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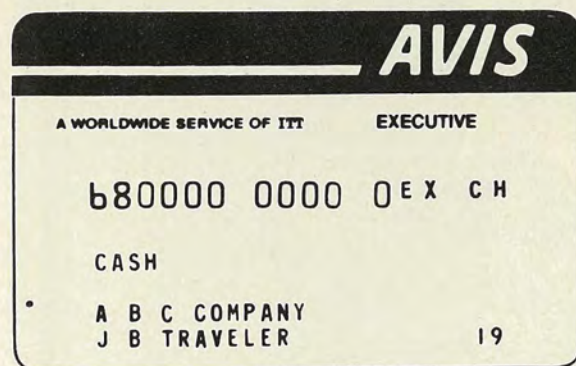


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(Excerpted from *SHARE THE WEALTH*, a monthly newsletter highlighting *Ginny and B.J.'s* favorite (and formerly secret) spots in which to eat, drink, buy and browse. A subscription to *SHARE THE WEALTH* is \$5 per year, and can only be obtained by sending check or money order to *SHARE THE WEALTH*, 3216 Geary Blvd., San Francisco, Ca 94118, or call 387-1728).

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SAN FRANCISCO'S MUSIC & THEATRE MONTHLY
APRIL 1972/VOL. 6 NO. 4

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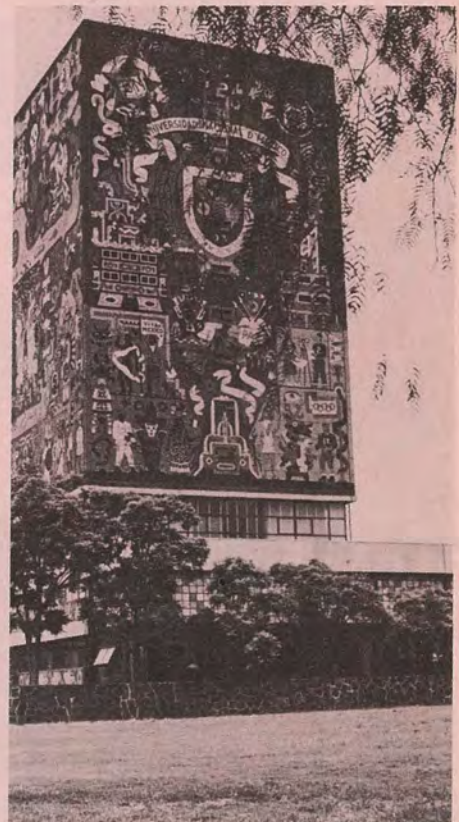
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MEXICO CITY

an introduction

by GORDON SNIDER



ACCORDING to legend, an eagle sat clutching a snake in its claws by a lake in the Anáhuac 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 this rich history with a pulsating life-style that swirls 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 stood as symbols of an ingenious 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 Teotihuacán. 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, Teotihuacán (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 these ruins, your guide can also arrange for lunch at either of two unusual restaurants. The first is La Gruta, 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 resaturant, El Cortijo La Morena, in the town of Texcoco, is reproduced in the form of a miniature bullring. 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 toreros 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 Acolmán Monastery which can be seen from the main highway. Built in the form of a fortress, this massive structure served as a nunnery until the Reformation 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) waits to be explored, especially in the lively Niza-Genova 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 strong feeling 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 Basilica de Guadalupe and La Catedral.

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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 theatre, 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 2,100 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 recommend 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. □

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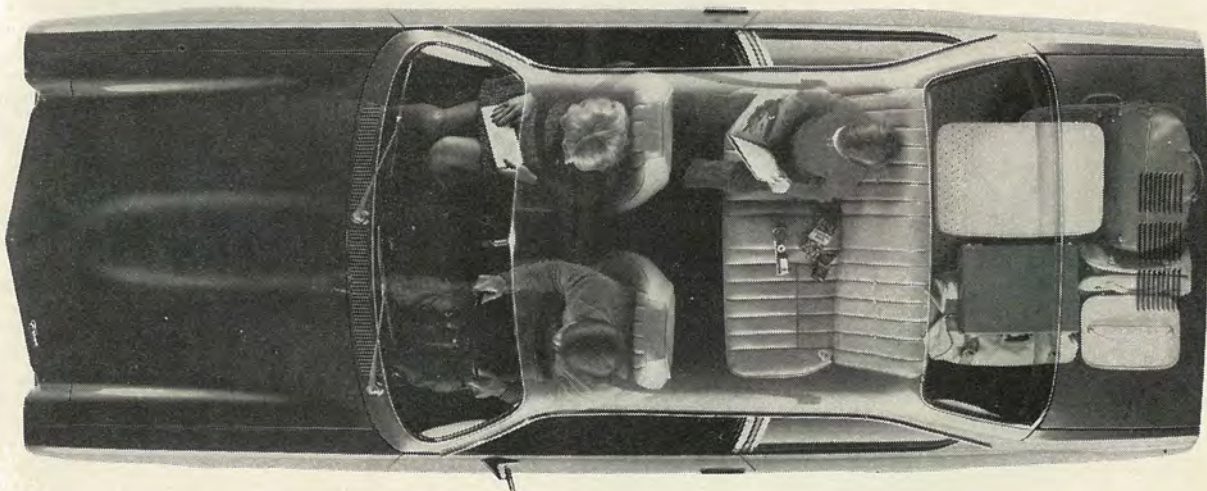
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REVIEWS

by LAWRENCE VITTES



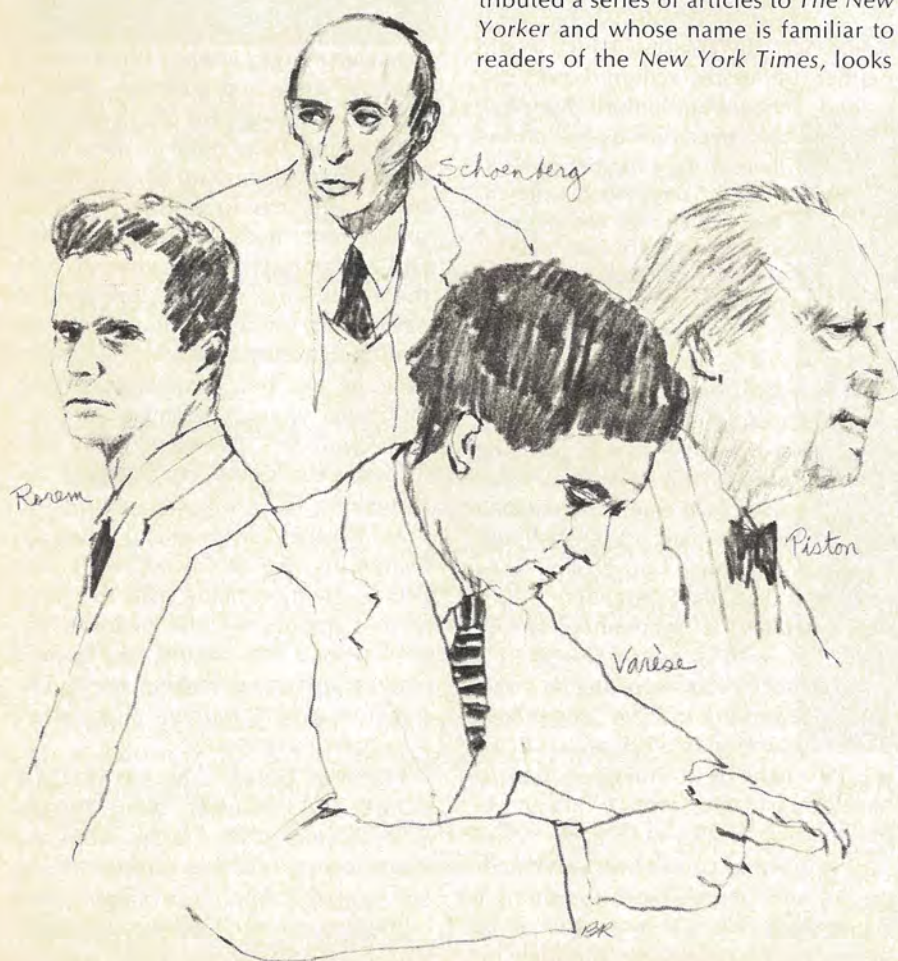
Books on Music: The 20th Century

In the first years of the 20th Century, questions were being asked, questions which challenged the then-reigning 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?

