyhound

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SHERWOOD-MANOR
Greyhound

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Macy's

STANFORD
New Market

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WILLIAM BALL, General Director, founded the American Conservatory in 1965. This season, he directs the opening production, Bernard Shaw's Cesar 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 Shakespeare, starring John Gielgud, Edith Evans and Margaret Leighton, at Philharmonic Hall. His Off-Broadway productions include Six Characters in Search of an Author, which won him the Outer Circle Critics' 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 headlined 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 both director and librettist of Lee Holby’s Natalia Petrosa, a new opera commissioned by the Ford Foundation and produced at the City Center. Mr. Ball has served 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 Actors’ Theatre of Kentucky. He also has directed the Shakespeare Festival at Stratford, Connecticut, the Bucks County Playhouse (Conn.), the Bucks County Playhouse (Penn.), the Peninsula Players (Wis.), the Molinea 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 productions of And Miss Reardon Drinks a Little, starring Julie Harris, is currently on tour.

EDWARD HASTINGS, Executive Director and Resident Stage Director, was a stage production 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 director for The Baker’s Progress, Lenny, Shakespeare’s A Midsummer Night’s Dream, and Hurlyburly. His productions of The Tempest and Rosencrantz and Guildenstern Are Dead, the latter return to the A.C.T. Repertory this winter for its third season. In addition to his work as a director, Mr. Ball teaches in the company’s Conservatory training programs.

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 (Penn.), the Peninsula Players (Wis.), the Molinea 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 productions of And Miss Reardon Drinks a Little, starring Julie Harris, is currently on tour.

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 Grand Opera 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 Harold Pinter’s The Homecoming, The Latent Heterosexual and An Enemy of the People, which is being revived this season. He also directs the A.C.T.'s stage director of The Tragedy of东营 and Cleopatra and Paradise Lost for the current repertory season.

ELLI 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, Pajama Game, The Boy Friend, Latin Quarter, 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 Panto Play and painted major roles in more than a dozen other productions. Mr. Rabb has also acted and directed both 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 Taming of the Shrew and directed The Merchant of Venice and The Taming of the Shrew in his 15th season. Mr. Rabb is currently on tour.

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. 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.

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 Critics Circle 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 Giovannii, A Midsummer Night's Dream, Porgy and Bess, The Inspector General, Costas, Falstaff and Six Characters in Search of an Author. He served as both director and librettist of Lee Hold's Natalia Petrowa, a new opera commissioned by the Ford Foundation and produced at the City Center. Mr. Ball has served 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 Antelope Theatre Festival in Pennsylvania. He directed the American Shakespeare Festival at Stratford, Connecticut, and the San Diego Shakespeare Festival, and the Arena Stage in Washington D.C. He directed the American Shakespeare Festival at Stratford, Connecticut, and the San Diego Shakespeare Festival, and both the Minne Moste and the Pacific Beach productions. His successful Broadway production of And Miss Reardon Drinks a Little, starring Julie Harris, is currently on tour.

Edward Hastings, Executive Director, was a production Stage Director for David Merrick before joining A.C.T. as a founding member, Off-Broadway, he co-produced The Saintliness of Margery Kempe, Epiphanes for George Dillon and he directed the national touring company of Oliver! He served as general producer of The Baker'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 1966-67 season, and The Relapse and The Time of Your Life last season. Mr. Hastings directs Dandy Dick this season.

Allan 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 Playhouse and the Terry Theatre in Princeton, New Jersey, and the Boston Fine Arts Festival. Two seasons, he was artistic director of the American Shakespeare Festival, Stratford, Conn. Mr. Fletcher has directed A.C.T.'s productions of Uncle Vanya, Death of a Salesman, A Midsummer Night's Dream and The Comedy of Errors, 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 Hadrian VII, The Late Honeymoon and An Enemy of the People, which is being revived this season. He also directed the production of Antony and Cleopatra and Paradise Lost for the current repertory season.

Ellis Rabb founded the internationally acclaimed APA Repertory Company in New York in 1960 and continues to serve as its artistic director. Mr. Rabb directed many of APA's most successful productions, including You Can't Take It With You, The Philadelphia Story, 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 Pantelepe 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 Taming of the Shrew and directed The Merchant of Venice and The Taming of the Shrew last season.

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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 theatre in our community and in our country.

