An attempt to put into words what makes Shalimar Shalimar.

The mystique of Shalimar eludes definition. Just as it has always eluded the many imitators who have sought to copy it.

One gropes for words to describe it. Alluring. Haunting. Intoxicating. But it is like trying to describe the magic of a Renoir in words.

Perhaps we could say it is the House of Guerlain itself that makes Shalimar Shalimar. This family of great perfumers dates back to 1828 when Pierre François Pascal Guerlain opened a little perfumery shop on the Rue de Rivoli in Paris.


Or perhaps what makes Shalimar Shalimar is the legendary love story that was its inspiration. The love story of a Shah who was so enraptured by his mistress that he built the lovely Gardens of Shalimar as their special place of rendezvous.

As you can see, Guerlain tells this love story in many ways.

Obviously, our attempt has fallen far short. We will never be able to capture the mystery of Shalimar in words.

Fortunately, we were able to capture it in a fragrance.
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SHARE THE WEALTH WITH PERFORMING ARTS

FLORA’S AND THE WAREHOUSE—Prescott and Camden Row (Monterey). Flora’s is open every day, but the tragedy is that nobody under 21 is admitted! This is the famous “home of the forty bit lunch!” For the price of a beer or cocktail, plus 50c, you can eat up to the old-time bar and build your own sandwich with bread, meats and cheeses (if it’s two feet high, nobody will give you a second glance). The place is in saloon Stanford-Victorian; plush, red velvet, Tiffany lamps and grand room. Go through the bar and you’ll come to the owner’s room—full of a large, bookshelves, and games. Go into the room beyond the game room and you’re in The Warehouse, which has its own outside entrance past an old-fashioned barber shop and through the back of a phone booth! It’s a huge room, with a small movie screen, revolving ceiling lights out of “They Shoot Horses . . .,” and a menu featuring Al Capone’s favorite dishes. Really reasonable spaghetti, pizza, salads, garlic bread, and “the finest gift wine available!” Since The Warehouse is only open evenings, it’s live entertainment by a fabulous band or band that plays on the back of an old prohibition-type truck. Children are welcome here with parents, so we can all have fun.

LONDON HOUSE—535 Ramona St. (Palo Alto). HOURS: 10 AM-5 PM. Tues.–Sat. Here it is! . . . the tea room you’ve all been asking for. And this one is a special place, really good. We have tea connoisseurs in our first experiences with tea rooms in California (although we know them in England), but several subscribers wrote in to recommend this one. It seems to be popular with the English colony, since there were many British accents around us. The shop offers a variety of high and low teas, two sandwiches or an English tea plate consisting of a large roll, choice of Creme Brulee or double Gloucester cheese, choice of pickled relish and grapes and apples. It’s served in cheerful yellow service on orange placemats, and you have your choice of either the darkwood tea room (pale colors) or the cheerful garden setting. It’s a great way to spend Saturday afternoon and feel so much more gentle when you leave. Hard cider and ale are available, and there’s a small gift shop of English imports.

CARISSIMA—903 San Antonio (Los Altos). HOURS: 10 AM-5 PM. Tues.–Sat. This is a gift shop founded by energetic Mrs. Brown and her daughter Misty, it specializes in one or two or three kind of items that are handmade by people in the area. Soft and cuddly Raggedy Ann dolls, floppy-eared dogs, men’s ties, sandbag frogs for doormats and candles in the shape of candy apples, Tom-and-Jerry ice cream sodas and other things you hadn’t imagined in candle form before. Misty and her momma are happy to chat with you about all the items when you come in.

W. & G. FOYLE LTD.—119-125 Charlotte Cross Road London WC2H ODE. Would you believe that new books are much less to buy and have shipped from England than here! Foyle’s Bookshop will send you their latest catalogue free of charge and if you order even one book, you’ll be on their mailing list to receive Books and Bookman, a lively literary review with articles and reviews by such as Colin Wilson, Brendan Hemmings and Paul Tabony, even if you don’t order every book in the place (hard to do, since it’s the largest bookstore in the world), you’ll love hearing from them. Examples on prices: Doubleday’s sells Sherlock Holmes (by Sir Arthur Conan) for $12.95 (Foyle’s for $14.95); Brentano’s has From Heaven (by Marjorie) for $12.95 (Foyle’s for $14.90); Brentano’s has Tree of Heaven (by Gene) for $7.95 (Foyle’s for $12.55). Very interesting...

(Excerpt from SHARE THE WEALTH, a monthly newsletter highlighting Golden 81’s favorite and formerly secret spots in which to eat, drink, buy and browse. A subscription to SHARE THE WEALTH is $5 per year and can only be obtained by sending check or money order to SHARE THE WEALTH, 333 Geary Blvd., San Francisco, CA 94118; or call 387-1728.)

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APRIL 1979 VOLUME 6 NO. 4

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MONTHLY ADVANCE GUIDE—TV, AM/FM RADIO

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PERFORMING ARTS

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ACCORDING to legend, an eagle "cut a stake in its claws by a lake in the Aztec Valley and thus signaled to the wandering Aztecs to begin building a city. From such an improbable beginning Mexico City has grown into a metropolis which has somehow managed to combine its rich history with a pulsating lifestyle that swells like an enthusiastic river among the ruins and archives of its ancient past.

Nowhere is this more evident than at the Plaza of Three Cultures where it is possible to stand and, with a single sweep of the eyes, view six hundred years of man's development. On the site of an ancient marketplace are the reconstructed Aztec pyramids which once served as symbols of an infant people. Adjoining these monuments is the graceful Santo Domingo Church, built as a part of a newer religion and way of life when the Spanish conquered these same people in 1521. Finally, like a stylish backdrop for a Medieval play, the skyscrapers of the city rise abruptly. Together they form a cultural prism of contrast between Mexico's past and its future.

In reality, the history of this area reaches back much farther than the Aztecs and their eagle, for only thirty miles from the city are the magnificent Pyramids of Teotihuacan. For a very reasonable fee a limousine with chauffeur-guide can be hired at any of the main hotels. The guide will take you to this site where temples, pyramids and courts have been unearthed. Skillfully laid out around the time of Christ, Teotihuacan (City of the Gods) is believed to have been bigger than Rome itself. Only a tiny portion has been uncovered, yet even this is awesome in its beauty and strength.

If a morning trip is planned to Teotihuacan, your guide can also arrange for lunch at either of two unusual restaurants. The first is La Otra, located in a natural cave whose contours provide a floor and ceiling for the cloth-covered tables, colorful High-backed chairs and elegant bar. There is evidence that the sunlight which shines in upon the cave's diners once provided similar lighting for prehistoric men who made this attractive restaurant their home.

The other restaurant, El Cortijo la Morena, in the town of Texcoco, is reproduced in the form of a miniature building. While diners enjoy a marvelous selection of food from their vantage point on the circular second level, a horseman puts on a dazzling display of rope tricks, and young, would-be toreadors demonstrate the basic cape passes for fighting the bull. It is important to watch this instruction carefully since the grand finale to the show is to call upon volunteers from the audience who are given the opportunity to test their bravado with a baby bull. The bulls are too small to injure anyone, but they are quick and can pack quite a punch.

Another point of interest on the way back to Mexico City is the Azcolin Monastery which can be seen from the main highway. Built in the form of a fortress, this massive structure served as a nursery until the Reforma movement of the 1850s closed it down. Today it is an active church that offers a fascinating contrast to the more formal churches seen elsewhere.

Even this brief journey into the countryside can leave no doubt that the focal point for this great land is Mexico City itself, a truly international city. A stroll along the famous Paseo de la Reforma quickly reveals the city's boundless energy, elegant hotels and strikingly futuristic architecture grace this main traffic artery along with grassy walkways, sculptured stone benches and shade trees. An excellent selection of art galleries, shops and restaurants (most of which serve Continental rather than Mexican cuisine) wait to be explored, especially in the lively Niza-Centro district located just off the main thoroughfare. At night the Reforma will rival any city in the world with its night clubs, bars and discotheques.

Equally striking are the many fine examples of European architecture and sculpture which evoke from the older buildings and plazas a sense of the Old World when compared to the bold designs and colors of this changing city. Perhaps the most beautiful examples of this influence are the famous Basílica de Guadalupe and La Catedral.

The basilica, built in memory of the miracle of Guadalupe, can be seen on
According to legend, an eagle alighted on a cactus in its claws by a lake in the Anahuac Valley and thus signaled to the wandering Aztecs to begin building a city. From such an improbable beginning Mexico City has grown into a metropolis which somehow managed to combine this rich history with a pulsating lifestyle that teems like an enthusiastic river among the ruins and archives of its ancient past.

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the way to the Teotihuacán pyramids. The sooner this shrine can be seen the better, for that matter, since it is slowly settling, with a distinct tilt that threatens its entire structure. This problem is not unique to the basilica. Much of the city stands on soft ground which was uncovered when the Spaniards drained Lake Texcoco and shows signs of sinking.

The Cathedral is an excellent place to begin a tour of the city. This majestic building, with its 27 altars, dominates the Plaza de la Constitución where the government offices of the National Palace are also located. At night the plaza, also called the Zócalo, is illuminated in a stunning display of lights which can be enjoyed from the observatory or restaurant on the 44th floor of the Torre Latino-Americana.

A few blocks away is the Palacio de Bellas Artes which houses both art exhibits and the theater; one of whose main attractions is the Ballet Folklórico de Mexico.

Your wanderings through the city should also include the University of Mexico with its colorful array of mosaic art, the flea market (operated only on Sundays) and incomparable Chapultepec Park.

This 2,800 acre park holds amusement areas, riding trails, a zoo, boating lake, and the castle of the ill-fated Emperor Maximilian which is now used as a museum. Its finest treasure, however, is the National Museum of Anthropology. In this single museum it is possible to begin with the most ancient cultures and follow the overwhelming array of historical evidence which leads us to modern Mexico. Yet once this journey through time has been completed, you will have seen only the bottom floors! upstairs are in-depth scientific descriptions and displays of these same cultures. Since it is not possible to see this museum in less than a full day, it is recommended that more than one visit be planned.

Like the treasured palaces of its past, this city — which so many refer to simply as “Mexico” — offers each visitor a truly rewarding experience. You cannot hope in a week or two to know all of its moods and personalities, but you will have come to understand that this place is more than a gathering of people. Best of all, you will enjoy learning, as the Spaniards did over 400 years ago, that Mexico City is worth the trip. It is.

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In the first years of the 20th Century, questions were being asked, questions which challenged the then-prevailing system of diatonic (major-minor) harmony. Had that system's resources been exhausted? Was there no further meaningful music capable of being written within its framework?

Was a new system required to revitalize a tired musical world? In the seventy years since, many answers have been and continue to be offered, many systems have been put forth and many new heroes have been hailed. Yet the turmoil today is greater than ever before.

Today's younger composers, like Penderecki, Stockhausen and Henze, produce music which always seems strange and only occasionally beautiful, and we regard them as just more of the "rebellious youth." But what of Schoenberg and Stravinsky and their contemporaries? Some of us tend to regard them as old-fashioned, old-hat and just plain old. And yet they are the ones who ushered in the new musical trends of the century and, then, they were themselves young rebels. But now that they have been magically transformed into grand old masters we might ask, where has their youth gone? Jean Peyser's book, THE NEW MUSIC (Delacore Press, 220p., $7.95) thoroughly succeeds in restoring youth to these composers. Their lives are seen as exciting and momentous adventures, adventures both musical and human. Mrs. Peyser, who recently contributed a series of articles to The New Yorker and whose name is familiar to readers of the New York Times, looks

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XERONONA CLAYTON

HOME: Atlanta, Georgia

AGE: 39

PROFESSION: Hostess of her own television show (WAGA-TV, ATLANTA)

HOBBIES: Browsing in gift shops and art galleries.

LAST BOOK READ: "Passions of the Mind."

LAST ACCOMPLISHMENT: Became the first Black to have a television show in the South.

QUOTE: "I get criticism from both exploiters and conservatives, but that's because I don't eat to one or the other. It's my responsibility on the show to talk to people and find out about their ideas. If someone in the audience is upset by a guest's point of view, I guess I'd rather risk his anger than shelter him from something unpleasant. I believe everyone must be heard."

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at the developments in music by con- sidering the ways in which three major com- posers — Schoenberg, Stravinsky and Varése — responded to what they felt was the challenge of their times, the challenge of finding a successor to tonal- ity.