Joan Peyser's book, **THE NEW MUSIC** (Delacorte Press, 202p., \$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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at the developments in music by considering 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 motivation 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 Symphony [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 misery, 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 so for this man. "We shall not have our hero in a housecoat." Thus did Felix Greissle, Schoenberg's son-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.

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 pandering) and this partly accounts for the immense popularity he has always enjoyed in the concert hall and on recordings. 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. Peyser quotes Stravinsky, at age sixty-two:

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

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

The third composer considered, Edgard Varèse, had a granitic 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 never really succeeded in establishing himself. Since his death in 1965, however, he has become a revered and influential figure to younger composers. Again, Mrs. Peyser perfectly captures the tone and character of the struggles.

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

PERSPECTIVES ON AMERICAN COMPOSERS (Norton, 268p., \$10.00) is an anthology of writings from the magazine *Perspectives of New Music*, and, as such, comprises a valuable view of American music. Conversations with Varèse and Piston, especially, are full

(continued on p. 38)

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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.

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The Congress, a staple of A.C.T.'s yearly schedule since 1968, 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 accepts 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.

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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 ages 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) 771-3880.

(Continued on p. 25)



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



A.C.T.'s West Coast premiere of David Storey's *The Contractor*, features (left to right) Herbert Foster, E. Kerrigan Prescott and Howard Sherman. The drama, now playing in repertory with other A.C.T. productions, will have its final performance at 2:30 p.m. on May 6.



The popular revival of *Rosencrantz and Guildenstern Are Dead* features Larry Carpenter (left), Marc Singer and Ken Ruta. Tom Stoppard's comic reworking of the Hamlet story will be presented only five more times before the season closes: April 8 and 19 at 2:30 p.m., and April 12, 24, and May 3 at 8:30 p.m.

AMERICAN CONSERVATORY THEATRE of San Francisco

1971-72 Repertory Season:

Bernard Shaw's *Caesar and Cleopatra*
William Shakespeare's *Antony and Cleopatra*

George M. Cohan's *The Tavern*
Arthur Wing Pinero's *Dandy Dick*
Tom Stoppard's *Rosencrantz and Guilden-
stern Are Dead*

Clifford Odet's *Paradise Lost*
Noel Coward's *Private Lives*
David Storey's *The Contractor*
Anthony Shaffer's *Sleuth*

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Martin Berman
Joseph Bird
Karie Cannon
Joy Carlin
Larry Carpenter
Robert Chapline
Lee Cook
Richard Council
Peter Donat
Jay Doyle
Herbert Foster
Patrick Gorman
Philip Kerr*

Dudley Knight
Anne Lawder
Michael Learned
Winifred Mann
Larry Martin
Lee McCain
Nancy McDoniel
Frank Ottiwell
William Paterson
E. Kerrigan Prescott
Ray Reinhardt
Ken Ruta
Paul Shenar
Howard Sherman
R. E. Simpson
Marc Singer

Deborah Sussel
Scott Thomas
Ann Weldon
Mark Wheeler
Rick Winter
G. Wood

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Rudolph A. Andrews III
Janie Atkins
Robert R. Colston
Robert Cooke
Dorothy French
Catherine Harris
Robert Lowry
William P. Molloy

Michael Molloy
Jenny Mosiev
Ray A. Rantapaa
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conservatory

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Allen Fletcher, *Acting*
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Edward Hastings, *Acting*
Dudley Knight, *Acting*
Anne Lawder, *Speech*
Michael Learned, *Acting*
Mamako, *Mime*

Betty May, *Tap Dancing*
Lee McCain, *Acting*
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Alexander Technique
E. Kerrigan Prescott, *History
& Philosophy of Theatre*
Paul Shenar, *Scansion & Dynamics*
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Lisa Stewart, *Seamstress*
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Sanford Wheeler,
Marines' Memorial
Jim Kershaw, *Stage Doorman*

* On leave of absence

The American Conservatory Theatre is supported by the California Theatre Foundation (see page 24) as well as by grants from the Ford Foundation and the National Endowment for the Arts in Washington, D.C., a federal agency.

THE AMERICAN CONSERVATORY THEATRE
presents
GEORGE BERNARD SHAW'S

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

the cast

<i>Julius Caesar</i>	WILLIAM PATERSON
<i>Cleopatra</i>	DEBORAH SUSSEL
<i>Rufio, Caesar's General</i>	E. KERRIGAN PRESCOTT
<i>Britannus,</i> <i>A Secretary to Caesar</i>	LARRY MARTIN
<i>Apollodorus,</i> <i>A Sicilian Artisan</i>	PAUL SHENAR
<i>Centurion</i>	HOWARD SHERMAN
<i>Sentinel</i>	MARK WHEELER
<i>Lucius Septimius</i> <i>A Roman General</i>	SCOTT THOMAS
<i>Pothinus, Regent</i> <i>to the Egyptian Throne</i>	JOSEPH BIRD
<i>Theodotus,</i> <i>Royal Tutor</i>	HERBERT FOSTER
<i>Ftateeta, Mistress</i> <i>of the Queen's Household</i>	M. SINGER
<i>Ptolemy</i>	ARTHUR MICHAEL
<i>Charmian</i>	ANN WELDON
<i>Iras</i>	KARIE CANNON
<i>Handmaidens to Cleopatra</i>	
<i>Court Musician</i>	R.E. SIMPSON
<i>Major Domo</i>	RICHARD COUNCIL
<i>Auxiliary Guards</i>	LARRY CARPENTER ROBERT LOWRY
<i>Romans</i>	ROBERT ARI, ROBERT COOKE, PAUL GATTUSO, ROGER KERN, ROBERT LOWRY, MICHAEL MOLLOY, WILLIAM P. MOLLOY, RAY A. RANTAPAA, FRED WOLFE
<i>Egyptians</i>	RUDOLPH A. ANDREWS III, JANIE ATKINS, ALAN W. BARNES, ROBERT R. COLSTON, LEE COOK, CATHERINE HARRIS, TOM ILLGEN, DANIEL KERN, NANCY McDONIEL, JENNY MOSIEV, WARNER SHOOK, CHRIS WEATHERHEAD

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

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

There will be one ten minute intermission.

understudies

Lucius/Sentinel: Martin Berman; Musician: Robert Chapline; Iras: Lee Cook;
Rufio: Richard Council; Ftateeta: Patrick Gorman;
Charmian: Nancy McDoniel; Britannus: Larry Carpenter;
Pothinus: Robert Ari; Major Domo: Frank Ottiwell;
Apollodorus: R. E. Simpson
Associate Designer: ROBERT BLACKMAN

Geary Theatre

"CAESAR AND CLEOPATRA" NOTES



Bernard Shaw

Caesar 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*.