To begin with the first, a subsidized theatre is one which depends for its survival on financial support from beyond its box office revenues. A.C.T. is such a theatre, and William Nuerge, Jr., Executive Director of the California Theatre Foundation, is one of the 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., Nuerge 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, Nuerge points out, "A.C.T. has presented some 89 such productions since it came to San Francisco in 1967, 24 of them 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, Nuerge 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 a service, most students would never be exposed to quality theatre. And without this kind of repertory theatre, great plays like Three Sisters, Oedipus Rex, Antony and Cleopatra or Tartuffe would never be professionally produced."

Nuerge reminds theatre-goers 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 really 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," Nuerge 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 Paint in Needle Park."

Nuerge 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, 1500 San Francisco's Phelan Building.

EROSE WHAT'S WHO

MARTIN BERMAN attended Brooklyn College where he appeared in several dramatic productions. He attended the Stella Adler Studio and George Morrison Studio in New York. A former member of A.C.T.'s Summer Training Congress, Mr. Berman appeared in Room Service, Oh Dad, Poor Dad, and in In The West, America, and was also seen in Six Characters in Search of an Author, Little Malcolm and His Struggle Against the Nazis, The Tavern, The Merchant of Venice, The Lear of Heterosexual, An Enemy of the People, The Time of Your Life and The Selling of the President. He is currently in Caesar and Cleopatra. Antony and Cleopatra and The Tavern.

KARIE CANNON, who came to A.C.T. as a member of the 1970 Summer Training Congress, appeared in last season's productions of The Merchant of Venice and The Tempest, and was one of four students selected to appear in scenes from As You Like It, directed by William Ball, at Lake Tahoe this past summer. Miss Cannon, who holds a B.A. from Brigham Young University, played major roles in numerous productions there, including Richard II, Oedipus Rex, The Little Foxes, Jr., You Can't Take It With You and Beckter. She is seen first this season in both Caesar and Cleopatra and Antony and Cleopatra.

JOSEPH BIRD, who returns for a second season at A.C.T., holds a master's degree in drama 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 Josie Royce Landis and the Eastern University tour with The Moonshiner and Exit the King. He made his Broadway debut in You Can't Take It With You, and has appeared in 10 off-Broadway productions, including Moon in the Yellow River and Electra. Mr. Bird appeared as Dr. Campbell on the CBS daytime serial, Love is a Many Splendored Thing. He was seen at A.C.T. last season in Titus of Men and 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.

JOY CARLIN, who appeared as Miss Primm in The Importance of Being Earnest and in The Farnan during her first season at A.C.T., was graduated from the University of Chicago and has also studied at Yale Drama School and with Lee Strasberg. An original member of Chicago Playwrights Theatre, she has appeared on Broadway with the Second City, in several off-Broadway productions, and with resident and summer theatres, made numerous radio and TV commercials, and has played an assortment of roles.
A QUESTION OF SUBSIDY

since it came to San Francisco in 1967, and from there to special musical shows. Its record is unmatched anywhere in the country, and it has 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 success, Nuerge 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 a service, most students would never be exposed to quality theatre. And without this kind of repertoire theatres, great plays like Three Sisters, Oedipus Rex, Antony and Cleopatra or Tartuffe would never be professionally produced.”

Nuerge 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. really is doubled in value through the Ford grant.”

A.C.T.’s fund-raising goal for the coming year is $500,000. “There are many ways in which Bay Area donors can take part in our fund-raising campaign,” Nuerge 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 Paint in Needle Park.”

Nuerge 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, 2515 San Francisco’s Phelan Building.

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 theatre in our community and in our 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. A.C.T. is such a theatre, and William Nuerge, 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., Nuerge 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 subsi- dy 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.”

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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, Rosenkranzt and Guildeer, Dead, The Tempest, A School for Scandal, The Fantasticks and King Lear with Morris Camovsky. 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 Tommy, 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 Jinks of the Horse Marines, directed by Jon Ivry. 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.

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 (Ontario) 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, Bracken's World, Medical Center and Young Lawyers. He appeared in A.C.T.'s productions of Under Milk Wood, Tartuffe, Dead End, Pudding, 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 Midsummer Night's Dream. Mr. Donat appeared as Shylock in The Merchant of Venice, in Hadrian VII, An Enemy of the People and The Selling of the President last season. He is currently seen as Caesar in Caesar and Cleopatra.