I cannot agree with Mrs. Peyster when she states, "It was inevitable that tonality would outlive its usefulness," for tonality is too me such a natural thing and all of the systems devised to re- place it so artificial, that I am intellec- tually and emotionally unwilling to accept such a statement. However, the fact that so many of the composers of this century abandoned tonality indi- cates that there was a very strong need to enlarge the traditional limits of har- mony. Mrs. Peyster quotes Schoenberg as saying, "I am the slave of an internal power stronger than my education; it compels me to obey a conception which... has greater power over me than any elemental artistic formation."

I suspect that my unwillingness to dis- pense with tonality has to do with being musically passive rather than active; the composer is confronted with this dilemma every time he sits down to compose even one bar of music.

Mrs. Peyster shows us that the moti- vation was always one which could neither be easily acquired nor dis- carded. Schoenberg himself described the grip held over him by his music: "In the time of the Chamber Sym- phony No. 1 I understood better what I had written and had more personal pleasure with that than with the music that followed. Then to compose was a great pleasure. In a later time it was a duty against myself..."

At times, Schoenberg's personal life contributed so much money that it was a great joy that he could own. If ever a man's music was his own true expression, it was this for him. "We shall not have our hero in a housecoat," thus did Felix Fugacita. Schoenberg's scen- in-law, state the Schoenberg family obstinance with privacy. However, I think it must much more revealing and finally rewarding to have Schoenberg pottering around in a housecoat (hard as that might be to imagine) than to have him isolated from all human expe- rience.

Stravinsky, of course, was very much unlike the "conflicted, visionary" Schoenberg. His ear was attuned to the world of audiences (although he could certainly not be accused of pun- dering) and this partly accounts for the immense popularity he has always en- joyed in the concert hall and on records. This freedom from dogma enabled him to search for the best way at any particular moment. Not wedded to one style of composition, he was able to encompass an extremely varied range of feeling, to convey a breadth of experience quite astonishing and almost without parallel. He has often been compared to Picasso because of the many styles with which they both experimented. Mrs. Peyster quotes Stravinsky, at age sixty-two:

"I do not have my own view point of composition and when I write my next symphony it will be an expression of my will at that mo- ment... I wish people would let me have the problem of being a little bit unconscious."

Stravinsky's own excitement is very well conveyed and even in later years, a feeling of naiveté and spontaneity apparently never left him. "He never abandoned this mosaic structure that came so unself-consciously to him," Mrs. Peyster writes.

The third composer considered, Ed- gar Varése, had a galvanic sense of destiny and he reminds me very much of a character in Thomas Wolfe whose massive strength implies some greater spiritual virtue and goodness. Born in France, he struggled for a while in Europe and then came to New York. City. However, his struggling had just begun and was to assume immense proportions, both in terms of sound and of intensity. His arguments with the establishment raged on and he was never really succeeded in establishing himself. Since his death in 1965, how- ever, he has become a revered and influential figure in younger compo- sers. Again, Mrs. Peyster perfectly cap- tures the tone and character of the struggles.

Many other European and American composers are discussed, with par- ticular attention being paid to recent developments. In all, an excellent book — one that should be required reading for those seeking an understand- ing of the torrent that seized music in this century.

PERSEVERE ON AMERICAN COMPOSERS (Norton, 260pp., $18.00) is an anthology of writings from the magazine Perspectives of New Music, and, as such, comprises a valuable view of American music. Conversations with Varése and Piston, especially, are full

Continued on p. 39
at the developments in music by con- sidering the ways in which three major composers—Schoenberg, Stravinsky and Varèse—responded to what they felt was the challenge of their times, the challenge of finding a successor to tonality.

I cannot agree with Mrs. Peyser when she states, “It was inevitable that tonality would outlive its usefulness.” Tonality is to me such a natural thing and all of the systems devised to replace it so artificial, that I am intellectually and emotionally unwilling to accept such a statement. However, the fact that so many of the composers of this century abandoned tonality indicates that there was a very strong need to enlarge the traditional limits of harmony. Mrs. Peyser quotes Schoenberg as saying, “I am the slave of an internal power stronger than my education; it compels me to obey a conception which ... has greater power over me than any elemental artistic formation.” I suspect that my unwillingness to dispense with tonality has to do with being musically passive rather than active; the composer is confronted with this dilemma every time he sits down to compose even one bar of music.

Mrs. Peyser shows us that the motiva- tion was always one which could neither be easily acquired nor discarded. Schoenberg himself described the grip held over him by his music: “In the time of the Chamber Sym- phonies (Nos. I & II) I understood better what I had written and had more personal pleasure with that than with the music that followed. Then to compose was a great pleasure. In a later time it was a duty against myself.”

At times, Schoenberg’s personal life contributed so much money, so much anguish to his art, that it is amazing that he could go on. If ever a man’s music was his own true expression, it was this for so many. “We shall not have our hero in a housecoat,” thus did Felix Condole, Schoenberg’s scene- in-law, state the Schoenberg family obsession with privacy. However, I think it much more revealing and ultimately rewarding to have Schoenberg pottering around in a housecoat (hard as that might be to imagine) than to have him isolated from all human experience.

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“I do not have any definite viewpoint of composition and when I write my next symphony it will be an expression of my will at that moment. If I wish people would let me have the problem of being a little bit unconscious.”

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A BUSY SUMMER AHEAD FOR A.C.T. THEATRE TRAINING FOR ALL AGES AT THE CONSERVATORY

Training Program

The fifth annual Summer Training Congress begins June 19th and offers ten weeks of intensive training through August 26. Applicants for this program must be high school graduates at least seventeen years old.

For the younger set, A.C.T.’s popular Young Conservatory provides no less than six different courses, all beginning July 18 and continuing through August 11. Minimum age for enrollment is eight and runs all the way up to those in their senior year of high school.

Applications are being accepted now at A.C.T. for both the Summer Training Congress and the Young Conservatory Summer Program.

A.C.T., the studio of A.C.T.’s suddenly popular summer series since 1985, came into being as a response to requests from people all over the United States unable to free themselves for full-time theatre training except during the summer months. Each year, A.C.T. augments the faculty of its regular spring and fall sessions and accept one hundred seventy-five enrollees who attend classes from 10 a.m. to 5:30 p.m. Monday through Friday and from 10 a.m. to 1 p.m. on Saturdays.

The Congress curriculum includes acting classes, speech, dance, mime, stage movement, theatre games, and circus techniques, along with special seminars, workshops, lectures, and demonstrations. Joining General Director William Ball as faculty members will be Conservatory Director Allen Fletcher, Executive Director Edward Hastings, members of the A.C.T. acting company and training staff and a variety of guest teachers from theatres, campuses, and private studios across the nation.

Training offered at the Congress is comparable to that regularly provided for the professional A.C.T. company. Participants are divided into small study groups to ensure maximum individual attention and to make sure that each student is exposed to the full range of training at a rate commensurate with his age, background and experience. The Congress structure makes it possible for A.C.T. to accept applicants at beginning, intermediate and advanced levels. In addition, it offers the opportunity for close association with working theatre professionals.

Consortia training differs from that usually found on campuses by being primarily performance-oriented. The emphasis of the program is on the technical, rather than the intellectual, aspects of performance. Most classes are conducted on a workshop basis with the students calling for active participation from each student.

During the past four summers, the majority of Congress participants have been college and university students, teachers and young theatre professionals. Yet people from all walks of life, ranging in age from seventeen to sixty-five, have enrolled and done outstanding work.

Tuition for the ten-week program is six-hundred dollars. As in previous years, a limited number of partial scholarships are available. These are awarded on the basis of a student’s application and, in the case of out-of-state enrollees, on letters of recommendation. Partial scholarships for California residents are awarded on the basis of auditions as well as the applications and letters. Those seeking complete information and Summer Congress applications should write to Allen Fletcher, A.C.T. Conservatory Director, 450 Geary Street, San Francisco 94102, or telephone his office at (415) 771-3800.

Although A.C.T.’s current repertory season ends with the final performance of Caesar and Cleopatra on May 6, the closing doesn’t mean that the company is disbanding until rehearsal for next season start early in the fall. This summer, in fact, will be a remarkably busy time for many company members, with two major programs in professional theatre training on the A.C.T. schedule.

Paul Shearer and Miss Michael Learned are featured in Noel Coward’s witty, satiric comedy, Private Lives, performing in repertory through April with its final presentation at 8:30 on May 2.

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The popular revival of Rouschkian and Golsteyn’s Am Rhein features Larry Carpenter (Otto), Marc Singer and Ken Ross. Tom Sizemore’s comic monologue at the Festival will be presented only five more times before the season closes April 8 and 15 at 7:30 p.m., and April 17, 24, and May 1 at 8:30 p.m.
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A.C.T.'s West Coast premiere of David Storey's The Corregidor, directed by (right) Michael Foster, E. VanRice, Francoz and Michael Shurman. The play, now playing in repertory with other A.C.T. productions, will have its final performance at 5:30 p.m. on May 6.

Have you tried the wines aged in limestone caves?

Caves that provide one of the world's great wine climates, where the naturally cool temperature varies only a few degrees—ideal for aging a premium wine.

Ideal since 1876, when Frederick Beringer first carved these limestone caves from a hillside in the Napa Valley.

Try our estate bottled wines. Like the temperature of the caves, the quality of the wine comes naturally.

Beringer Napa Valley wines. Naturally aged in limestone caves.

Paul Shane and Miss Michael Landre are featured in Most Coveted's witty, rollicking comedy, Private Lives, performing in repertory through April with its final presentation at 8:30 p.m. on May 2.

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CAESAR AND CLEOPATRA

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

"CAESAR AND CLEOPATRA" NOTES

Brendan Shaw
Cesar and Cleopatra takes place in Alexandria in 48 and 47 B.C., three years before Caesar's assassination in Rome, the subject of Shakespeare's Julius Caesar.

The Egyptian Court found palace intrigue among Ptolemy XII. Ptolemaic the Prime Minister and Cleopatra, who had been banished by her brother, Caesar had great trouble from the universally and haunted Ptolemaic, and succeeded in defeating Ptolemy's attempts to murder him only by sitting up all night. Caesar then sent for Cleopatra, who was smuggled into his quarters wrapped in a rich carpet. Captivated by her charm and bold wit, he fell in love with Cleopatra and fought to gain full power in Egypt for her.

In this right his small army suffered many disadvantages by being in a strange country. The Egyptians divert-

ed the canal and thus cut off his water supply. When they tried to cut off his communications by sea, he set fire to some of his ships and had them thrown accidentally to the docks and to the greatest Alexandria library. In a desperate battle he leaped from a sea wall into a small boat to save his soldiers, who were in danger.

Shaw envisioned Julius Caesar as possessed of a "natural greatness", growing out of his "genuine originality."

"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 for-

ming, frank, nor generous, because a man who is too great to resent has nothing to forgive. About his young enigmatic, Shaw remarks, "Cleopatra was only sixteen when Caesar went to Egypt, but in Egypt sixteen is a riper age than it is in England. The childishness is I have ascribed to her, as far as it is childlike of character and not lack of education; not merely not a matter of year. It may be observed in our own clime at the present day in many women of fifty, of"
CAESAR AND CLEOPATRA

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Associate Director: EUGENE BARONE
Scenery by JAMES TILTON
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Lighting by F. MITCHELL DANA
Original music by CONRAD SUSA
Research by DENNIS POWERS

the cast
Julius Caesar
WILLIAM PATERSON

Cleopatra
DEBORAH SUSSELS

Kilso, Caesar's General
E. KEERENCE PRESCOTT

Brutus
LARRY MARTIN

A Secretary to Caesar
ANTHONY ANTON

Apollodorus
PAUL SHENAR

A Syrian Attendant
ROBERT SHERMAN

Centurion
MARK WHEELER

Lucius Septimius
JOSEPH BIRD

A Roman General
HERBERT FOSTER

Pothinus, Regent
M. SINGER

to the Egyptians
ARTHUR MICHAEL

Philo
ANN WELDON

Handmaiden to Cleopatra
R. LIMESON

Major Domo
RICHARD COUNCOUR

Auxiliary Guards
LARRY CARPENTER

Romans
ROBERT ARRI, ROBERT COOKE, PAUL GATLIS, ROBERT KERN, ROBERT LOWRY, MICHAEL MOLLOY, WILLIAM P. MOLLOY, ROBERT RUSTENFELD, FRED WOLF

Egyptians
RUDOLPH A. ANDREWS III, JANE ATKINS, ALAN W. BARNES, ROBERT R. COULTON, LEE COOK, CATHERINE HARRIS, TOM ILLGEN, DANIEL KERN, NANCY MCDONALD, JENNY MOSER, WARNER SHOOK, CHRIS WATTHYRED

ACT 1—Scene 1—A Roman general
ACT 2—A hall in the palace
ACT 3—The throne room of Cleopatra
ACT 4—The garden outside the palace
ACT 5—The light-house
ACT 6—Scene 1—In the palace, six months later
Scene 2—A quad in the palace
There will be one ten minute interval.

understudies
Lucius/Senator: Martin Berman
Romans: Robert Chaplinne; Lee Cook; Rufo; Richard Counsel; Faustean; Patrick Corman; Chamberlain: Nancy Mcdonald; Brutus: Larry Carpenter; Poet: Robert Arri; Major Domo: Frank Cottrell; Apollodorus: R. E. Simpson

Associate Designer: ROBERT BLACKMAN

Geary Theatre

Bernard Shaw

The American Conservatory Theatre	

Bernard Shaw’s Caesar and Cleopatra takes place in Alexandria in 48 A.D. and 47 B.C., three years before Caesar’s assassination in Rome, the subject of Shakespeare’s Julius Caesar. That, in Egypt, Caesar found palace intrigue among Ptolemy XII, Ptolemy the Prime Minister and Cleopatra, who had been banished by her brother. Caesar had great trouble from the internationally and haughtily Ptolemies, and in this defeated Ptolemy’s attempts to murder him, only by sitting up all night. Caesar then sent for Cleopatra, who was smuggled into his quarters wrapped in a rich carpet. Captivated by her charm and bold wit, he fell in love with Cleopatra and fought to gain full power in Egypt for her.