Plutarch, to whom Shaw turned in writing his play, comments on Caesar's Egyptian interlude:

"In Egypt Caesar found palace intrigue among Ptolemy XII, Pothinus the Prime Minister and Cleopatra, who had been banished by her brother. Caesar had great trouble from the unfriendly and haughty Pothinus, and succeeded in defeating Pothinus' 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 fight his small army suffered many disadvantages by being in a strange country. The Egyptians diverted the canals 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 thus accidentally to the docks and to the great Alexandrian library. In a desperate battle he leaped from a sea wall into a small boat to save his soldiers, who were in danger . . ."

Shaw envisioned Julius Caesar as possessed of a "natural greatness" growing out of his "genuine originality." The playwright explains, "It is in this sense that I have represented Caesar as great. Having virtue, he had no need of goodness. He is neither forgiving, frank, nor generous, because a man who is too great to resent has nothing to forgive . . ."

About his tawny young enchantress, 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 I have ascribed to her, as far as it is childishness of character and not lack of experience, is not a matter of years. It may be observed in our own climate at the present day in many women of fifty."



Tom Stoppard

Rosencrantz 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.

"Rosencrantz 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, Rosencrantz 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 put 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 uncomprehending eyes of Rosencrantz 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 *Rosencrantz 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.

presents

TOM STOPPARD'S

ROSENCRANTZ AND GUILDENSTERN ARE DEAD

Directed by WILLIAM BALL

Associate Director: EUGENE BARCONE

Scenery by STUART WURTZEL

Costumes designed by ROBERT FLETCHER

Lighting by MAURICE BEESLEY

Music by LEE HOIBY

the cast

<i>Rosencrantz</i>	MARC SINGER
<i>Guildenstern</i>	LARRY CARPENTER
<i>The Player</i>	KEN RUTA
<i>Alfred</i>	R. E. SIMPSON
<i>Hamlet</i>	HOWARD SHERMAN PAUL SHENAR
<i>Ophelia</i>	LEE COOK
<i>Claudius</i>	E. KERRIGAN PRESCOTT
<i>Gertrude</i>	NANCY McDONIEL WINIFRED MANN
<i>Polonius</i>	LARRY MARTIN
<i>Player King</i>	PATRICK GORMAN

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

Rudolph A. Andrews III, Janie Atkins, Alan W. Barnes, Robert R. Colston, Robert Cooke, Paul Gattuso, Catherine Harris, Bill Lehrke, Robert Lowry, William P. Molloy, Michael Molloy, Nancy McDoniel, Jenny Mosiev, Paul Perkins, Ray A. Rantapaa, Joel Story, Chris Weatherhead, Fred Wolfe.

There will be one intermission.

understudies:

Rosencrantz: Richard Council; Guildenstern: Howard Sherman;
Hamlet: Howard Sherman; Player: Dudley Knight; Claudius: Robert Ari;
Gertrude: Nancy McDoniel; Ophelia: Karie 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 prior to curtain time, the first name on the program will designate the actor playing the performance.

Geary Theatre

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 BEESLEY

Sound by CHARLES RICHMOND

the cast

(in order of appearance)

Andrew Wyke KEN RUTA

Milo Tindle PETER DONAT

Inspector Doppler M. B. GORMALY

Detective Sergeant Tarrant EDWARD COLLINGWOOD

Police Constable Higgs JAY COPELAND

ACT I: Andrew Wyke's country home in Wiltshire
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

Puppet Designed and Created by NANCY H. COLE

Geary Theatre

SLEUTH NOTES



Sleuth 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 Tennis?* 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 Theater. *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 *There's One 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*.



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 hardy virus and prudently 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 utilized it by writing *Private Lives*."

Private Lives introduced two of Coward's most dazzling characters, Amanda and Elyot—a glorious couple in whom the very essence of world-weary 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 Elyot 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.

presents

NOEL COWARD'S

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

(in order of appearance)

Sibyl Chase DEBORAH SUSSEL

Elyot Chase (Her Husband) PAUL SHENAR

Victor Prynne (Her Husband) JAY DOYLE

Amanda Prynne MICHAEL LEARNED

Louise (A Maid) KARIE CANNON

ACT I: The terrace of a hotel in France. Summer evening.

ACT II: Amanda's flat in Paris. A few days later. Evening.

ACT III: The same. The next morning.

There will be two ten minute intermissions.

musicians

Bob Moonan, piano; Bill Pychon, violin; Dale Hoaglin, cello;
Al Simon, bass

understudies

Amanda Prynne: Nancy McDoniel; Victor Prynne: Larry Carpenter;
Louise: Lee Cook; Sibyl Chase: Lee McCain; Elyot Chase: Marc Singer.

Stage Manager: RANDY CARTER

Geary Theatre

presents

DAVID STOREY'S

THE CONTRACTOR

Directed by WILLIAM BALL

Associate Director: ROBERT BONAVENTURA

Scenery by PAUL STAHELI

Costumes by JULIE STAHELI

Lighting by MAURICE BEESLEY

Sound by CHARLES RICHMOND

the cast

(in order of appearance)

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	LEE MCCAIN
Glendenning, Workman	HOWARD SHERMAN
Old Ewbank	G. WOOD
Maurice, Claire's Fiance	RICHARD COUNCIL
Old Mrs. Ewbank	WINIFRED 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; Glendenning: Mark Wheeler; Old Ewbank: Larry Martin;
Maurice: Paul Shenar; Old Mrs. Ewbank: Karie Cannon;
Mrs. Ewbank: Anne Lawder

Stage Manager: SHAN COVEY

Special thanks to consultants
NANCY WHITE and EDITH SKINNER

Geary Theatre

"CONTRACTOR" NOTES



David Storey, the son of a mine-worker, was born in Yorkshire, England, in 1933 and studied at the Slate 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' environment, and his novels and plays are often autobiographical in their vivid background material. Coming from the north of England, Storey has been a professional athlete like the hero of his novel and screenplay, *This Sporting Life*, and a teacher like the title character 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, *Radcliffe*, and *The Contractor*.

London's Royal Court Theatre presented *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 Richardson in the leading roles.

Critics have been diverse in their interpretations of *The Contractor*. Some have seen the raising and striking 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 emblematic 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 dependent 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.

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The continued operation of the American Conservatory Theatre depends on financial support from the community. Through the California Theatre Foundation, and with the support of a matching Ford Foundation Grant, approximately \$700,000 will be provided to A.C.T. for the 1971-72 theatre season and the Conservatory training programs. In recognition of contributors supporting this cultural organization, we wish to publish a partial list of recent gift donors.

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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 contributors by April 30. We're still short of the total \$120,000 goal...but gaining steadily...and we need your support NOW—before the deadline.

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Our goal: 12,000 friends of the theatre to contribute one \$10 share each. More, if you can. Please help with a contribution.

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



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

A BUSY SUMMER

(Continued from p. 17)



Lou Ann and Ross Graham conduct a seminar of Young Conservatory members, while other students experiment with make-up in the background.

A.C.T.'s Young Conservatory, under the direction of instructors Ross and Lou Ann Graham, 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 theatre 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 concentrating 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 of full-length plays. Tuition for 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 Congress or the Young Conservatory Summer Program are urged to apply at their earliest convenience.

A.C.T. BOX OFFICES

Tickets may be purchased in advance from any of the box offices listed below. Information and performance schedules are also available by calling them.

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

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■ Special thanks to the **International Re-Education Foundation**, whose cooperation and generosity made preparation of *The Contractor* possible. ■ G. Wood for special music for *The Contractor*. ■ CABLE CAR LEATHERS for evening cape fur trim for "Private Lives."

■ **SPECIAL DISCOUNT RATES** are available to clubs and organizations attending A.C.T. performances at the Geary and Marines' Memorial Theatres in groups of 25 or more. Complete details are available from Jeraldine Cooper, A.C.T. Special Events Director, 450 Geary St., San Francisco 94102, telephone (415) 771-3880.