HERBERT FOSTER recently completed all filming for the American Lincoln Center Repertory Company as Phyllis Callan in Playwright 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 VIII 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 Making 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.

PATRICK GORMAN came to A.C.T. last year after three seasons and eighteen productions at the Boston 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 Cows. After teaching Movement at A.C.T.'s 1970 Summer Training Congress he played the Prosecutor in In the Matter of J. Robert Oppenheimer, directed by Allen Fletcher at Ann Arbor, Michigan. This summer he appeared in The White House Murder Case at the New College Theatre. Last season at A.C.T. he was seen as Trincolo in The Tempest, Knupp 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.

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HERBERT FOSTER recently completed a two-year Associate in Fine Arts degree at the New Lincoln Center Repertory Company as Philly Callon in Playboys 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 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 ap- peared with the national tour of Black Comedy and White Lies, starring Ian Steel and last summer in The Bew- elling of the Shrew, A Midsummer Night's Dream and Antony and Cleo- patra. He has toured in two Agatha Christie thrillers with Joan Fontaine and in there's A Girl for Every Job with Van Johnson. He is currently 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 Little 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 Troilus That Play the Ciphers. After teaching Movement at A.C.T.'s 1970 Summer Training Con- gress he played the Prosecutor in The Matter of J. Robert 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, Knupp 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.

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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 Braun 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 Lovers, 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 brina in The Three Sisters at the Fourth Street Theatre in New York and appeared in the off-Broadway production A God Sleeps 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, Doodle Duddle Dumpling, My Son God, The Midsummer Night's Dream, 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 Seling of the President. After a summer as Cleopatra in Antony and Cleopatra at San Diego's Shakespeare Festival, Miss Lerner 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 International and the National Theatre Company. Mr. Martin's credits include such musical and dramatic productions as Waltzing for Gadot, 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 An 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 Dramatic Art. 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 Lenore 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 network commercials and a daytime series. She was seen last season at A.C.T. in The Laiest Heterosexual, The Selling 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 Grandier in The Devils, Oberon 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 USO show. Mr. Miller is a professional singer and guitarist who has written and performed orig-
Tatton and The Tavern, as well as A.C.T.'s special production of 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 International 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.

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Dining Out

Ask any San Francisco, 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're in for a surprise in store. Dress 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 amidst the redwoods.

You'll have three restaurants to choose from when you get there—Rose's, Negri's, and the old Union Hotel which has been in business under the same family ownership for over 100 years. Their menus are similar, the cuisine being Italian. All three basically have the same choices: fried chicken, duck, or steak, but other things are sometimes available. The quality is excellent in each and the price 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 a bit of a wait at Negri's because they can seat 400 people. In case you do 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 $5.15 for steak. As an example, at Negri's, the fried chicken dinner is $3.15; it includes assorted antipasto, a tureen of delicious minestrone soup, green salad, ravoli, vegetable, fried frites, coffee, dessert (and you can choose apple fritters), and oh yes—even a side order of roast beef! And their steaks overlap the plate. They know that you can't possibly finish it all, so they automatically give you a doggie bag. After dinner, loosen your belt, take a stroll and visit the local art galleries and gift shops. And you'll find that you too will be recommending Occidental to your friends. One final note—if you're on a diet, don't use too much salt!
SEA AND SKI CANADA
Staked a deal, and they'll spare no expense to reach the slopes. Most of them head for the Sierras, but many of us have staked their sights for the adventurous slopes of Canada.

And for you skiers who are tending to stay 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 or from Canada's Whistler Mountain via P & O Airline to 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 pleasures of skiing.

Tour #1 is scheduled for departure from San Francisco on S. Orina on January 15, 1972 at 6:00 PM. Arrival in Vancouver is at 7 AM on January 17. From there, you will be picked up at the lodge of your choice at Whistler Mountain 40 miles from Vancouver. Return to San Francisco via CP 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 6:00 PM on February 11 in San Francisco on February 21 at 8 AM.

This is really an out of the ordinary vacation and offers the best of two 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 the two-week ski movies, dry land (maybe we should call it “dry sea”) ski school, ski trips by ski experts plus other special features. And at night you have never seen such apres ski fun that you will enjoy skiing beside 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 congested. So, if you're a gung ho skier (or like some other ski bars) this is the place for you. The world of the winter season. Cruise and ski this winter.