In this tight his small army suffered many disadvantages by being in a strange country. The Egyptians divert ed the canal and thus cut off his water supply. When they tried to cut off his communications by sea, he set fire to some of his ships and ships and accidentally to the docks and to the great Alexandria. In a desperate battle he leaped from a sea wall into a small boat to save his soldiers, who were in danger.

Shaw envisioned Julius Caesar as possessed of a “natural greatness” and a “growing out of his genuine originality.” The playwright explains, “It is in this sense that I have represented Caesar as a man. Giving him all that he had in the grandeur of his nature, he is neither for gowing, self-righteous, a man in good because a man who is too good to resent having nothing to forgive. About his young, I would be a difficulty that he was only sixteen when Caesar went to Egypt, but in Egypt a six-year old is a real boy by the English. The childlessness of the Egyptians have been attributed to us, as far as it is character and not lack of experience, it is not a matter of years. It may be observed in our own climate in the present day in many women of fifty.
ROSENCRANTZ AND GUILDENSTERN ARE DEAD

Directed by WILLIAM BALL
Associate Director: EUGENE BARCONE
Scenery by STUART WILTZEL
Costumes designed by ROBERT FLETCHER
Lighting by MAURICE BEESELY
Music by LEE HOBBS

THE CAST

ROSENCRANTZ: MARC SINGER
GUILDENSTERN: LARRY CARPENTER
THE PLAYER: KEN RUTA
ALFRED: R. E. SIMPSON
HAMEL: HOWARD SHERMAN
OPHELIA: PAUL SHENAR
CLAUDIUS: E. KERRIGAN PRESCOTT
GERTRUDE: NANCY MCDONIEL
POLONIUS: LARRY MARTIN
PLAYER KING: PATRICK GORMAN

Court and Attendants, Players, Spies, Soldiers, Captains and Sailors:

There will be one intermission.

UNDERSTUDIES:
ROSENCRANTZ: Richard Council; GUILDENSTERN: Howard Sherman
HAMEL: Howard Sherman; PLAYER: Dudley Knight; CLAUDIUS: Robert Ari;
GERTRUDE: Nancy McDoniel; OPHELIA: Katie Cannon; ALFRED: Mark Wheeler;
POLONIUS: Joseph Bird; PLAYER King: Jay Doyle

Stage Manager: KENNETH JULIAN

NOTE: It is the custom of the Conservatory to rehearse more than one actor in a role. Unless otherwise announced, the first name on the program will designate the actor playing the performance.

Geary Theatre
NOTES ON "R & G"

Tom Stoppard

Roscenrantz and Guildenstern, those two faceless minor figures from Hamlet, have traditionally been forgettable fellows. Directors tended to cast them with leftover actors, while audiences, if they even bothered to try, could rarely tell them apart. In his famous film production of Hamlet, Laurence Olivier eliminated the two characters altogether. They remained a kind of occupational hazard to anybody staging Shakespeare's tragedy, until playwright Tom Stoppard hit upon something very meaningful about this pair of classmates from Prince Hamlet's university days.

"Roscenrantz and Guildenstern are the most expendable people of all time," says Stoppard. "Their very facelessness makes them dramatic; the fact that they die without ever really understanding why they lived makes them somehow cosmic."

Revealing why he chose R & G as the main characters for a contemporary comedy, Stoppard comments on their relevance to the world in which we now find ourselves: "Almost everybody thinks of himself as nobody. A cipher, not even a cog. In that sense, Roscencrantz and Guildenstern are everybody. I feel that I am like that."

For his play, Stoppard plucked R & G from the fringe of Shakespeare's tragedy and past them at the center of the action. Consequently, Hamlet, Claudius, Gertrude, Ophelia and Polonius suffer a corresponding reduction in importance and become minor characters in the Stoppard comedy. The effect is a sort of inside-out Hamlet, a keyhole view of the royal tragedy at Elsinore in which we see the whole thing through the often bewildered and incomprehending eyes of Roscencrantz and Guildenstern.

Following a brief, exploratory production at the Edinburgh Festival, the play had its first professional production by the National Theatre at the Old Vic in London in April, 1967. Two years later, after it had opened to acclaim in New York, A.C.T. gave Roscencrantz and Guildenstern Are Dead its Bay Area premiere. The comedy was voted best play of the 1967-68 Broadway season by the New York Drama Critics' Circle and went on to win the Tony Award as well.

THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO

presents

ROSCERCRANTZ AND GUILDENSTERN ARE DEAD

Directed by WILLIAM BALL
Associate Director: EUGENE BARCONE
Scenery by STUART WIRKZEL
Costumes designed by ROBERT FLETCHER
Lighting by MAURICE BEELEY
Music by LEE HOSBY

the cast

Roscencrantz  MARC SINGER
Guildenstern  LARRY CARPENTER
The Player  KEN RUTA
Alfred  R. E. SIMPSON
Hamlet  HOWARD SHERMAN
Ophelia  PAUL SHENAR
Clauudius  LEE COOK
Gertrude  E. KERRIGAN PRESCOTT
NANCY MCDONIEL
WINTERS MAN
Polonius  LARRY MARTIN

Player King  PATRICK GORMAN

There will be one intermission.

understudies:
Roscencrantz: Richard Council; Guildenstern: Howard Sherman; Hamlet: Howard Sherman; Player: Dudley Knight; Claudius: Robert Arti; Gertrude: Nancy McDaniel; Ophelia: Karie Cannon; Alfred: Mark Wheeler; Polonius: Joseph Bird; Player King: Jay Doyle

Stage Manager: KENNETH JULIAN

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Geary Theatre

SLEUTH

THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO

presents

ANTHONY SHAFFER'S

SLEUTH

Originally produced on Broadway by

HELEN BONFILS, MORTON GOTTLIEB and MICHAEL WHITE

Directed by ELLIS RABB

Associate Director: ROBERT BONAVENTURA
Scenery and Costumes by ROBERT BLACKMAN
Associate Costume Designer: JANET WOODHEAD
Lighting by MAURICE BEELEY
Sound by CHARLES RICHMOND

the cast

Andrew Wyke  KEN RUTA
Milo Tindle  PETER DONAT
Inspector Doppler  M. B. GORMALLY
Detective Sergeant Tarrant  EDWARD COLLINGWOOD

Police Constable Higgs  JAY COPELAND

ACT I: Andrew Wyke's country home in Willshire
A summer evening

ACT II: Two days later

There will be one intermission.

FOR THE ENJOYMENT OF FUTURE AUDIENCES IT WOULD BE GREATLY APPRECIATED IF YOU WOULD NOT DISCLOSE THE PLOT OF THIS PLAY

Puppets Designed and Created by NANCY H. COLE

Geary Theatre

Worth arrives onstage at the Geary nearly three years later than originally planned. Back in 1969, producers approached William Ball about presenting the then unknown thriller in the A.C.T. repertory prior to a New York opening. Ball was excited about the play, but conflicting production schedules subsequently forced cancellation of the project. The play was at that time called Anyone for Murder? Among the other titles reportedly considered by playwright Anthony Shaffer for his five character thriller were Anyone for Tenniel and Who's Afraid of Stephen Sondheim?

Eventually, its producers decided that Sleuth would open first in London. The play had its world premiere there on February 12, 1970, won several major theatre awards and is still going strong. The Broadway production opened on November 7 of the same year and continues to play to sellout houses, while a touring company recently broke records at Los Angeles' Ahmanson Theatre. Sleuth was honored with a Tony Award as best play of the 1970-71 season.

A.C.T.'s production marks the return to the company of both Ellis Rabb and Peter Donat. Rabb previously directed such A.C.T. shows as The Merchant of Venice, The Tavern and The Selling of the President. Donat comes back to San Francisco after winning critical praise in the Broadway production of The Way of the World, where he acted in every marriage and New Haven's Long Wharf Theatre production of The Way of the World.

Anthony Shaffer is a former lawyer and journalist who also writes scripts for films and television. Sleuth is his first play for the stage. His twin brother, Peter, with whom he has collaborated on several detective novels, is the author of The Royal Hunt of the Sun, Black Comedy and Five Finger Exercise.
PRIVATE LIVES

Directed by FRANCIS FORD COPPOLA
Associate Director: EUGENE BARCONE
Scenery by ROBERT BLACKMAN
Costumes by ROBERT FLETCHER
Lighting by MAURICE BEESEY
Sound by CHARLES RICHMOND
Music Arranged by CARMEN COPPOLA

The cast

Sibyl Chase DEBORAH SUSSEL
Elyot Chase (Her Husband) PAUL SHENAR
Victor Prunne (Her Husband) JAY DOYLE
Amanda Prunne MICHAEL LEARNED
Louise (A Maid) KARIE CANNON

.ACT I: The terrace of a hotel in France. Summer evening.
.ACT III: The same. The next morning.

There will be two ten minute intermissions.

musicians
Bob Mooran, piano; Bill Pychn, violin; Dale Hoaglin, cello;
Al Simon, bass

understudies
Amanda Prunne: Nancy McDoniel; Victor Prunne: Larry Carpenter;
Louise: Lee Cook; Sibyl Chase: Lee McTrain; Elyot Chase: Marc Singer.

Stage Manager: RANDY CARTER

Geary Theatre

THE CONTRACTOR

Directed by WILLIAM BALL
Associate Director: ROBERT BONAVENTURA
Scenery by PAUL STAHELI
Costumes by JULIE STAHELI
Lighting by MAURICE BEESEY
Sound by CHARLES RICHMOND

the cast

Kay, Foreman MARC SINGER
Marshall, Workman HERBERT FOSTER
Ewbank, The Contractor RAY REINHARDT
Fitzpatrick, Workman E. KERRIGAN PRESCOTT
Bennett, Workman SCOTT THOMAS
Paul, Ewbank’s Son LARRY CARPENTER
Claire, Ewbank’s Daughter HOWARD SHERMAN
Glen denenning, Workman G. WOOD
Old Ewbank RICHARD COUNCIL
Maurice, Claire’s Father WINFRED MANN
Mrs. Ewbank NANCY MCDONIEL

PLACE: A lawn near the Ewbank home overlooking a small industrial town
in the north of England.

There will be two ten minute intermissions.

understudies
Kay: Patrick Gorman; Marshall: Martin Berman; Ewbank: Joseph Bird;
Fitzpatrick: Robert Ari; Bennett: Richard Council; Paul: R. E. Simpson;
Claire: Lee Cook; Glen denenning: Mark Wheeler; Old Ewbank: Larry Martin;
Maurice: Paul Shenar; Old Mrs. Ewbank: Karie Cannon;
Mrs. Ewbank: Anne Lawler

Stage Manager: SHAN COYNE

Special thanks to consultants NANCY WHITE and EDITH SKINNER

Geary Theatre

David Storey, the son of a mine- worker, was born in Yorkshire, Eng- land, in 1933 and studied at the State School of Fine Arts in London. Married since 1956, he is the father of three children.

The author of The Contractor writes from a close personal involvement in his characters’ environments, and his novels and plays are often autobiograph- ical in their vivid background material. Coming from the north of England, Storey has been a profes- sional athlete like the hero of his novel. The Sporting Life, and a teacher like the title char- acter of his first play, The Restoration of Arnold Middleton. He also worked for a tent-erecting firm like the one which provides the setting for his novel, Radcliff, and The Contractor.