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William Ball



James B. McKenzie



Edward Hastings

WILLIAM BALL, General Director, founded the American Conservatory Theatre in 1965. This season, he directs the opening production, Bernard Shaw's *Caesar and Cleopatra*. Prior to A.C.T.'s beginnings, he staged the highly acclaimed Lincoln Center production of *Tartuffe* in New York and *Homage to Shakespeare*, starring John Gielgud, Edith Evans and Margaret Leighton, at Philharmonic Hall. His Off-Broadway productions include *Six Characters in Search of an Author*, which won him the Outer Circle Critics, Obie and D'Annunzio awards; *Under Milkwood*, honored with the D'Annunzio and Outer Circle Critics awards; and *Ivanov*, winner of the Obie and Vernon Rice Drama Desk awards. In 1964, he re-created his production of *Six Characters* in London with a cast headed by Ralph Richardson and Michael O'Sullivan. Among the operas he directed at the New York City Center are *Don Giovanni*, *A Midsummer Night's Dream*, *Porgy and Bess*, *The Inspector General*, *Così fan Tutte* and *Six Characters in Search of an Author*. He served as both director and librettist of Lee Hoiby's *Natalia Petrovna*, a new opera commissioned by the Ford Foundation and produced at the City Center. Mr. Ball has worked as guest director at all major North American theatre festivals, including the American Shakespeare Festival at Stratford, Connecticut, the Stratford Shakespeare Festival in Ontario, the San Diego Shakespeare Festival, the Arena Stage in Washington D.C., the Alley Theatre in Houston, and the Antioch and Toledo Shakespeare Festivals. He made his San Francisco directorial debut ten years ago with the Actor's Workshop production of *The Devil's Disciple*. A graduate of the Carnegie Institute of Technology, Mr. Ball has been the recipient of a Fulbright Scholarship, a Ford Foundation Directorial Grant and an NBC-RCA Director's Fellowship. He directed the A.C.T. productions of *Tartuffe*, *Six Characters*, *King Lear*, *Under Milkwood*, *The American Dream*, *Twelfth Night*, *Hamlet*, *Tiny Alice*, *Oedipus Rex*, *Three Sisters*, *The Tempest* and *Rosencrantz and Guildenstern Are Dead*. 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 company's Conservatory training programs.

JAMES B. MCKENZIE, Executive Producer, is a graduate of the University of Iowa and holds a master's degree from Columbia University. Prior to joining A.C.T., he was one of the East Coast's most active theatrical producers, having been involved in more than 800 plays on Broadway, national and international tours, as well as in repertory theatres and stock productions. A member of the League of New York Theatres, the Association of Theatrical Press Agents and Managers, and the New York and Wisconsin State Councils of the Arts, Mr. McKenzie is also former President of The Council of Stock Theatres. A member of A.C.T.'s board of directors prior to his appointment as executive producer, Mr. McKenzie has also served as producer of the Westport Country Playhouse (Conn.), the Bucks County Playhouse (Penn.), the Peninsula Players (Wisc.), the Mineola Theatre (New York), as president of the Producing Managers Company and as associate producer of the Royal Poinciana Playhouse (Palm Beach). His highly successful Broadway production of *And Miss Reardon Drinks a Little*, is currently on tour.

EDWARD HASTINGS, Executive Director and Resident Stage Director, was a Production Stage Manager for David Merrick before joining A.C.T. as a founding member. Off-Broadway, he co-produced *The Saintliness of Margery Kempe*, *Epitaph for George Dillon* and he directed the national touring company of *Oliver!* He served as guest director of *The Rake's Progress*, *Lemon Sky* and *A Man For All Seasons* in colleges and regional theatres. Mr. Hastings' productions of *Charley's Aunt* and *Our Town* were seen during A.C.T.'s first two seasons. He received extraordinary critical acclaim for his direction of a major revival of *Our Town* in New York two years ago which featured an all-star cast. He directed A.C.T.'s productions



Allen Fletcher



Francis Ford Coppola



Ellis Rabb



Edith Markson

of *The Promise*, *A Delicate Balance* and *The Devil's Disciple* during the 1968-69 season, and *The Relapse* and *The Time of Your Life* last season. Mr. Hastings directs *Dandy Dick* this season.

ALLEN FLETCHER, *Resident Stage Director and Conservatory Director*, is former artistic director of the Seattle Repertory Company. He has directed for the Oregon Shakespeare Festival, the San Diego Shakespeare Festival, the New York City Opera, the Pennsylvania State Festival Theatre, the Antioch Area Shakespearean Festival, the APA, the McCarter Theatre in Princeton, New Jersey, and the Boston Fine Arts Festival. For two seasons, he was artistic director of the American Shakespeare Festival, Stratford, Conn. Mr. Fletcher has directed the A.C.T. productions of *Uncle Vanya*, *Death of a Salesman*, *Arsenic and Old Lace* and *The Hostage*, as well as co-directed *The Crucible*, which entered the repertory at the Stanford Summer Festival in 1967. Mr. Fletcher directed A.C.T.'s highly successful productions of *Hadrian VII*, *The Latent Heterosexual* and *An Enemy of the People*. He also directs *Antony and Cleopatra* and *Paradise Lost* for the current repertory season.

FRANCIS FORD COPPOLA, founder and president of San Francisco's American Zoetrope film studios, makes his A.C.T. directorial debut staging Noel Coward's *Private Lives*, 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 Mario Puzo's best-selling novel and starring Marlon Brando, which he directed on location in New York and Sicily. Mr. Coppola's other films include *You're a Big Boy Now*, with Geraldine Page; *Finian's Rainbow*, with Fred Astaire; and *The Rain People*, with Shirley Knight. He won a 1971 Academy Award as co-author of the screenplay for *Patton*, and has also written the screenplays for *This Property is Condemned*, *Reflections in a Golden Eye* and *The Rain People*.

ELLIS RABB graduated in 1953 with honors from Carnegie Tech's Drama Department. He has acted on Broadway, off-Broadway, on television and with the American Shakespeare Festival. In 1960, Mr. Rabb founded the APA Repertory Company. Four years later, the APA joined forces with the Phoenix Theatre and played two successful seasons off-Broadway; then, as APA-Phoenix, moved to the Lyceum Theatre on Broadway. Among the productions Mr. Rabb staged for his company were *School for Scandal*, *Pantagleize*, *You Can't Take It With You*, *The Tavern*, *Judith*, *The Lower Depths*, *The Seagull*, *Exit the King* and *War and Peace*. As actor and director, Mr. Rabb, who has received three honorary degrees, has won most major theatre awards: the Outer Circle, the Lola D'Annunzio, an Obie, the Clarence Derwent, a Vernon Rice and a special Tony Award for APA. He has created new productions of *Aida*, *Dido and Aeneas*, *Orpheus in the Underworld*, *La Cambiale di Matrimonio* and an original ballet, *Love In*. Last season at A.C.T., Mr. Rabb directed *The Merchant of Venice* and *The Selling of the President*. He returns to direct *Sleuth* after a year's absence during which he directed his first Broadway musical, *The Grass Harp*, and *Twelfth Night* for the Repertory Theatre of Lincoln Center.

EDITH MARKSON, *Development Director*, was instrumental in the founding of A.C.T. in Pittsburgh in 1965 and has served as vice president of the Board of Trustees ever since. She has been a leader in the resident theatre movement since its beginnings. Mrs. Markson was one of the founders of the Milwaukee Repertory Theatre, and was responsible for bringing the young APA Repertory Company there for a season. She also brought William Ball to that theatre, where he first directed *Charley's Aunt* and *Six Characters In Search of an Author*, as well as Allen Fletcher, where he first directed *The Crucible*. Mrs. Markson currently serves on the board of directors of The Theatre Communications Group and on the Theatre Advisory Panel of the National Endowment for the Arts.