Bon voyage, and don't leave too many smirkslaps!
Our '72 wagon tailgates go up, down, sideways, slideways and one even disappears.

We've got five different kinds of wagons. One for every kind of wagon buyer. Wagons with different kinds of tailgates especially designed for convenience. Including one that vanishes—the window into the roof, the gate under the floor. Out of sight. Out of your way. Wagons that seat four, six, eight, nine or as many as twelve. If you like, our Sportvan can even be converted to sleep up to six. We're serious when we say we want your '72 Chevrolet wagon to be the very best wagon you ever owned.

Chevrolet

Scenes from As You Like It at Lake Tahoe. Mr. Sherman's San Francisco credits include understudying both El Gaffo in The Fantasticks and Chief Bromden in One Flew Over the Cuckoo's Nest, and he lists as obsessions 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 Xerogon 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, Rossencrantz and Guildenstern Are Dead, Tiny Alice, Oedipus Rex, Saint Joan, Hesitation and as Axl 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 appears 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 Fullbright-Hays 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 Sussell 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. 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 Lucienio 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 (playing such roles as King Lear, Shylock and Trigorin) and has studied mime, marque 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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with resident theatres 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 Max Burke in Anna Christie this summer. Among his roles have been Arpel in Measure for Measure, Tom in The Glass Menagerie, Prince Hal in Henry IV, Part 1, and Jack Absolute in The Rivals. His recent television credits include leading roles in Iolanthe, Land of the Giants, Death Valley Days, Bracken’s World, and the TV movie. Shadow on the Land. Mr. Thomas’ films include Kona Coast, with Richard Boone, and Gun 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 season this year 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, Rosenkranz 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, Reno, 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. Barker in The American Dream and Tituba in The Crucible, as well as being a featured performer in In White America and Caught in the Act. Miss Weldon appeared in A Flea in Her Ear at A.C.T. and on Broadway. She was seen as Sercialina 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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The Sea Ranch is located on the Sonoma Coast, 105 miles north of San Francisco, in the heart of the Sonoma Valley. The Sea Ranch is a unique community that offers a variety of outdoor activities, including hiking, cycling, and birdwatching. The location is ideal for anyone looking for a peaceful and serene getaway from the hustle and bustle of city life.
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The Puerto Rican Rum Martini is just a shade different from the gin or vodka martini.

A shade better because of the subtlety that light, clear, dry Puerto Rican Rum brings to any routine gin or vodka drink.

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So next time you make martinis, make them with Puerto Rican Rum. It'll make a difference. A subtle one.

THE RUMS OF PUERTO RICO

(continued from p. 6)

Gerald has drunk sacred water and cannot be touched while he is still new revived. Later, he has a second drink and is 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 poster from argument, she unties, until he has found two many lovers always true despite all trouble. Puck is the favorite fairy from Oberon things he has found them. Lord Hoon and Rezia, daughter Bagdad Kali. Hoon killed son of Charles the Gross and must rise to Bagdad for killing man who sits on left side Kali and marries Rezia.

Oberon gives Hoon magic charm 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. Pirates 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 Harem with Rezia and Kali said, as they must see living burned. Hoon blows again once 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.

Godson
August Klughardt (1847-1912)

First act: Godrun's castle. Morning daylight. Hartmut, son of Godrun, appears, seeing his mother and is coming near to her on the mount. Gerlind, hunting for angels about the generations of their propietors. Soldiers appear now, singing together. Women are coming down from the castle, singing the farewell-greet for the men. The white men and women, are gone. Godrun alone singing. Hartmut appears and Gerlind too. Gerlind is frightened and will gone away. Hartmut begs for Godrun, for whom he feels love in the heat.—Gerlind perceives Gerlind, offering her life, but Gerlind: come to my castle to be the wife of Hartmut.—Now the castle is burning. Gerlind will going in the flames, but Hartmut takes her away.

Second act: Castle of Gerlind near the sea. Hartmut sitting; observing Godrun, near the fire. She becomes servant of Gerlind. Soldiers are molesting her. Hartmut defend her. Gerlind ask Godrun as wife for Hartmut, but she is refusing. Now a boat is in sight, with Hervig and Wate therein, finding Godrun sleeping. The leaves the place. Godrun awakes and finding a small cross on the shoulders, she know, that the savage is near. Now she declared to become the wife of Hartmut.