London’s Royal Court Theatre pre- sented The Contractor in 1969 and Storey’s best-known play, Home, in 1970. Both works went on to long and successful London runs, and Home was later produced on Broadway and television for American audiences, with John Gielgud and Ralph Rich- ardson in the leading roles.

Critics have been diverse in their interpretations of The Contractor. Some have seen the raising and strik- ing of its huge tent as symbolic of the rise and fall of England’s national greatness. “In a still larger sense,” one reviewer added, “the tent is emblem- atic of the vanity of human wishes— in art, in science, in business, in love, in life.” Still other observers view the play’s characters as representing the moral erosion of the working class.

The Contractor is a play in which the dialogue and the physical action (the raising and striking of the tent) are inseparable and completely de- pendent on each other. With that in mind, the A.C.T. cast worked with the tent and its equipment from the first day of rehearsals.
PRIVATE LIVES

Directed by FRANCIS FORD COPPOLA
Associate Director: EUGENE BARCONE
Scenery by ROBERT BLACKMAN
Costumes by ROBERT FLETCHER
Lighting by MAURICE BEESLEY
Sound by CHARLES RICHMOND
Music Arranged by CARMEN COPPOLA

the cast

Sibyl Chase  DEBORAH SUSSEL
Elveth Chase (Her Husband)  PAUL SHENAR
Victor Pyne (Her Husband)  JAY DOYLE
Amanda Pyne  MICHAEL LEARNED
Louise (A Maid)  KARIE CANNON

ACT I: The terrace of a hotel in France. Summer evening.
ACT III: The same. The next morning.

The idea for Private Lives came to Noel Pierce Coward on a sleepless night in 1929 while he was stopping in Tokyo during an Oriental sojourn. The Japanese Sandman finally found his way to Coward's hotel room at four a.m.—"by which time," the playwright recalled years later, "Private Lives, title and all, had constructed itself." He decided to let the play "mature" for a while before committing it to paper.

After traversing Japan and Korea, Coward's Asian peregrinations brought him to Shanghai, where he promptly became the temporary residence of a handy virus and prudishly took to his bed in the Cathay Hotel where he lay "sweating gloomily." Recalling the incident in his 1937 biography, Present Indicative, Coward wrote that "the ensuing convalescence was quite productive; for I civilized it by writing Private Lives."

Private Lives introduced two of Coward's most dazzling characters, Amanda and Elveth—a glorious couple in whom the very essence of worldly sophistication happily co-exists with untarnished childlike wonder and delight. Glamorous and affluent, they couldn't make a go of their marriage and decided to be sensible about it and get a divorce. Now, five years later, they meet by chance at a ritzy French hotel and fall in love all over again. What could be more romantic?

Very little, except that in the years since their breakup, each has remarried somebody else, leaving poor Amanda and Elveth with a pair of superfluous spouses on their scrupulously manicured hands. How things work out for our leisure-class quartet is what Private Lives is all about. Directing this first play by Noel Coward to join the A.C.T. repertory is Oscar winner Francis Ford Coppola. The playwright, incidentally, recently celebrated his seventy-first birthday.
YOUR $10 SHARE WILL SAVE $350,000

A.C.T. and the San Francisco Bay Area will lose a vitally needed Ford Foundation grant of $350,000 unless it is matched with funds from local contributions before April 30. We're still short of the total $120,000 goal... but gaining steadily... and we need your support NOW—before the deadline.

Special student matinee performances, a comprehensive theatre training school, ninety repertory productions in five years... all these and more have been made possible by the annual matching grant from the Ford Foundation.

A.C.T. CAN'T AFFORD TO LOSE IT!

Our goal: 12,000 friends of the theatre to contribute one $10 share each. More, please. Can you help us with a contribution?

Make your check payable to A.C.T., and mail to "WATCH THE A.C.T. GRANT," 450 Geary Street, San Francisco 94102. Thank you.

PETER DONELSON is featured in Anthony Shaffer's thriller-puzzle "SLEUTH," playing only five more performances before the current A.C.T. season of repertory closes May 6.

A BÚSSY SUMMER

(Continued from p. 17)

Lou Ann and Ross Gencos conduct a recital of Young Conservatory members, while other student participants mix-within the background.

A.C.T.'s Young Conservatory, under the direction of instructors Ross and Lou Ann Grahm, offers a variety of summer programs to suit individual needs, interest and age groups. Students attending are divided into three groups—ages seven to nine, ten to twelve, and thirteen to seventeen. Personal supervision and direction are the hallmarks of this innovative program with its wide range of theatrical studies for young people. All applicants are interviewed by the Grahams prior to enrollment.

This summer, the Grahams have scheduled a class in voice and dance for the theatre and another concerned training on the backstage, technical aspects of theatre, both meeting twice weekly. Tuition for each of these is fifty dollars.

A trio of other classes meets three times every week. Included are mime and movement; vocal expression; and scene studies—the latter concentrating on acting skills. Tuition for any of these is seventy-five dollars.

In addition, a special rehearsal and performance class will meet daily, Monday through Friday, culminating in public performances. Participation in this intensive session is one hundred twenty-five dollars.

Parents and young people wishing additional details and applications should write to A.C.T. Young Conservatory, 450 Geary Street, San Francisco 94102.

Prospective participants in either the Summer Training Camp or the Young Conservatory Summer Program are urged to apply at their earliest convenience.
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TO THE AUDIENCE... curtailing time... in response to numerous requests, LATECOMERS WILL NOT BE SEATED—after the opening or intermission... until a suitable break in the performance.

please—while in the auditorium: Observe the "NO FOOD OR DRINK" regulations; do not use cameras or tape recorders; do not carry umbrellas, etc. • Please note the NEAREST EXIT. In emergency, WALK—do not run—in the direction of the temple, and the mayor and the city's board of supervisors.

for your convenience: DOCTORS may leave the number 771-9003 with their call services and give name and seat number to—upon request. Those who wish TO MEET PERFORMERS after the performance may use the stage door entrance: GEARY THEATRE (around corner on Mason Street); MARINER THEATRE (through auditorium right front).

MANAGEMENT reserves the right to refuse admission... and to make PRO-GRAM OR CAST CHANGES necessitating illness or other unavoidable causes.

CREDITS • HANK KRANKERL and WILLIAM GANSLE • ROBERT JOYCE for April Program cover design. • GROVE PRESS for special educational materials. • OLD GOLE THEATRE, San Diego, for archiving and making copyright records of the 1933 Mickey Mouse movie: "In Paradox Live." • Special thanks to the International Re-education Foundation, whose cooperation and generosity made possible the production. • G. Wood for special music for The Conductor. • CABLE CAR LEAFLET: cable car fare for "PRIVATE Lives." • SPECIAL DISCOUNT RATES are available. • LEONARD SEITZ for attending A.C.T. performances at the General Motors Pension Associates in groups of 25 or more. Complete details are available from Jerald G. Seitz, A.C.T. Manager of Education, 450 Geary St., San Francisco 94102, telephone (415) 771-3150. • FOR TICKET INFORMATION: telephone the Geary Box Office (415) 673-6440—From 9 a.m. to 9 p.m. Monday-Saturday, or the Ticket Booth at the theatre.

WHO'S WHO

ROBERT ARD in his first season with A.C.T., studied at Carnegie-Mellon University, where he received major roles in several productions, including Crandier in The Devil's Oven, Oberon in A Midsummer Night's Dream, and James Tyrone in Long Day's Journey into Night, under the guidance of Garry, and Guys and Dolls, with which he also toured Germany as a USO show. Mr. Ard is a professional singer and guitarist who has written and performed original songs for theatre productions, and has worked as a radio announcer and film reviewer. His other credits include major roles at the Utah Shakespearean Festival, including Caliban in The Tempest and Sir Toby Belch in Twelfth Night. He also performed at the Geary Square Playhouse and the ltd. Company at the Arizona Arts Center (title role in Macbeth). He is seen at A.C.T. in Caesar and Cleopatra.

MARTIN BERNARD attended Brooklyn College where he appeared in several dinner theatre productions. He attended the Stella Adler Studio and George Slade's Workshop. He is a former member of A.C.T.'s Summer Training Congress. Mr. Bernard appeared in Room Service, Oedipus, Poor Dad, and In White America, and was also seen in Six Characters in Search of an Author, Little Malcolm and His Struggle Against the Eumas, The Trojan Women, The Reading Room, The Late Heiress, the People, The Time of Your Life and The Selling of the President. Mr. Bernard is currently in Caesar and Cleopatra.

JOSHIP BIRD, who returns for a second season at A.C.T., holds a master's degree in drama from Penn State University. He is slated to perform in 17 productions at the A.C.T. Repertory Company in New York from 1963 to 1967, and Painting and Papering and the National Endowment for the Arts.
WHO'S WHO

WILLIAM BALL, General Director, founded the American Conservatory Theatre in 1965. This season, he directs the opening productions, reaching a new high of Stanford Shaw’s Cesar and Cleopatra. Prior to A.C.T.’s beginnings, Ball staged the highly acclaimed Lincoln Center production of Tartuffe in New York and Homage to Shakespeare, starring John Gregl, Edith Evans and Margaret Lindsay, at Philarmonic Hall. His Off-Broadway productions include Six Characters in Search of an Author, directed by John Gielgud, and the Outer Circle Critics, Obie and D’Annunzio awards; Under Milkwood, honored with the D’Annunzio and Outer Circle Critics awards; and Ionia, winner of the Obie and Vermont Record Drama Desk awards. In 1964, he resurrected his production of Six Characters in London with a cast headed by Ralph Richardson and Michael Gough. 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, Can a Turtle Taste and Six Characters in Search of an Author. He served as both director and librettist of Lee Hoiby’s Natalia Petrowska, a new opera opera presented by the board Foundation and produced at the City Center. He also worked as director at all major North American theatre festivals, including the American Shakespeare Festival at Stratford, Connecticut, the Stratford Shakespeare Festival in Ontario, the San Diego Shakespeare Festival, the Arena Stage in Washington D.C., the Alley Theatre in Houston and the Antioch and Toledo Shakes- peare Festivals. He made his San Francisco directorial debut ten years ago with the Actor’s Workshop produc- tion of The Diary of Anne Frank, directed by graduate of the Carnegie Institute of Technology. Mr. Ball has been the recipient of a full fellowship at a Ford Foundation Directorial Grant and an NBC/CREA Fellowship. He directed the A.C.T. production of Tartuffe, Six Characters, The King Lear, Under Milkwood, Dream, Twelfth Night, Hamlet, Tiny Alice, Clytemnestra, Three Stooges, The Tempest and Romeo and Juliet. The latter has re- turned to the A.C.T. repertory for its third season. In addition to his work as a director, Mr. Ball teaches in the University’s Conservatory training programs.

JAMES B. MCKENZIE, Executive Pro- ducer, 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 subsidiaries of the American Repertory Theatre, having been involved in more than 50 productions in New York and international tours, as well as in repertory theatres and stock productions. A member of the League of New York Theatres, the Association of Theatre Press Agents and Managers and the New York and Wisconsin State Councils of the Arts, Mr. McKenzie is also President of The Council of Stock Theatres. A member of A.C.T.’s board of directors prior to his appointment as executive pro- ducer, Mr. McKenzie has also served as producer of the Westport Country Playhouse (Conn.), the Blacks Country Playhouse (Penn.), the Peninsula Play- ersons (Wis.), the Minnelli Theatre (New York), as producer of the Pacific Repertory Company and the Royal Poinciana Playhouse (Palm Beach). His highly suc- cessful production of And Miss Reardon Drinks a Little is currently on tour.

EDWARD HASTINGS, Executive Di- rector and Resident Stage Director, is also a graduate of the Carnegie Institute of Technology, where he earned a degree in mechanical engineering. In 1963, he directed the national tour of Mark Rothman’s production of The Diary of Anne Frank, which marks his return to the stage after a decade of acclaimed film work. He recently completed editing of The Godfather, a large-scale movie based on a best-selling novel and starring Marlon Brando, which he directed on location in New York and Sicily. His previous films include You’ll Be a Big Boy Now, with Carol Gage; Picture Window, with Fred Astaire; and The Rain People, with Shirley Knight. He won a Tony Award for his production of the screenplay for Patton, and has also written the screenplays for This Property is Condemned and Private Life, produced by his company, Hastings Pictures, in a Golden Eye and The Rain People.