WHO'S WHO

ROBERT ARI, in his first season with A.C.T., studied at Carnegie-Mellon University, where he played major roles in several productions, including Grandier in *The Devils*, Oberon in *A Midsummer Night's Dream*, and James Tyrone in *Long Day's Journey Into Night*, *Godspell* and *Guys and Dolls*, with which he also toured Germany as a USO show. Mr. Ari is a professional singer and guitarist who has written and performed original scores 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*, the Timpkins Square Playhouse and the Ltd. in Company at the Arkansas Arts Center (title role in *Macbird*). He is seen at A.C.T. in *Caesar and Cleopatra*.

Robert Ari



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

JOSEPH BIRD, who returns for a second season at A.C.T., holds a master's degree in drama from Penn State University. A featured actor in 17 productions at the APA Repertory Company in New York from 1963 to 1969, Mr. Bird also toured Canada and the United States with that company. He

appeared in the 1969 touring company of *The Show Off* with George Grizzard and Jessie Royce Landis and the Eastern University tour with *The Misanthrope* and *Exit the King*. He made his Broadway debut in *You Can't Take It With You*, and has appeared in 10 off-Broadway productions, including *Moon in the Yellow River* and *Electra*. Mr. Bird appeared as Dr. Campbell on the CBS daytime serial, *Love is a Many Splendored Thing*. He was seen at A.C.T. last season in *The Merchant of Venice*, *Hadrian VII*, *The Latent Heterosexual*, *An Enemy of the People*, and *The Selling of the President*. He is currently appearing in *Caesar and Cleopatra*.

Joseph Bird



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

JOY CARLIN, who appeared as Miss Prism in *The Importance of Being Earnest* and in *The Tavern* 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 Playwright's Theatre, she has appeared on Broadway with the Second City, in several off-Broadway productions, and with resident and summer theatres, made numerous radio and TV commercials and has played an assortment of roles in TV and feature films. Mrs. Carlin teaches at UC Berkeley's department of dramatic art and was seen in *The Time of Your Life* and *The Selling of the President* last season.

Joy Carlin



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

ROBERT CHAPLINE, A.C.T.'s master voice teacher, appeared in *Antony and Cleopatra*, his first acting assignment with A.C.T. since *Oedipus Rex* two seasons ago. The recipient of a Rockefeller Foundation Fellowship with Kristin Linklater in voice teacher training one year, Mr. Chapline has also taught at the Manitoba Theatre Center, 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.

Robert Chapline



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

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

Richard Council



PETER DONAT, in his fifth season with A.C.T., has appeared on Broadway in *The Chinese Prime Minister*, *The Entertainer*, *The Country Wife*, and *The First Gentleman*, for which he won the Theatre World Award as best featured actor. He appeared in *The Three Sisters* off-Broadway, and in a film made with the Stratford (Ontario) Shakespeare Festival Company where he was a featured actor for six seasons, returning there this past summer. Mr. Donat's TV credits include many starring roles for CBC, Canada, and many guest appearances on American networks, including *I Spy*, *Mission Impossible*, *Mannix*, *Run for Your Life*, *Judd for the Defense*, *FBI*, *Bracken's World*, *Medical Center* and

Young Lawyers. He appeared in A.C.T.'s productions of *Under Milkwood*, *Tartuffe*, *Deedle Deedle Dumpling*, *My Son God*, *Staircase*, *Little Murders*, *The Architect and the Emperor of Assyria*, *The Importance of Being Earnest*, *Six Characters in Search of an Author* and in the title role of *Hadrian VII*. Mr. Donat appeared as Shylock in *The Merchant of Venice*, in *Hadrian VII*, *An Enemy of the People* and *The Selling of the President* last season. He directed *The Tavern* and is currently in *Sleuth*.

JAY DOYLE, who was seen off-Broadway in *The Old Glory* and was a member of the national tour company of *Andersonville Trial*, appeared with the Milwaukee Repertory Theatre, the Pittsburgh Playhouse, and the Arena Stage in Washington D.C., prior to joining A.C.T. in 1965. During A.C.T.'s first Bay Area season, he was the Conservatory's busiest actor, appearing in eight different plays, often playing two roles in two different plays the same evening (one at each of A.C.T.'s two theatres). A graduate of Carnegie Mellon University, Mr. Doyle's roles have included those of Deputy Gov. Danforth in *The Crucible*, Grandma in *The American Dream* and the Ghost and Player King in *Hamlet*. He has also appeared in *Three Sisters*, *Rosencrantz and Guildenstern Are Dead*, *Glory! Hallelujah!*, *The Hostage*, *The Devil's Disciple*, *Oedipus Rex*, *Saint Joan*, *Hadrian VII*, *The Latent Heterosexual* and *An Enemy of the People*. He is currently seen in *Private Lives*.

Jay Doyle



HERBERT FOSTER recently completed an engagement at New York's Lincoln Center Repertory Company as Phily Cullen in *Playboy of the Western World* and in the new dramatic review *Scenes from American Life*. He appeared with A.C.T. in the title role of *Little Malcolm and His Struggle Against the Eunuchs* and as Algernon in *The Importance of Being Earnest*, two seasons ago. On Broadway Mr. Foster acted in the American Shakespeare Festival production of *King Henry V* and for the National Repertory Theatre in *The Imaginary Invalid*. For three seasons with the National

Repertory Theatre, he toured under directors Eva LeGallienne and Jack Sydow in *Liliom*, as Tony Lumpkin in *She Stoops To Conquer* and as Bob Acres in *The Rivals*. He has acted in England and with the Canadian Players, principally as the Fool in *King Lear* and in Canadian radio and television dramatic serials in Toronto. Mr. Foster previously appeared with the national tour of *Black Comedy* and *White Lies*, starring Jan Sterling and last summer in *The Taming of the Shrew*, *A Midsummer Night's Dream* and *Antony and Cleopatra*. He has toured in two Agatha Christie thrillers with Joan Fontaine and in *There's A Girl in My Soup* with Van Johnson. He is currently seen in *Caesar and Cleopatra* and *The Contractor*.

PATRICK GORMAN came to A.C.T. last year after three seasons and eighteen productions at the Seattle Repertory Theatre. While studying theatre in Paris he worked as a clown in the *Cirque Medrano*, played in the French Broadway equivalent of *How To Succeed in Business Without Really Trying* and several TV productions. In New York, he has appeared in the ANTA Matinee series, at the New York Shakespeare Festival and on Broadway in *Those That Play the Clowns*. After teaching Movement at A.C.T.'s 1970 Summer Training Congress he played the Prosecutor in *In the Matter of J. Robert Oppenheimer*, directed by Allen Fletcher at Ann Arbor, Michigan. This summer he appeared in *The White House Murder Case* at the New Committee Theatre. Last season at A.C.T. he was seen as Trinculo in *The Tempest*, Krupp in *The Time of Your Life*, and also in *The Relapse*, *The Merchant of Venice*, *The Latent Heterosexual*, and *An Enemy of the People*. He appears in *Rosencrantz and Guildenstern Are Dead* and *Caesar and Cleopatra*.