Third act: Gerlind near the altar, begging to enjoy Hartmut. Hervig and Wate are near and are amazed from the plays of the people. Gerlind announce that Godrun become today wife of Hartmut and she appears, wonderful dressed. Now she declared not never to become the wife of Hartmut.

Gerlind, finding herself deceiving, will murder Godrun, but Hartmut is defending her a second time. Hervig and Wate are discovered himself and now Gerlind, bursting 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, farther, that only her heart 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 churchvisite, 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 declared the dead of Arthur Talbot through the parliament as betrayer, but he is escaping. Arthur, residing in the countryhouse Waltons, hearing the songs, Elvias, is answering up on it. Now he is hearing his pursuer but they are avoiding the garden and Elvia, enticing by the song, is coming down the Terras. Hearing the deliverance of him through the Queen, she is pursuing him. Now again come the pursuer a second time; Elvia, hearing the hit of a drum, is falling a further time in insanity. The soldiers entering, accompanied by Richard Brown, Georges, for imprisonment Arthur. 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
Arigo Boito (1842-1918)

Profece spoken in the heaven, clouddecorations. 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 Margarette, Mephisto and Martha. Transformation of the stage: In the mountings of the Harz, Mephisto and Faust ascending a steepland. After a song of the chorun a discussion beetween Faust and Mephisto. The following action exactly after Goethe, with only few changes till the arid.

The Clock of the Eremit
Aimé Maillart (1817-1871)

First act: Leasoheld. Georgette, wife of Thibaut, a rich farmer, singing a proverbial song, Thibaut is coming quickly. Villars' dragons 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 womans. Georgette also is appearing; and the dragons are staying longer on the farm as intended at first.

Second act: Silvain enter the stage, singing the song: The time how she is 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 Silvain will in marriage with Rose. Thibaut to Sylvain: the deserters will not escap- ing, because they are betrayed by Rose. Belamy, coming from the cellar, is confirming that. Rose, the bride, in bridem- dress, is appearing, but refused by Sal- vain. She is not replying. Salvain intended to strike the girl, but Georgette frustrating 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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Prologue spoken in the heaven, cloud-decoration. 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 mounting of the Harz, Mephisto and Faust ascending a steepland. After a song of the chorus a discussion between Faust and Mephistopheles. The following action exactly after Corinne, with only few changes till the end.

The Clock of the Eremit
Aimé Maillard (1817-1871)
First act: Leasehold. Getege, wife of Thibaut, a rich farmer, singing a provencial song, Thibaut is coming quickly: Villar’s drags are coming. All women must hiding.

Draagonos 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 womens. Getege 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 she is pretty. Heloes 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 alter him: Belamy and Georgetto, 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 Silvain will in marriage with Rose. Thibaut to Sylvain: the desertors will not escap- ing, because they are betrayed by Rose. Belamy, coming from the cellar, is confirming that. Rose, the bride, in brid- dress, is appearing, but refused by Sal- vain. She is not replying. Salvain in- tended to strike the girl, but Georgetto frustrating, that, receives from their hand a paper:

‘Sauved at 4 o’clock on the morn- ing’. Now the draagons appear: Bel-
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OBZERON: "Charles the Great" should read "Charles the Great" (Charlemagne).

GLODUN: (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 Gerfild 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 Gerfild not "wonderful dressed" while "begging to enjoy Hart- motz"? Who is wonderful dressed, Gerfild or Godnart? A revival of this opera, preferably in an expert English translation, is definitely in order. (4) "Is running in the pile of wood!" and "stahing themselves" in pneumatic. The common form of upper-class self-immolation during the early Middle Ages was the inducing of infection in the soles of the feet through the acquisition, normally by means of a shoaleness 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 or Richard-Johnston during the Cromwellian era, when the action of this 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 no-taries immediately after being ravished. (2) Third act: There is some disagreement among scholars as to the meaning of "He asked for Molatessa because he is very cranky. . . ." Does Charley mean "cranky" or "brok, the German word for "sick?"

BEATRICE AND RINDECT: (1) First sentence is unintelligible. (2) "And the curtains fell"—Charley's words should not be taken literally. He, having written his synopsis 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 "cabin calls" anyway, whether or not the audience is applauding. — Ed.
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