ELLIOTT RABB graduated in 1953 with honors from Carnegie Tech’s Drama Department. He has acted on Broadway, television, film and radio, and was booked by the American Shakespeare Fes- tival. In 1960, Mr. Rabb founded the American Repertory Company. Four years later, the A.P. joined forces with the Phoenix Theatre and played two suc- cessful seasons off-Broadway, then, as A.P.-Phoenix, moved to the Ly- ceum Theatre on Broadway. Among the productions Mr. Rabb staged for this company were Arthur Miller’s After the Fall, Pantezglial, You Can’t Take It With You, The Tattered, Judith, The Lower Depths, The Seagull, Exit the King and War and Peace. As a director and actor, Mr. Rabb, who has received three honorary degrees, has won more than 20 theater awards: the Outer Cor- nio, the Lola D’Annunzio, an Obie, the Clarence Derwent, a Vernon Rice and a special Tony Award for A.P. He has created new productions of Aida, Dido and Aeneas, Ophiruse In the Underworld, L’Armistice and Matrimonial and an original ballet, Love in Search of a Dream. He also directed Mr. Rabb’s production of The Merchant of Venice and The Selling of the President. He is married to the American Repertory Company, which has served as vice president of the Board of Trustees. Since then, she has been a leader in the resident theatre movement since its beginning. Mrs. Markwood was one of the founders of the Milwaukee Repertory Theatre, and was a co-founder of the Young A.P. Repertory Company there for a season. She also brought Wil- liam G. Stosh, who was the first director of the Milwaukee Repertory Theatre, and was a member of the Milwaukee Repertory Company, and six other new productions of Mr. And Miss Reardon Drinks a Little, currently on tour. As well as Allen Fletcher, where he first directed The Crucible, Mrs. Markwood was also a member of the board of directors of The Theatre Communications Group and on The Theatre Guild and Rehearsal Studio National Endowment for the Arts.

ROBERT ARTHUR, in his first season with A.C.T., studied at Carnegie-Mellon University, where he received his major roles in several productions, including Crandier in The Devil, Oboes in A Midsummer Night’s Dream, Peter and James Tyrone in Long Day’s Journey into Night, Andy in Cat on a Hot Tin Roof and Goy and Dolls, with which he also toured Germany as a USO show. Mr. Arthur is a composer, singer and guitarist who has written and performed original songs for theatre productions, and has worked as radio announcer and film reviewer. His other credits include major roles at the Utah Shakespearean Festival, including Caliban in The Tempest and Sir Toby in Twelfth Night. He also designed the set and costume for the South Park Playhouse and the Sky in the Company at the Arkansas Arts Center. (Title role in Macbeth, He is seen at A.C.T. in Cesar and Cleopatra.)
appeared in the 1969 touring company of The Show Off with the Debbie Grizzard and Jessie Royce Landis and the Electra, performed in Mitwolop and Exit the King. He made his Broadway debut in You Can't Take It with You and appeared in 10 off-Broadway productions including Modesty Blaise, The Arsenal in River and Electro. Mr. Bird appeared as Dr. Campbell on the CBS daytime serial, Love is a Many Splendored Thing. He was seen at A.C.T. last season in The Merchant of Venice, Henry IV, Part II and as an Enemy of the People, and The Sailing of the President. He is currently appearing in Caesar and Cleopatra.

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 last summer. Mr. Carpenter’s other credits include the Oregon Shakespearean Festival, the Brockport Summer Arts Festival, the Rochester Opera Theatre and Thomas Wolfe’s Playhouse in North Carolina, where he has played major roles in such musical and dramatic productions as West Side Story, Rosenzweig and Guldenstien Are Dead, The Tempest, a School for Scandal, The Fantastics and King Lear with Morris Carnovsky. At present, Mr. Carpenter is on an extended leave of absence from Southern Methodist University’s acting program, where he was actively involved in graduate study in directing. Mr. Carpenter is also seen as Guldenstien in Rosenzweig and Guldenstien Are Dead, in The Contractor and Caesar and Cleopatra.

ROBERT CHAPLAIN, A.C.T.’s master voice teacher, appeared in Antony and Cleopatra, his first acting assignment with A.C.T. since Oedipus for two seasons ago. The recipient of a Rockefeller Foundation Fellowship with Kristin Linklater in voice teacher training a year ago, Mr. Chaplain has also taught at the Manitoba Theatre Centre, the Stratford Festival Theatre (Canada), Arena Stage in Washington, D.C., the Mark Taper Forum of the Los Angeles Music Center, the theatre arts department at UCLA, and most recently, at the New California Institute of the Arts in Los Angeles.

HERBERT FOSTER recently completed an engagement at New York’s Lincoln Center Repertory Company. He is currently appearing 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. He also appeared last summer. Mr. Donat’s TV credits include many starring roles for CBC, Canada, and has appeared in plays and television episodes of dramatic art and has been in The Time of Your Life and The Sailing of the President last season.

JOY CARIN, who appeared as Miss Prism in The Importance of Being Earnest and in The Taming 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 including Modesty Blaise, The Arsenal in River and Electro. Mr. Bird appeared as Dr. Campbell on the CBS daytime serial, Love is a Many Splendored Thing. He was seen at A.C.T. last season in The Merchant of Venice, Henry IV, Part II and as an Enemy of the People, and The Sailing of the President. He is currently appearing in Caesar and Cleopatra.

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HERBERT FOSTER recently completed an engagement at New York’s Lincoln Center Repertory Company. He is currently appearing 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. He also appeared last summer. Mr. Donat’s TV credits include many starring roles for CBC, Canada, and has appeared in plays and television episodes of dramatic art and has been in The Time of Your Life and The Sailing of the President last season.

JOY CARIN, who appeared as Miss Prism in The Importance of Being Earnest and in The Taming 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 including Modesty Blaise, The Arsenal in River and Electro. Mr. Bird appeared as Dr. Campbell on the CBS daytime serial, Love is a Many Splendored Thing. He was seen at A.C.T. last season in The Merchant of Venice, Henry IV, Part II and as an Enemy of the People, and The Sailing of the President. He is currently appearing in Caesar and Cleopatra.
appeared in the 1990 touring company of "The Show Off" with Linda Sgrizzi and Jesse Royce Landers and the Empty Closet Players. He directed Mina Thope and the King. He made his Broadway debut in You Can't Take It with You and appeared in 10 off-Broadway productions including "The Seattle Opera Company and Repertory Theatre production of "The Merchant of Venice", "The Tempest" and "An Enemy of the People". He was seen at A.C.T. last season in "The Merchant of Venice", "The Tempest" and "An Enemy of the People". The Sailing of the President. He is currently appearing in Caesar and Cleo- 

LARRY CARPENTER, who holds a B.F.A. degree from Boston University, where he acted in and directed num-

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 "Othello" at the Old Globe Shakespeare Festival in San Diego, "As You Like It" at the Petite Theatre and the Arena Stage in Washington D.C., prior to joining A.C.T. last season. He is currently appearing in "The Tempest". He is currently appearing in Caesar and Cleopatra.

JOY CARIN, who appeared as Miss Prism in "The Importance of Being Earnest" and in "The Taming of the Shrew" during her first season at A.C.T., was graduated from the University of Chicago and has also studied at Yale Drama School. Her performance as Miss Prism in "The Taming of the Shrew" is currently appearing in Caesar and Cleopatra. She has also given numerous performances in radio and television shows.

JOSEPH BIRD

KARIN CANNON, who came to A.C.T. as Assistant Director of Training at A.C.T.'s 20th Anniversary Festival. She is currently appearing in "The Merchant of Venice" and "The Tempest" and was one of four students selected to appear in "The Merchant of Venice" which opened at the Darling Theatre in North Carolina, where he has played major roles in such musical and dramatic productions as "West Side Story", "Romeo and Juliet" and "A Midsummer Night's Dream". He is currently appearing in Caesar and Cleopatra.

LEE COOK, who has served as A.C.T.'s dance director for the past year and continues as such this season, at-
tended Scripps College in Claremont, California, to study dance. She is currently appearing in "The Merchant of Venice, The Tempest" and "An Enemy of the People". Last season Miss Cook appeared in the "Ravenna and Guelficidien Are Dead and Caesar and Cleopatra."

JAY DOYLE, who was seen off-Broadway in "The Old Glory" and was a member of the national tour company of "A Midsummer Night's Dream". He is currently appearing in "The Merchant of Venice" and "The Tempest". He is currently appearing in Caesar and Cleopatra.

ROBERT CHAPLAIN, A.C.T.'s master voice teacher, appeared in "Antony and Cleopatra", his first acting as-

PETER DONAT, in his fifth season at A.C.T., will appear in "The Taming of the Shrew". His previous credits include "Romeo and Juliet" at the Manhattan Theatre Club, the Stratford Festival Theatre (Canada), Stanford University and West Virginia University. He has appeared in "The Taming of the Shrew". He is currently appearing in Caesar and Cleopatra.

HERBERT FOSTER recently completed an engagement at New York's Lincoln Center Repertory Theatre and has appeared in "The Three Sisters" at the Stratford Festival (Canada), where he won the Toronto Theatre Award. He is currently appearing in "The Taming of the Shrew". He is currently appearing in Caesar and Cleopatra.

DUDLEY KNIGHT, in his second sea-

MICHAEL LEARNED has appeared as a leading actress with the Stratford Festival in Canada, the Oregon Shakespeare Festival and the Ford's Theatre Company, and with the Shakespeare Theatre in Washington, D.C. She played Betina in "The Taming of the Shrew". She is currently appearing in Caesar and Cleopatra.

ANNE LAWDER, A.C.T.'s speech therapist who doubles as actress, went to school in Burlingame, attended San Mateo Junior College, worked for Bob Hope at the Hollywood Theatre in Las Vegas 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 has appeared with NBC radio and television in New York, New York. Miss Lawder has spent several seasons as a member of the Oregon Shakespeare Festival and most recently appeared in the Seattle Repertory Theatre production of "Othello". She is currently appearing in Caesar and Cleopatra.

ANNE LAWDER
threpo, A Delicate Balance, Little Murders, Glory! Haleybell!, The Importance of Being Earnest, The Tattoo and The Tavern, as well as A.C.T.'s special productions, Light, Tales of the After Life and The Wishing of the Dollars, she appeared in Portia in *The Merchant of Venice* last season, and in The Time of Your Life and The Selling of the President. After a year as Cleopatra in Antigone and Cleopatra at San Diego's Shakespeare Festival, Miss Learned returned to the role in A.C.T.'s production. She is currently seen in Private Lives.

**Winifred Mann**

For more than ten years a member of the San Francisco Actors' Workshop, joined A.C.T. two seasons ago, after a brief sojourn in the east, where she appeared with the Pittsburgh Playhouse, Joe Papp's N.Y. Shakespeare Festival, the Lincoln Center Repertory and La Mama Caffe. Among the many productions in which Miss Mann has played leading roles are Mother Courage, The Three Sisters, The Milkman Doesn't Stop Here Anymore, Midsummer Night's Dream, Brecht's Edward II, Pinter's Birthday Party, the Broadway version of The Importance of Being Earnest and Night of the Iguana. Earlier in her career she appeared briefly as Nurse Ratched in One Flew over the Cuckoo's Nest. Her previous appearances in A.C.T. have included Hadrian VII, The Reformer and The Prodigal Son. This season she is seen in Rosenkranz and Guildenstern Are Dead and The Contractor.

**Nancy McDoniel**

who came to A.C.T. as a member of the training program, appeared in Andrew Ordway's production 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 dancing. She was a graduate theatre fellowship student at Wayne State University, where she played major roles in numerous productions at the Hillbilly Repertory Theatre. Her other credits include several seasons with the Southwest Missouri State College Tent Theatre and Harrisburg's Loopy Repertory Theatre. Miss McDoniel is currently seen in Rosenkranz and Guildenstern Are Dead, Caesar and Cleopatra and The Contractor.

**Frank Ottwell**

served the company as its teacher of the Alexander Technique this season. Born in Baltimore in 1936, he studied at the Goddard School of Drama, the Actors Lab, in London and the Moscow Art Theatre, and has been a faculty member of the University of California at Los Angeles and Northern Illinois University. He has also worked as an actor in both the United States and Europe. Miss McDoniel is currently seen in Rosenkranz and Guildenstern Are Dead, Caesar and Cleopatra and The Contractor.