Patrick Gorman



DUDLEY KNIGHT, in his second season with A.C.T., has appeared recently in major roles in *The Trial of the Catonsville Nine* and *The White House Murder Case*, both at the New Committee Theatre. Mr. Knight will also be seen in two forthcoming motion pictures, *One is a Lonely Number*

and *The Candidate*. Prior to joining A.C.T., he performed with the Magic Theatre in Berkeley as well as playing Prospero in the Marin Shakespeare Festival production of *The Tempest* and appearing in *Henry V* there. The recipient of a Rockefeller Grant for work in voice with Kristin Linklater in New York, Mr. Knight holds a master's degree in acting from Yale Drama School, where he also received several national awards for poetry and prose reading. Mr. Knight was seen last season in *Hadrian VII*, *The Time of Your Life* and *The Latent Heterosexual*. He currently teaches acting at A.C.T.

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

Anne Lawder



MICHAEL LEARNED has appeared as a leading actress with the Stratford Festival (Canada) resident and touring companies, and with the Shakespeare Festival, Stratford, Conn. She played Irina in *The Three Sisters* at the Fourth Street Theatre in New York and appeared in the off-Broadway production *A God Slept Here*. Miss Learned's television credits include many leading roles for the Canadian Broadcasting Company, including Estella in Eric Till's production of *Great Expectations*, and she played leading roles in two films for National Film Board, Canada. At A.C.T., Miss Learned has played major roles in *Under Milkwood*, *Tartuffe*, *Deedle Deedle Dumpling*, *My Son God*, *The Misan-*

thrope, *A Delicate Balance*, *Little Murders*, *Glory! Hallelujah!*, *The Importance of Being Earnest*, *The Rose Tattoo* and *The Tavern*, as well as A.C.T.'s special production of *Adaptation/Next*. She appeared as Portia in *The Merchant of Venice* last season, and in *The Time of Your Life* and *The Selling of the President*. After a summer as Cleopatra in *Antony 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 leading 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 Cafe. Among the many productions in which Miss Mann has played leading roles are *Mother Courage*, *The Three Sisters*, *The Milktrain Doesn't Stop Here Anymore*, *Midsummer Night's Dream*, Brecht's *Edward II*, Pinter's *Birthday Party*, *Streetcar Named Desire* and *Night of the Iguana*. Earlier this season she appeared briefly as Nurse Ratched in *One Flew Over the Cuckoo's Nest*. Her previous assignments with A.C.T. have included *Hadrian VII*, *The Relapse* and *An Enemy of the People*. This season she is seen in *Rosencrantz and Guildenstern Are Dead* and *The Contractor*.



Winifred Mann

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

Saint Joan and *Othello*. He is seen in *Rosencrantz and Guildenstern Are Dead* and *Caesar and Cleopatra*.

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



Lee McCain

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

FRANK OTTIWELL has served the company as its teacher of the Alexander Technique since the Conservatory's beginning in 1965 in Pittsburgh. He has studied at the Canadian Art Theatre in Montreal, the Vera Solo-

viova Studio of Acting in New York and trained to teach at the American Center for the Alexander Technique in New York. In addition to Alexanderizing A.C.T.'s actors, Mr. Ottiwell has appeared as an actor in such productions as *Three Sisters*, *Oedipus Rex* and *The Merchant of Venice*.



Frank Ottiwell

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

E. KERRIGAN PRESCOTT joins A.C.T. this season as an actor-teacher and is currently seen in *Rosencrantz and Guildenstern Are Dead*, *Caesar and Cleopatra* and *The Contractor*. Having trained at the Webber-Douglas Academy of Dramatic Art in London, Mr. Prescott was the first American accepted into the Old Vic Theatre, where he played many roles, and later appeared with other major repertory theatres in England and Scotland. Prior to returning to this country, he appeared in numerous stage, film and television roles and performed before Queen Elizabeth and the Royal

Family in *Sabrina Fair* at the Theatre Royal in Windsor. Most recently, besides acting in and directing university productions at UC, Berkeley, where he has been teaching since obtaining a Ph.D. in 1965, he was a founding member of the Magic Theatre of Berkeley, acting the title roles in *Miles Gloriosus* and *Sheriff Bill*.

E. Kerrigan Prescott



RAY REINHARDT, a charter member of A.C.T. on leave of absence last season, played the Lawyer in the original Broadway production of *Tiny Alice* prior to playing the role in A.C.T.'s production. Well known for his performances at the Phoenix Theatre in New York and the Arena Stage in Washington, D.C., Mr. Reinhardt has also appeared off-Broadway and with resident theatres in Boston and Memphis. He recently appeared as Marat in *Marat/Sade* at the Manitoba Theatre Center in Canada. Mr. Reinhardt's television credits include several award-winning NET dramas and roles in *The Defenders*, *Guns, Smoke, Arnie* and *Nichols*. He appeared 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 Flea in Her Ear*, *Rosencrantz and Guildenstern Are Dead*, *Room Service*, *Oedipus Rex*, *Saint Joan* and *The Rose Tattoo*. He returned to A.C.T. after playing Father Daniel Berrigan in *The Trial of the Catonsville Nine* at the New Committee Theatre and is currently seen in *The Contractor*.

KEN RUTA, a graduate of Goodman Theatre and for four seasons a leading actor with the Tyrone Guthrie Theatre, has also studied at the American Theatre Wing and appeared with several leading resident theatres. Among Mr. Ruta's Broadway credits are *Ross*, *Inherit the Wind* with Melvyn Douglas, *Duel of Angels* with Vivien Leigh and *Separate Tables*. He appeared in the Phoenix Theatre productions of *Doctor Faustus*, *Androcles and the Lion*, *Hamlet* and William Ball's original revival of *Under Milkwood*. In his sixth season with A.C.T., Mr. Ruta

has played major roles in *The Crucible*, *Endgame*, *Long Live Life*, *Twelfth Night*, *Man and Superman*, *Under Milkwood*, *Three Sisters*, *Rosencrantz and Guildenstern Are Dead*, *Glory! Hallelujah!*, *The Hostage*, *Oedipus Rex*, *Saint Joan*, and as Prospero in *The Tempest*, which he repeated last season. He also appeared in A.C.T.'s *Adaptation/Next* and was seen in *The Merchant of Venice* and *The Time of Your Life*. After a summer season with San Diego's Old Globe Theatre, where he appeared as Bottom in *A Midsummer Night's Dream* and as Antony in *Antony and Cleopatra*, Mr. Ruta returned to the latter role in A.C.T.'s production and is currently seen in *Rosencrantz and Guildenstern Are Dead* and *Sleuth*.

Ken Ruta



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

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

liam Ball this summer to present scenes from *As You Like It* at Lake Tahoe. Mr. Sherman's San Francisco credits include understudying both El Gallo in *The Fantasticks* and Chief Bromden in *One Flew Over the Cuckoo's Nest*, and he lists as obsessions sculpting and a devout appreciation of Gustav Mahler. He appears in *Caesar and Cleopatra* and *The Contractor*.

Howard Sherman



R. E. SIMPSON, who came to A.C.T. as a member of the training program in 1968, has since continued his training while appearing in several productions. A former member of the Xoregos Dance Company, he appeared in *Three Sisters* here, at the Ravinia Festival and on Broadway, and was also seen in the A.C.T. productions of *Hamlet*, *The Devil's Disciple*, *Rosencrantz and Guildenstern Are Dead*, *Tiny Alice*, *Oedipus Rex*, *Saint Joan*, *Hadrian VII* and as Ariel in *The Tempest*. A former member of A.C.T.'s mime troupe, Bob attended San Jose and San Francisco State Colleges, and appeared at Lake Tahoe last summer in scenes from *As You Like It*, directed by William Ball. He appears in *Rosencrantz and Guildenstern Are Dead* and *Caesar and Cleopatra*.