**E. Kerrigan Prescott**

joins A.C.T. as a member of the training program. Miss Prescott is currently seen in Rosenkranz and Guildenstern Are Dead, Caesar and Cleopatra. Miss Prescott was trained at the Webber-Douglas Academy of Dramatic Art in London. Miss Prescott was the first American accepted into the Old Vic Theatre, where she worked and later appeared with other major repertory theatres in England and Scotland. Prior to returning to the United States, Miss Prescott has been a member of the University of California at Los Angeles. She has studied at the Actors Studio and the hva, and in Lesotho with the Young Actors Workshop. Miss Prescott has been working on the Broadway cast of *Doctor Faustus*, and has appeared in the London production of *The Lion*, the 1966 Edinburgh Festival, and in New York in the production of *The Rose Tattoo*. She has also appeared in the Broadway production of *The Trojan Women*, and has been featured as a member of the training program. In his sixth season with A.C.T., Mr. Rutta has played major roles in *The Crucible*, Endgame, Long Wind, Twelfth Night, Man and Superman, Under Milkwood, Three Sisters, Rosencrantz and Guildenstern Are Dead, Glory! Haleybell!, The Hostage, Desiderius, the Prodigal Son, Prospero in The Tempest, which he repeated last season. He also appeared in *The Rose Tattoo* and was seen in the Merchant of Venice, and Two for the Show. After a summer season with San Diego's Old Globe Theatre, where he appeared as Bottom in A Midsummer Night's Dream and as Antony in Antony and Cleopatra, Mr. Rutta returns to the latter role in A.C.T.'s production and is currently seen in Rosenkranz and Guildenstern Are Dead and Sleuth.

**Ray Reinhardt**, a charter member of A.C.T. with the Cleveland Play House, has joined A.C.T. for this season. He is known for his performances at the Phoenix Theatre in New York, and made five national tours of his one-man show, *A Profile of Justice* in Chicago, Boston, Montreal and Brooklyn. Mr. Reinhardt has also appeared as Walter Mark in several productions with resident theatres in Boston and Minneapolis. He has also appeared in the television production of *The Testament of Dr. Mabuse* at the University of Iowa, and in *The Devil's Disciple*, *Rosenkranz and Guildenstern Are Dead*, *Tiny Alice*, *Oedipus Rex*, *Saint Joan* and the A.C.T. production of *The Rose Tattoo*. He was seen in the film *Bullitt* with Steve McQueen. Among the roles Mr. Reinhardt has played for A.C.T. are *Stanley* in A Streetcar Named Desire and *Claudius* in Hamlet, as well as major roles in A.C.T. productions of *A Flea in Her Ear*, *Gallant and Guildenstern Are Dead*, *Room Service*, *Oedipus Rex*, *Saint Joan* and *The Rose Tattoo*. He returned to A.C.T. after playing Father Daniel Brendan in *The Trial* of the Catamites Nine at the New College Theatre and is currently seen in The Contractor.

**Ken Ruta**, a graduate of Goodman Theatre and for four seasons a leading actor with the Goodman, has also studied at the American Theatre Wing and appeared in several leading roles. A.C.T. is currently seen in Rosenkranz and Guildenstern Are Dead, Caesar and Cleopatra and The Contractor. Mr. Ruta has worked as a member of the training program at the Webber-Douglas Academy of Dramatic Art in London. Mr. Ruta's Broadway credits are Ros, (in the Wind) with Melvin Dougi, (Duel of Angels with Vivien Leigh) in *Separate Tables*. He appeared in the television production of *The Crucible* as Dr. Faustus, (in Androcles and the Lion, Hamlet and William Ball's original revival of *Under Milkwood*). He is currently seen in Rosenkranz and Guildenstern Are Dead, Private Lives and Caesar and Cleopatra.

**Howard Sherman**

came to A.C.T. as a member of the training program in 1968, since then has continued his training while appearing in several productions. A former member of the Xerogos Dance Company, he appeared with Xerogos Three Sisters here, in the Ravina Festival and on Broadway, and was seen in the A.C.T. production of *The Devil's Disciple*. He was seen in *Rosenkranz and Guildenstern Are Dead*, *Tiny Alice*, *Oedipus Rex*, *Saint Joan* and several A.C.T. productions. He is currently seen in *The Rose Tattoo*. He returned to A.C.T. after playing Father Daniel Brendan in *The Trial* of the Catamites Nine at the New College Theatre and is currently seen in The Contractor.

**Marc Singer**

comes to A.C.T. from the National Shakespeare Festival in San Diego. There he portrayed Lucienio in *The TAMING of the Shrew*, Deaan in *Summer Night's Dream* and Menas in *Antony and Cleopatra*. Prior to his San Diego debut, he appeared with A.C.T.'s summer season with the Seattle Repertory Theatre. A.C.T. is currently seen in *Rosenkranz and Guildenstern Are Dead*, *Rosencrantz and Guildenstern Are Dead*, *Deaf, Private Lives and Caesar and Cleopatra*.

**Howard Sherman**

came to A.C.T. as a member of the 1970 Summer Training Company and remained through last season in the advanced training program. He appeared in *Hud*, with John Wayne, and was one of the four students selected by William Ball this summer to present a unique combination of Shakespeare and the contemporary theatre, performing both *El Gallo* in *The Fantoches* and Lady Brachet in a new translation of *The Trojan Women*. A.C.T. is currently seen in *The Rose Tattoo* and as Antony in *Antony and Cleopatra*. He is currently seen in *Rosenkranz and Guildenstern Are Dead*.
threesome, A Delicate Balance, Little Murders, Glory! Hallelujah!, The Im."
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ANN WELDON, as a singer, has dazzled audiences in San Francisco, Las Vegas, Reno, Los Angeles, New York and in Canada, Australia and the Far East, including Japan, Okinawa, Hong Kong and Manilla. Last year she made a highly successful appearance at the Village. Her numerous television credits include appearances with Tennessee Ernie Ford and Stony 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 Ophelia in Titus Andronicus, at the Syracuse. She also appeared as Mrs. Barry 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 C.A.T. and on Broadway. She was seen as Delilah in Rose Tattoo and last season appeared in The Merchant of Venice, The Time of Your Life and The Selling of the President. She is currently appearing in Caesar and Cleopatra.

MARK WHEELER, who came to C.A.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 Weathervane Theatre in New Hampshire, and he was seen in Oedipus Rex, Saint Joan, Rosencrantz and Guildenstern Are Dead, Hadrian VII and The Temper at his first season. At C.A.T., Mr. Wheeler taught acting at C.A.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 appearing in Caesar and Cleopatra.

G. WOOD, veteran of a long list of Broadway, off-Broadway, touring and resident theatre productions, returned to A.C.T. in 1968 after a two-year absence. Woody has appeared in B.C.T.'s Uncle Vanya and Death of a Salesman at Westport and Stanford University in 1966. For five consecutive years, Mr. Wood was a leading actor with the National Repertory Theatre, seen in San Francisco in Strange Hours, a Comedy which was directed by the late Richard Maxwell. Woody's film credits include the Zachary Scott-Maitland film Guilty by Suspicion. He has appeared in Hamlet, Little Murders, Rosencrantz and Guildenstern Are Dead, The Royal Hunt, Room Service, Oedipus, Saint Joan, Hadrian VII, The Merchant of Venice, The Tempest, The Lovers and The Selling of the President. Mr. Wood's film credits include MURPHY'S LAW, Preston MacCluggage and Harold McIvor. He wrote the much-admired but short-lived musical F. S. Adventures, which opened earlier this season in New York. He is currently appearing in B.C.T. as a cast member.

EDWARD COLLINGWOOD (Detective Sgt. Tarrant), JAY COPELAND (Police Constable Higgin) and M. B. GORMAN (Inspector Doppler) join A.C.T. especially for the Bay Area premiere of Sleuth, all having appeared either in the Broadway productions or national touring company of Anthony Shaffer's play. Mr. Collingwood, a native of Sydney, has been seen on Broadway in Johnny No Trump and Hadrian VII. His most recent television appearances include a featured role on Medical Center. Mr. Copeland has been seen by New York audiences in the acclaimed production of Sleuth. Mr. Gorman performs with the leading Shakespearean festivals. Born in Blackpool, England, he is currently appearing in the Birmingham Repertory Theatre. He is married with his wife and three children in this country. Sleuth marks the return to A.C.T. of Mr. Copeland, whose father, an apprentice actor with the company during its debut in Pittsburg nearly seventy years ago. In the interim, he has appeared at drama festivals in major repertory theatres, including the Arena Stage in Washington and the Long Wharf Theatre in New Haven. Mr. Gorman was also featured with Carroll Baker in the Los Angeles revival of Anna Christie several seasons ago.
PERFORMING ARTS GUIDE
TO THE
EUROPEAN ASSOCIATION OF MUSIC FESTIVALS
1972 SEASON
(Courtesy of Swissair)

AIX-EN-PROVENCE (July 10-17)

ATHENS (July-August-September)

BARCELONA (September 24-October 31)
10th International Music Festival. Organized by the “Jueños Musicales” under the patronage of the Barcelona Town Council and the “Comitati General de la Musica,” the festival will include orchestral concerts by the Vienna Philharmonic, the National Orchestra (“Carl Hid- degen”), the Ciudad de Barcelona Orchestra and the Young Israel Strings, as well as chamber concerts and recitals. Special events dedicated to debuted artists, commemoration of the 50th anniversary of the death of the Catalan composer Felip Pedrell.

BATH (May 26-June 4)

BAYREUTH (July 21-August 24)
Richard Wagner Festival Tannhäuser (July 21, 30 August 1, 10, 14, 23), Tannhäuser (July 22, 31, August 1, 10, 17, 24, 29), Rigoletto (July 23, August 4, 16), Walkure (July 24, August 5, 17), Siegfried (July 26, August 7, 19), Gotterdammerung (July 26, August 9, 17), Lohengrin (July 29, August 12, 17, 22). Special performances will be given on August 6 and 13.

BERGEN (May 24-June 7)

BÉNAC (West) (September 10-28) Concerts, opera, theatre, ballet.

BÉNACON (September 14-24)
20th International Music Festival. Orchestre National de l’Office de Radiodiffusion Television Franceaise, Orchestre de Paris. 6 concerts of chamber music—2 chorographies—gala performances. 22nd competition for young conductors.


BREGENZ (July 20-August 30) On the floating stage: The Student Reggae, opera by Karl Miller—The Fairy Queen, opera ballet by Henry Purcell. The Vienna Symphony Orchestra—the Bregenzer Festival Chorus—the Romanian National Ballet of Bucharest. Theatre am Konnerkraft: The Sleepwalker, opera by Vincenzo Bellini. Members of the Scala, Milano, the Vienna Symphony Orchestra. Ballet, orchestral concerts, chamber music, soloist’s concerts.


DUNBRÖNN (July 8-August 25) 23rd Festival of Music, Drama, Folklore. Symphony and choral concert, chamber music and recitals, opera and ballet, performances of Yugoslav and foreign classic drama, folk songs and dances of Yugoslavia. The medieval city of Dubrovnik offers 28 unique open-air stages for the 100 performances of the festival.

EDINBURGH (August 20-September 19) 20th Edinburgh Festival. Opera—ballet—orchestral and choral concerts—chamber music and recitals—theatre—exhibitions.

FLANDERS (May 1-June 30 and August 1-September 25) Five theatre companies, Colognie Opera, Deutsche Oper am Rhein, Glyndebourne Festival Opera, Stid, Böhm, Kunstbühne, Ballett, Ballett Rambert, Nime Fiskal, Concertgebouw, Dresdner Staatskapelle, New Philharmonic Orchestra and chorus, Wiener (continued)
PERFORMING ARTS GUIDE
TO THE EUROPEAN ASSOCIATION OF MUSIC FESTIVALS
1972 SEASON
(Courtesy of Swissair)

AIX-EN-PROVENCE (July 30-August 14)
The 25th anniversary of the festival. Opera at the open air theatre in the ancient Archdiocesan Palace. Mozart: Don Giovanni, Figaro—Debus: Pelléas—Moulin; Les Maf- feurs d'Opéra—Stravinsky: Nosce; Symphony Concerts (Orchestre de Paris), chamber music, contemporary music, church concerts. Performances in castles, abbeys and in other historical settings.

ATHENS (August 22-September 8)

BARCELONA (September 24-October 31)
International Music Festival. Organized by the "Juveniles Musicales" under the patronage of the Barcelona Town Council and the "Comissaria General de la Musica," the Festival will include orchestral concerts by the Vienn Philharmonic, the National Orchestra ("Camerinos"), the Civic Orchestra of Barcelona, and the Young Israel Strings, and several chamber concerts and recitals. Special week dedicated to lieder recitals, commemoration of the 50th anniversary of the death of the Catalan composer Felip Pedrell.

BATH (May 24-June 4)

BAYREUTH (July 21-August 24)
Richard Wagner Festival Tannhäuser (July 21, 28, August 1, 10, 14, 23); Lohengrin (July 22, 31, August 1, 11, 17, 24, 28); Rheingold (July 21, August 4, 16); Walküre (July 24, August 5, 17); Siegfried (July 26, August 7, 19); Götterdämmerung (July 26, August 9); Parsifal (July 25, August 12, 22). Special performances will be given on August 6 and 13.

BERGEN (May 24-June 7)
20th Bergen International Festival: Orchestra: Royal Philharmonic—Groove, London Symphony—Bells; Bergen Symphony—Andersen; Norwegian Opera Ballet: Bjoer, Opera, Ballet; Opera: Bjoer, Di Bari. Chamber music recitals, open-air performances of Yugoslav and foreign classical drama, folk songs and dances of Yugoslavia. The medieval city of Dubrovnik offers 28 unique open-air stages for the 100 performances of the festival.

BERGEN (July 10-August 25)
23rd Festival of Music, Drama, Folklore. Symphony and choral concerts, chamber music recitals, opera and ballet, performances of Yugoslav and foreign classic drama, folk songs and dances of Yugoslavia. The medieval city of Dubrovnik offers 28 unique open-air stages for the 100 performances of the festival.

EDINBURGH (August 20-September 9)
20th International Festival. Opera—orchestral and choral concerts—chamber music and recitals—theatre—exhibitions.

EDENBURG (September 10-28)
Concerts, opera, theatre, ballet.

ENGLAND (July 30-August 14)
Theater: Chocolate Factory. chamber music recitals—chamber music and recitals—theatre—exhibitions.

FLANDERS (July 1-30 and August 1-September 25)
Five theatre companies, Cologn Opera, Deutsche Opera am Rhein, Glyndebourne Festival Opera, Stadt, Bühnen, Frankfurt, Berlin, Royal Winnipeg Ballet, Nunez, Balanchine, Concertgebouw, Royal Theater Staatssilke, New Philharmonic Orchestra and Chorus, Wiener Symphoniker.


GERMANY (July 20-August 20)
On the floating stages: The Student Regatta, operetta by Karl Miller—The Fairy Queen, opera ballet by Henry Purcell. The Vienna Symphony Orchestra—the Breitinger Festival Chorus—the Romanian National Ballet of Bucharest. Theater am Kompakt—The Sleeping Walker, opera by Vincenzo Bellini. Members of the Scala, Milano, the Vienna Symphony Orchestra. Ballet, orchestral concerts, chamber music, soloist's concerts.

COPENHAGEN (May 20-June 6)
Royal Danish Ballet and Opera Festival. The Royal Ballet, Opera and Orchestra and foreign companies. Ballet—opera—orchestral and chamber music—at the Royal Theatre.

DUHRMONT (July 10-August 25)
23rd Festival of Music, Drama, Folklore. Symphony and choral concerts, chamber music recitals, opera and ballet, performances of Yugoslav and foreign classic drama, folk songs and dances of Yugoslavia. The medieval city of Dubrovnik offers 28 unique open-air stages for the 100 performances of the festival.

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Proper aging, both in oak casks and in the bottle, has developed all of its early promise. You will notice, too, that our Gamay Noir has a particular line bouquet.

Gamay Noir is an exceptionally pleasing wine—one that should be enjoyed at cool room temperature. Try it with a rare roast or a steak. It is equally at home with spaghetti or cheeses.

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You will find our Gamay Noir most reasonably priced at about $2.25 a bottle. Should your wine merchant fail to have it in stock, write to me.

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Gamay Noir


Florence (May 16-July 31) 35th Maggio Musicale Fiorentino Opera: Guglielmo Tell (Rossini), Aida. A huge gita in campagna (Perugia), La morte dell’aria (Petrassi), Odisse (Dallapiccola), Die Soldaten (Zimmermann), Il Concile (Menotti), Intolleranza (Nono). Theatre: La rivolta dei Compi. Symphony concerts (7 orchestras), ballet (Vienna – Béjart – Florence), chamber music and recitals.


Graz (October) Annual Autumn ISCM-Festival within the Music Protocol 1972 – Warszaw Philharmonic, Südwestfunk Orchestra, Musique Violette a.o. – Two ballet performances with works of the Wiener Schule (Schönberg, Webern, etc.) – Canetti: Comedy of Vanity – 13th Symphony Academy – exhibitions – special symposia.


Warsaw (September 16-24) 16th International Festival of Contemporary Music. The “Warsaw Autumn” combines all patterns of modern musical expression from the “classics” to the avant-garde and experimental music, by calling on composers from all countries. Symphony concerts — chamber music — opera — ballet.

Zurich (end of May – early July) The Zurich Festival of Music and Dance. Symphonic and choral concerts; chamber music; recitals; classical and Spanish ballet; theatre.

Soleto (June 20-July 9) President: Gian Carlo Menotti. Opera – ballet – concerts – drama; chamber music; films – exhibitions.

Soleto (June 20-July 9) President: Gian Carlo Menotti. Opera – ballet – concerts – drama; chamber music; films – exhibitions.

In the old mediaval city of Soleto in Umbria (Italy), the “Festival of Two Worlds” offers a rich program of the modern and classical repertoire presented by deserving young talents of Europe and the United States as well as by world famous artists.

Strasbourg (August 9-25) 34th International Music Festival – Bach and the 20th Century, Celebrations of the 40th anniversary of the Festival, May 10.


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Carnelian Room

of insight. Vorre, talking about his development, says that he could never understand why we should be led to it. Indeed, when our instruments can give in anything we want, and why it should be imposed upon us as a perspicius, as if it were the final stage of musical development.

Walter Piston, one of our most urbane and civilized composers, shows a keen intelligence and a wistful awareness of the confused state music now finds itself in. He is fond of tonality and supposes that it is in turn a loyal friend. He feels that it is almost impossible to play music, tonal or notonal, in any but a formal sense. He tells of experimenting with the string quartets he knew that played the Schoenberg quartets and asking them, "How do you go about getting in it?"

They all were puzzled at first, but finally practically all said, "We keep playing until it sounds in tune to us." I said, "Fine," but I wondered if that was what Schoenberg wanted.

Piston, who is known to practically all music students through his textbooks on harmony and counterpoint, has a sense of integrity and an historical perspective which is unusual and useful today. Tonality will not go away, he says, and as it has been such a strong influence, it is simply foolish to ignore it. The establishment in "something against which all creative artists have always had to struggle and it is something the listening public believes to be fundamentally right and everlasting." Furthermore, as he so rightly states, it is naive to hope that the public's mind will be changed by issuing manifestos of one sort or another.

Elliot Carter, Roger Sessions, Aaron Copland and other American composers contribute articles and the sum of their efforts is engrossing. A sense of strength permeates the writings of his mind; it is a strength which derives from honesty, pride and compassion.

 Ned Rorem is an American composer born in 1923 who has distinguished himself largely in his lovely and often aggressive writing. Although his work has composed in a variety of media and a great deal of success) and who has written a series of diaries which have shown a decided flair for the written word. His latest book, CRITICAL AFFAIRS: A COMPOSER'S JOURNAL (Brizzolari Publishing Co., 216p., $5.95), portrays the composer drifting through life, somewhat cyni-
WORLD-WIDE ENTHUSIASM
ABOUT SAN FRANCISCO OPERA'S
GOLDEN 50th SEASON

BY RICHARD G. HOUDEK

Venezuela?
It was startling, but it should have
come as no surprise to General Direc-
tor Kurt Herbert Adler and his San
Francisco Opera staff when a call
was placed recently from Caracas in-
quiring about the 50th Season.
Indeed, the reports had spread
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United States.
The excitement over repertoire
seems to be generated by the follow-
ing:
• A complete production of Wag-
nier's monumental Der Ring des Nie-
belungen tetralogy, the first in San
Francisco since 1935 and the only one in
America for years to come.
• The American premiere of Gott-
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Friedrich Dürrenmatt and directed by
Francis Ford Coppola whose film
The Godfather is achieving wide suc-
sess.
• The Western premiere of Meyer-
beer's beautiful, yet rarely performed,
L'Africaine.

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Jack Daniel's tour, we won't rush you. If you
want to stop for something, go ahead and stop.

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takes about an hour. And if you
find anything you'd like to
linger over, go ahead. You can
catch up on anything you missed
from Mr. Garland Dusenberry.
(He's the man who takes you through.) Just tell
him what you missed
and he'll take it from
there. But he's a talker.
So you might end up
being with us more
than an hour. But if
you don't mind, we
certainly don't either.

GERARD EVANS

• New productions of Bellini's
Norma, Donizetti's Lucia di Lammer-
moor and Puccini's Tosca.
• Productions of Mozart's Le
Nozze di Figaro and Verdi's Aida,
each with an unusually intriguing cast.
A glance at some of the pictures
in these pages will disclose some of
the enthusiasm over casting.
It would seem helpful to many
to provide a distillation of the many
questions from telephones and corre-
spondents and answer them:
Q. What is the shortest time in
which one can attend an entire Ring
Cycle in San Francisco?
A. Eight days. Beginning October
17 with Das Rheingold, it is possible
to see an entire Ring, including Die
Walküre October 20, Siegfried October
22, and Gotterdammerung October
24. Altogether, 12 Ring perfor-
mances—of these sets—will be of-
tered to allow one to concentrate, or
expand, his Ring experience. This
Ring, incidentally, will feature the
world's finest Wagnerian singers, in-
cluding two of the world's top Brunn-
hildes, Birgit Nilsson and Berit Lind-
holm, the great Heldentenor Jess
Thomas and the renowned baritone
in this genre, Thomas Stewart, plus
many more.
Q. What is the length of the se-
ason?
A. Eleven weeks. The Opera opens
on September 15 with Norma and
closes November 26 with Lucia di
Lammermoor.
Q. What special commemora-
tion is planned for the 40th Anniversary
of the War Memorial Opera House?
A. On October 15, exactly 40
years, to the day, after the theater
was dedicated with a performance of
Tosca, a new Jean-Pierre Ponnelle
production of the same opera will be
presented. The ambiance of the eve-
nings, inside and outside the building,
will recall San Francisco of the early
1930s.
Q. Will there be a Thanksgiving
evening performance?
(continued)
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(continued)

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The tour through our distillery takes about an hour. And if you find anything you'd like to linger over, go ahead. You can catch up on anything you missed from Mr. Garland Dusenberg. (He's the man who takes you through.) Just tell him what you missed and he'll take it from there. But he's a talker. So you might end up being with us more than an hour. But if you don't mind, we certainly don't either.

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A special nonsubscription performance of Tito Capobianco's production of Lucia di Lammermoor starring Beverly Sills, Luciano Pavarotti, Raymond Weanisky and Clifford Grant, will be presented November 23, thanksgiving night.
Q: Has Norma been presented before in San Francisco?
A: Only once, in 1937. In addition to prima donna assoluta Joan Sutherland in the title role, this new Capobianco production will feature Hugo Sotin as Turiddu, who appeared with Miso Sutherland in last season's Maria Stuarda. John Alexander and Clifford Grant. Richard Bonynge will conduct, and Jose Varela will create his first stage designs for San Francisco as well as costumes.
Q: Although L'Africaine is seldom performed, isn't some of its music familiar?
A: Through recordings, some of this opera's radiant music, such as the arias "O Paradiso" and "Sur men genova, fia du nobili," is known by opera buffs over the world. San Francisco is fortunate to have Shirley Verrett making her long awaited debut here as Selika, the slave girl; Placido Domingo at Vio da Garza; Norman Maitzmann portraying Nello, the slave, and Evelyn Manci as Ion. (Is The Visit of the Old Lady taken from the play in which the Lunts starred several years ago?)