MARC SINGER makes his San Francisco debut after a season with the National Shakespeare Festival in San Diego. There he portrayed Lucentio in *The Taming of the Shrew*, Demetrius in *A Midsummer Night's Dream* and Menas in *Antony and Cleopatra*. Prior to his San Diego engagement, Mr. Singer completed a season with the Seattle Repertory Theatre, appearing as Aumerle in *Richard II*, starring Richard Chamberlain, Sandy in *Hay Fever*, starring Maureen O'Sullivan, La Fleche in *The Miser*, Camille in *A Flea in Her Ear*, and a triple role in *Indians* by Arthur Kopit. His summer stock experience for three seasons included 11 major roles for Seattle's A Contemporary Theatre. He has had extensive classical training (playing such roles as King Lear, Shylock and Trigorin) and has studied mime, masque and commedia

dell'arte technique. He is a devotee of Tiger-Crane Kung-Fu under the guidance of master John S. S. Leong. Mr. Singer is currently seen as Rosencrantz in *Rosencrantz and Guildenstern Are Dead*, *Caesar and Cleopatra* and *The Contractor*.

Marc Singer



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

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

Scott Thomas



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

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

Mark Wheeler



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. Mr. Wood had appeared in A.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 *She Stoops to Conquer* with Farley Granger, *Hedda Gabler* with Signe Hasso, *The Rivals* with Sylvia Sidney, *The Madwoman of Chaillot* with Eva LeGallienne. His numerous Broadway credits include *Cyrano de Bergerac*, *Richard III*, *The Seagull*, *The Crucible*, *A Touch of the Poet* and *The Imaginary Invalid*. With A.C.T. he has appeared in *Hamlet*, *Little Murders*, *Rosencrantz and Guildenstern Are Dead*, *Three Sisters*, *Room Service*, *Oedipus Rex*, *Saint Joan*, *Hadrian VII*, *The Merchant of Venice*, *The Tempest*, *The Latent Heterosexual* and *The Selling of the President*. Mr. Wood's film credits include *M*A*S*H*, *Brewster McCloud* and *Harold and Maude*. He wrote the much-admired but short-lived musical *F. Jasmine Adams* which opened earlier this season in New York. He portrayed Woodrow Wilson on the premiere CBS *You Are There* recently and has featured roles in two films yet to be released. He is currently appearing in *The Contractor*.

EDWARD COLLINGWOOD (Detective Sgt. Tarrant), **JAY COPELAND** (Police Constable Higgs) and **M. B. GORMALY** (Inspector Doppler) join A.C.T. especially for the Bay Area premiere of *Sleuth*, all having appeared either in the Broadway production 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 *Little Murders* and regularly performs with the leading Shakespearean festivals. Born in Blackpool, England, he spent three seasons with the Birmingham Repertory Theatre before emigrating with his wife and three children to this country. *Sleuth* marks the return to A.C.T. of Mr. Gormaly, who was an apprentice actor with the company during its debut in Pittsburgh nearly seven years ago. In the interim, he has appeared at many of the nation's major regional theatres, including the Arena Stage in Washington and the Long Wharf Theatre in New Haven. He was also featured with Carroll Baker in the Los Angeles revival of *Anna Christie* several seasons ago.



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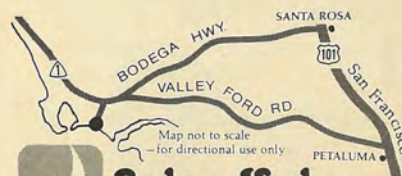
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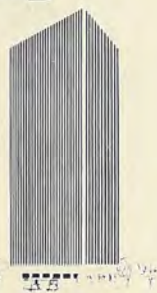
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PERFORMING ARTS GUIDE

TO THE

EUROPEAN ASSOCIATION OF MUSIC FESTIVALS

1972 SEASON

(Courtesy of Swissair)

AIX-EN-PROVENCE (July 10-31)

The 25th anniversary of the festival. Opera at the open air theatre in the ancient Archbishop's Palace.

Mozart: *Don Giovanni*, *Figaro*—Debussy: *Pelleas*—Milhaud: *Les Malheurs d'Orpheus*—Stravinsky: *Noces*, Symphony Concerts (Orchestre de Paris), chamber music, contemporary music, church concerts. Performances in castles, abbeys and in other historical settings.

ATHENS (July-August-September)

National Theatre of Greece: *The Persians*, *Orestes*, *Iphigenia at Aulis*, *Children of Heraclis*, *Ecclesiastusae*. State Theatre of Northern Greece: *Phoenician Women*. Concerts, opera, ballet. All open air performances take place at the ancient Odeon of Herod Atticus.

BARCELONA (September 24-October 31)

10th International Music Festival. Organized by the "Jeunesses Musicales" under the patronage of the Barcelona Town Council and the "Comisaria General de la Musica," the Festival will include orchestral concerts by the Vienna Philharmonic, the National Orchestra ("Gurrelieder"), the Ciudad de Barcelona Orchestra and the Young Israel Strings, and several chamber concerts and recitals. Special week dedicated to lied-recitals. Commemoration of the 50th anniversary of the death of the Catalan composer Felip Pedrell.

BATH (May 26-June 4)

Artistic Director: Sir Michael Tippett. Artists include: Academy of St. Martin-in-the-Fields, B.B.C. Symphony Orchestra, London Sinfonietta, Royal Liverpool Philharmonic Orchestra, Dimov Quartet, Tortelier Trio, David Atherton, Pierre Boulez, Norman Del Mar, Charles Groves, Neville Mar-

iner, Michael Tippett, Sheila Armstrong, Julian Bream, Alfred Brendel, James Bowman, Ronald Dowd, Bernadette Greevy, George Malcolm, Ian Partridge, John Shirley-Quirk, Robert Tear.

BAYREUTH (July 21-August 24)

Richard Wagner Festival
Tannhauser (July 21, 30, August 1, 10, 14, 23); *Lohengrin* (July 22, 31, August 3, 11, 15, 24); *Rheingold* (July 23, August 4, 16); *Walkure* (July 24, August 5, 17); *Siegfried* (July 26, August 7, 19); *Götterdämmerung* (July 26, August 9, 21); *Parsifal* (July 29, August 2, 12, 22). Special performances will be given on August 6 and 13.

BERGEN (May 24-June 7)

20th Bergen International Festival. Orchestra: Royal Philharmonic—Groves, Foster; Swedish Radio Symphony—Ehrling; Bergen Symphony—Andersen; Norwegian Opera Ballet, Brno Opera Ballet. Opera: *Il Barbiere di Siviglia* (Rossini), *Pimpinone* (Telemann). Theatre: Marcel Marceau, Malmoe City Theatre (Norway), Theatre Oslo, Oslo and Bergen National Theatre, Theatre du Béguin. Chamber and church concerts. Daily recitals in Grieg's home. Jazz music and drill. Film. Special events for children. Exhibitions.

BERLIN (WEST) (September 10-28)

Concerts, opera, theatre, ballet.

BESANCON (September 14-24)

25th International Music Festival. Orchestre National de l'Office de Radiodiffusion Television Francaise, Orchestre de Paris. 6 concerts of chamber music—2 choreographic gala performances. 22nd international competition for young conductors.

BORDEAUX (May 26-June 11)

Opera: *Eurydice* (world premiere) by

Jean-Michel Damase. Ballet: London Royal Ballet—Ballet du Grand-Theatre de Bordeaux. Concerts: Orchestre Symphonique de Bordeaux—Fontanarosa Trio—Ars Nova Brass Quintet and Xavier Darasse—Soulima Stravinsky. Theatre: Japanese "Noh". Art Exhibition: "Treasures of Budapest Museums".