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SHIRLEY VERRETT

A. Yes, Binenmann's bitingly satirical play enjoyed a long, successful Broadway run starring Alfred Lunt and Lynn Fontanne and subsequently was filmed with Fredric March and Anthony Quinn. The San Francisco Opera production features Regina Resnik (in the title role), Raymond Weanisky as her former lover and Richard Cordery as the town's Mayor.
Q. Is opera for everyone?
A: Anyone who has enjoyed great theater, fine music, dance, or a film, or has felt pleasure or emotion, will enjoy opera--it is all of these things and more. For those less familiar with specific operas, informal, informative previews are given in many places throughout the Bay Area in advance of the performances.
Q. Are Opera tickets going to be scarcer this year?
A: The wide interest--from the Bay Area and elsewhere--indicates that it will be harder to buy single tickets. The best way to assure yourself seats at all the operas you want to attend is by having a season subscription. The 15 series offered this year include a wide range of choices and prices, including a series of four for as little as $20.00.
Q. Do ticket sales support opera?
A: Ticket sales, ever Alfred Lunt and Lynn Fontanne, sold out all houses, cover only a part of the enormous cost of grand opera. This is why the Opera's generous donors and guarantees have such a vital role in maintaining its status as one of the world's leading opera companies. Mayor Alioto recently called the Opera "the best thing we have in San Francisco." The San Francisco Opera is yours, and it needs your membership.
Q. How can one become more involved with the Opera?
A: An increasing number of men and women each year join Opera Guild and Opera Action. Both of these organizations provide interesting activities for members as well as worthwhile projects that help to support opera in the Bay Area. For information, please call the Guild at (415) 961-6400, Ext. 129. Action at 861-4008, Ext. 237.
A free brochure with all details on the exciting 25th Season of San Francisco Opera may be obtained by writing to Public Relations Department, War Memorial Opera House, San Francisco, Calif. 94102, or calling 861-4008, Ext. 238.

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Akers of the Old Lady taken from the play in which the Lutos started several years ago

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A. Yes, Dürrenmatt's biting satirical play enjoyed a long, successful Broadway run starring Alfrid Luft and Lynn Fontanne and subsequently was filmed with Ingmar Bergman and Anthony Quinn. The San Francisco Opera production features Regina Resnik in the title role, Raymond Wolansky as her former lover and Richard Courdy as the town's Mayor.

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PERFORMING ARTS
MONTHLY ADVANCE GUIDE TO
SPECIAL MUSICAL PRESENTATIONS
ON TV, AM AND FM RADIO
for MAY 1972

Mon., May 1
7:00 PM—KRON/FM (Stereo, 96.5
mc) — Show Album—"QUIV-ER"
8:00 PM—KRON/FM — Monday
Night Opera—"LA BOHÈME"
(Puccini)
8:00 PM—KQED/TV (Channel 9) —
Opera Special—"LA RON-DA"
(Puccini) 90-minutes in Color

Tues., May 2
7:00 PM—KRON/FM — Show Album
"CALL ME MADAME"
8:00 PM—KKHI/FM (1550 kc) and
KKHU/FM (Stereo 92.7 mc) —
Boston Pops

Wed., May 3
7:00 PM—KRON/FM — Show Album
"RUSSEL ME KATE"
8:00 PM—KKHI/AM/FM — Boston
Symphony Orchestra
9:00 PM—KQED/TV (Channel 9) —
"Vibrations" (Theatrically ori-
tented show)

Thu., May 4
7:00 PM—KRON/FM — Show Album
"NOW IS THE TIME FOR ALL
GOOD MEN"

Fri., May 5
7:00 PM—KRON/FM — Show Album
"CELEBRATION"
10:00 PM—KQED/TV (Channel 9) —
"Vibrations" (repeat)

Sat., May 6
7:00 PM—KRON/FM — Show Album
"GERTRUDE STEIN'S FIRST
READER"
8:00 PM—KKHI/AM/FM — Philadel-
phia Orchestra

Mon., May 8
7:00 PM—KRON/FM — Show Album
"DEAR WORLD"
8:00 PM—KRON/FM — Monday
Night Opera—"ELEKTRA"
(Stauss)

Tues., May 9
7:00 PM—KRON/FM — Show Album
"PAMMY"
8:00 PM—KKHI/AM/FM — Boston
Pops

Wed., May 10
7:00 PM—KRON/FM — Show Album
"CAMEO"
8:00 PM—KQED/AM/FM — Boston
Symphony Orchestra
9:00 PM—KQED/TV (Channel 9) —
"Vibrations"

Thu., May 11
7:00 PM—KRON/FM — Show Album
—"ST. LOUIS WOMAN" and
"ON A CLEAR DAY YOU CAN
SEE FOREVER"

Fri., May 12
7:00 PM—KRON/FM — Show Album
—"GEORGE M"
10:00 PM—KQED/TV (Channel 9) —
"Vibrations" (repeat)

Sat., May 13
7:00 PM—KRON/FM — Show Album
—"BITTER SWEET"
8:00 PM—KKHI/AM/FM — Philadel-
phia Orchestra

Mon., May 15
7:00 PM—KRON/FM — Show Album
—"PROMISES, PROMISES"
8:00 PM—KRON/FM — Monday
Night Opera—"LUCIA DI
LAMMERMOOR" (Donizetti)

Tues., May 16
7:00 PM—KRON/FM — Show Album
—"GENTLEMEN PREFER
BONDS"
8:00 PM—KKHI/AM/FM — Boston
Pops

Wed., May 17
7:00 PM—KRON/FM — Show Album
—"ON THE TOWN"
8:00 PM—KKHI/AM/FM — Boston
Symphony Orchestra
9:00 PM—KQED/TV (Channel 9) —
"Vibrations"

Thu., May 18
7:00 PM—KRON/FM — Show Album
—"THE STUDENT PRINCE"

Fri., May 19
7:00 PM—KRON/FM — Show Album
—"NO STRINGS"
8:10 PM—KKHI/AM/FM — San Fran-
cisco Symphony (Liver)—Seiji
Ozawa, conductor; Garrick
Ollivier, pianist; DVORAK:
Hussite Overture; BEE-
THOVEN: Piano Concerto No. 1;
SAINTE-SAENS: Symphony
No. 3 (Orchest)
10:00 PM—KQED/TV (Channel 9) —
"Vibrations" (repeat)

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<td>7:00 PM</td>
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<td>Show Album — &quot;Quiver&quot;</td>
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<td>7:00 PM</td>
<td>KRON/FM — Show Album</td>
<td>&quot;Promises, Promises&quot;</td>
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<td>8:00 PM</td>
<td>KRON/FM — Monday Night Opera — &quot;Lucia Di Lammermoor&quot; (Donizetti)</td>
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<td></td>
<td>Tue, May 16</td>
<td>7:00 PM</td>
<td>KRON/FM — Show Album</td>
<td>&quot;Gentlemen Prefer Blondies&quot;</td>
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<td>8:00 PM</td>
<td>KKHI/AM-FM — Boston Pops</td>
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<td>Wed, May 17</td>
<td>7:00 PM</td>
<td>KRON/FM — Show Album</td>
<td>&quot;On the Town&quot;</td>
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<td>8:00 PM</td>
<td>KKHI/AM-FM — Boston Symphony Orchestra</td>
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<td>9:00 PM</td>
<td>KQED/TV (Channel 9)</td>
<td>&quot;Vibrations&quot;</td>
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<td>Thu, May 18</td>
<td>7:00 PM</td>
<td>KRON/FM — Show Album</td>
<td>&quot;The Student Prince&quot;</td>
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<td>Fri, May 19</td>
<td>7:00 PM</td>
<td>KRON/FM — Show Album</td>
<td>&quot;No Strings&quot;</td>
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<td>8:30 PM</td>
<td>KGJ/J/AM-FM — San Francisco Symphony (Live) — Seiji Ozawa, conductor; Garrick Ohlsson, pianist; Dvorak: Humperdinck; Tchaikovsky; Puccini No. 3 (Overture)</td>
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<td>10:00 PM</td>
<td>KQED/TV (Channel 9)</td>
<td>&quot;Vibrations&quot; (repeat)</td>
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</tbody>
</table>
Sat., May 20
7:00 PM—KRON/FM—Show Album
—"OKLAHOMA"
8:00 PM—KKHI/AM-FM—Philadelphia Orchestra

Mon., May 22
7:00 PM—KRON/FM—Show Album
—"FREDDY"
8:00 PM—KRON/FM—Monday Night Opera—"ADA" (Verdi)
8:00 PM—KQED/TV (Channel 9)—Two-Hour Music Special "BERNSTEIN IN LONDON"

Tue., May 23
7:00 PM—KRON/FM—Show Album
—"ANYTHING GOES"
8:00 PM—KKHI/AM-FM—Boston Pops

Wed., May 24
7:00 PM—KRON/FM—Show Album
—"CANDID"
8:00 PM—KKHI/AM-FM—Boston Symphony Orchestra
9:00 PM—KQED/TV (Channel 9)—"Vibrations"

Thur., May 25
7:00 PM—KRON/FM—Show Album
—"LADY IN THE DARK"

Fri., May 26
7:00 PM—KRON/FM—Show Album
—"SHOW BOAT"
10:00 PM—KQED/TV (Channel 9)—"Vibrations" (repeat)

Sat., May 27
7:00 PM—KRON/FM—Show Album
—"HOUSE OF FLOWERS"
8:00 PM—KKHI/AM-FM—Philadelphia Orchestra

Mon., May 29
7:00 PM—KRON/FM—Show Album
—"WEST SIDE STORY"
8:00 PM—KRON/FM—Monday Night Opera—"SAMSON ET DALILA" (Saint-Saëns)

Tue., May 30
7:00 PM—KRON/FM—Show Album
—"THE BOYS FROM SYRAH"
8:00 PM—KKHI/AM-FM—Boston Pops

Wed., May 31
7:00 PM—KRON/FM—Show Album
—"MY FAIR LADY"
8:00 PM—KKHI/AM-FM—Boston Symphony Orchestra
9:00 PM—KQED/TV (Channel 9)—"Vibrations"

PROGRAM NOTES ON WINES

9. White table wines and all sparkling wines should be served chilled. They may be served with any food, and are appropriate at any time.

10. Red Still wines are at their best when served at room temperature, but they may be served cool if desired. They go well with all foods, with the possible exception of fish and seafood. However, there is no law which says you should not drink red wine with fish.

11. European Vintage years are important, because the vineyards in Europe through centuries of cultivation have become very delicate and climatic conditions have a large effect on the wines produced from the grapes.

12. Think of wine as something human, treat it gently, Do not shake it.

13. Store all still and sparkling wines on their sides, so that the corks are moistened by the wine. The corks are thus kept from drying up and allowing air to seep through and attack the wine.

14. Red wines often have considerable sediment which is natural to the wine. If possible, stand the bottle up for twelve hours before serving. The sediment will go to the bottom, and the wine will pour off brilliantly.

15. Red wines will expand and give off added aroma if the cork is drawn an hour or two before serving. This gives the wine a chance to breathe.

16. Both red and white wines may be kept for a few days after opening if they are promptly recorked. White wines should be kept in the refrigerator and red wines in a cool place.

These are the basic rules to remember. And now you are ready to invade the tasting rooms! And in Northern California, we are fortunate to have some of the finest wines to taste in the world. You'll find these wineries within a short distance of the Bay Area. They are open seven days a week and welcome you with open arms to sample their delicious pride of the vineyards.

And just by having read these rules, with—you are an instant connoisseur!

If you would like to receive a map of the Bay Area wineries, please drop a card to WINE MAP, Performing Arts, 651 Brannan St., San Francisco, Calif. 94107.

Smirnoff Silver
Ninety point four proof. Smirnoff leaves you breathless.

The Silver Martini.
For people who want a silver lining without the cloud.
The Silver Martini.
For people who want a silver lining without the cloud.

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7:00 PM—KRON/FM—Show Album
"OKLAHOMA"
8:00 PM—KHJ/AM-FM—Philadelphia Orchestra

Mon., May 22
7:00 PM—KRON/FM—Show Album
"TRELLIS"
8:00 PM—KRON/FM—Monday Night Opera—"ARIAN" (Verdi)
8:00 PM—KQED/TV (Channel 9)—Two-Hour Mistletoe Special
"BERNSTEIN IN LONDON"

Color

Tue., May 23
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"ANYTHING GOES"
8:00 PM—KHJ/AM-FM—Boston Pops

Wed., May 24
7:00 PM—KRON/FM—Show Album
"CANDID"
8:00 PM—KHJ/AM-FM—Boston Symphony Orchestra
9:00 PM—KQED TV (Channel 9)—"Vibrations"

Thu., May 25
7:00 PM—KRON/FM—Show Album
"LADY IN THE DARK"

Fri., May 26
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"SHADOW BOAT"
10:00 PM—KQED/TV (Channel 9)—"Vibrations" (repeat)

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(rewritten note p. 39)
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This charcoal filter gives you better tasting water.

This charcoal filter gives you better tasting cigarettes.

Filter for better taste the Tareyton way with activated charcoal.

Enjoy better tasting tap water with an activated charcoal water filter. Get this $12.99 value water filter for just $5.00 and two Tareyton wrappers. Send check or money order (no cash) to: Water Filter, Dept. 24, P.O. Box 4486, Chicago, Ill. 60677. Offer expires Dec. 31, 1972. Offer limited to residents of U.S.

Enjoy the mild taste of Tareyton with the Activated Charcoal Filter. King Size or 100's.