BREGENZ (July 20-August 20)

On the floating stage: *The Student Beggar*, operetta by Karl Millocker—*The Fairy Queen*, opera ballet by Henry Purcell. The Vienna Symphony Orchestra—the Bregenz Festival Chorus—the Rumanian National Ballet of Bucharest. Theater am Kornmarkt: *The Sleepwalker*, opera by Vincenzo Bellini. Members of La Scala, Milano, the Vienna Symphony Orchestra. Ballet, orchestral concerts, chamber music, soloist's concerts.

COPENHAGEN (May 20-June 6)

23rd Royal Danish Ballet and Opera Festival.

The Royal Ballet, Opera and Orchestra and foreign companies. Ballet—opera—drama—chamber music—at the Royal Theatre.

DUBROVNIK (July 10-August 25)

23rd Festival of Music, Drama, Folklore.

Symphony and choral concerts, chamber music and recitals, opera and ballet, performances of Yugoslavia 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)

26th International 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, Cologne Opera, Deutsche Oper am Rhein, Glyndebourne Festival Opera, Stadt Bühnen Frankfurt, Béjart, Ballet Rambert, Mime Fialka, Concertgebouw, Dresdner Staatskapelle, New Philharmonic Orchestra and Chorus, Wiener

(continued)



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FLORENCE (May 16-July 31)

35th Maggio Musicale Fiorentino
Opera: *Guglielmo Tell* (Rossini), *Ciò che accade ti riguarda* (Bartolozzi), *Una gita in campagna* (Peragallo), *La morte dell'aria* (Petrassi), *Ulisse* (Dallapiccola), *Die Soldaten* (Zimmermann), *Il Console* (Menotti), *Intolleranza* (Nono). Theatre: *La rivolta dei Ciompi*. Symphony concerts (7 orchestras), ballet (Vienna—Béjart—Florence), chamber music and recitals.

GRANADA (June 24-July 8)

21st Festival Internacional de Musica y Danza de Granada
National Orchestra of Spain and ORTF Orchestra, Superior School Choir of Madrid, Dusseldorf Ballet, Mozart's *The Rape of the Seraglio*, Falla's *Maese Pedro's Puppet-Show*, etc. Soloists: Ana Higuera, Jean-Pierre Rampal, Christian Ferras, etc. Cante jondo Competition, "Manuel de Falla" International Course.

GRAZ (October)

Styrian Autumn
ISCM-Festival within the Music Protocol 1972—Warsaw Philharmonic, Südwestfunk Orchestra, Musique Vivante a.o.—Two ballet performances with works of the Wiener Schule (Schönberg, Webern, etc)—Canetti: *Comedy of Vanity*—13th Styrian Academy—exhibitions—special symposia.

HELSINKI (August 25-September 11)

Concerts, theatre, opera, ballet, film, exhibitions, jazz, pop. Tokyo NHK Symphony Orchestra, Finnish Radio Symphony Orchestra, Helsinki Philharmonic Orchestra. Conductors: Berglund, Iwaki, Kamu, Ozawa, Panula, Previn. Soloists include: Arrau, Finnili, Gilels, Gothoni, Nakamura, Ushioda, Talvela, Finnish National

Theatre, Helsinki City Theatre, Swedish Theatre, Lilla Teatern, Finnish National Opera and visiting theatre and ballet companies.

HOLLAND FESTIVAL (June 15-July 9)

Amsterdam—The Hague/Scheveningen—Rotterdam and other towns. Opera—ballet—theatre—concerts—exhibitions. Opera performances include: *Amores* (Berio—world premiere), *L'Ormino* (Cavalli), *Falstaff* (Verdi). Conductors include: Berio, Gielen, Giulini, Haitink, Karajan, Kersjes, Maazel, Maderna, Montgomery, Tabachnik, Zinman. Mondrian exhibition.

LUCERNE (August 16-September 7)

Symphony and choral concerts—chamber music—serenades—recitals—musica nova—master courses—theatre—exhibitions. Swiss Festival Orchestra, Tokyo NHF Orchestra, Berlin Philharmonic, Concertgebouworkest Amsterdam, Zurich Collegium Musicum, Festival Strings Lucerne, Orchestra della Radio Svizzera Italiana, Toronto Mendelssohn Choir, Lucerne Festival Choir, Luzerner Vokalsolisten, Youth Choir Roggwil. Conductors: Andrae, Haitink, Jochum, Iseler, Iwaki, Karajan, Kubelik, Meyer, Muti, Ozawa, Sacher, Skrowaczewski, Steinberg. Soloists: Fournier, Fried, Gitlis, Giuranna, Gulli, Hallstein, Kirkpatrick, Kontarsky, Menuhin, Nakamura, Prey, Rubinstein, Schneiderhan, Weber.

LYON (June 12-July 6)

27th Festival of Lyon
Lysistrata (world premiere) by Albert Husson—June 12-13-14. Francfort Ballet—June 16; *Don Giovanni* (Louis Erlo's new production) (Mozart)—June 19-20-22; International Contest of Improvisation—June 21; Orchestre de Paris—conducted by Lorin Maazel—soloist: Fisher-Dieskau—June 24; Ballet of Cuba with Alicia Alonso—June 27-28.

MONTREUX-VEVEY (September 1-October 1)

27th Music Festival Montreux-Vevvey
Symphony concerts—oratorios—baroque music—candlelight serenades—organ recitals—historical music at Chillon Castle. Beograd Philharmonic Orchestra and Choir (Horvat). Wiener

Philharmoniker (Abbado). Philharmonia Hungarica (Klopfenstein, Springer). Montreux International Record Award. Montreux International Flute Competition (September 18-23).

PRAGUE (May 12-June 4)

27th "Prague Spring"—Symphony concerts—opera—recitals. Czech and Slovak Philharmonic, Brno Philharmonic, Moscow Philharmonic, Prague Symphony and Radio Symphony Orchestra, Budapest State Opera, National Theatre Prague. Ensembles: Janáček, Smetana and Vlach Quartets, Prague Chamber Orchestra, Prague Chamber Soloists, Collegium Musicum Pragense, Prague Philharmonic Choir, Slovak Philharmonic Choir.

SALZBURG (July 26-August 30)

Opera: Berg: *Wozzeck*—Cavaliere: *Rappresentazione di Anima e di Corpo*—Donizetti: *Don Pasquale*—Mozart: *Così fan tutte*, *Entführung aus dem Serail*, *Figaros Hochzeit*—Verdi: *Othello*. Plays: Bernhard: *Der Ignorant und der Wahnsinnige*—Bidermann: *Cenodoxus*—Hofmannsthal: *Jedermann*—Shakespeare: *Was ihr wollt*. Orchestral concerts—church music concerts—instrumental recitals—lieder recitals, Mozart-matinees, serenades, chamber concerts.

SANTANDER (August 1-31)

21st International Festival of Music and Dance
Symphonic and choral concerts—chamber music—recitals—classical and Spanish ballet—theatre.

SPOLETO (June 20-July 9)

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STRASBOURG (June 9-25)

34th International Music Festival—Bach and the 20th Century Celebration of the 40th anniversary of the Festival, May 10.

Pierre Boulez conducts the BBC Symphony Orchestra. Cathedral: Bach: Mass with St. Olaf Choir. First performances, contemporary music. Symphonic concerts. Chamber music. Recitals (organ with Helmut Walcha). Serenade in the Palais des Rohan: Bach, Secular Cantatas.

VIENNA (May 27-June 25)

22nd Festival of Vienna.
International Music Festival of the Gesellschaft der Musikfreunde. International competition for singing, violin and piano. International starring performances at the Theatre an der Wien Arena '72 for young troupes. 1000 performances in all parts of Vienna.

WARSAW (September 16-24)

16th International Festival of Contemporary Music.

In its programs, 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)

Opera: Gala opera performances with international casts and new production. Gala performances by international ballet companies. Playhouse: Guest performances of foreign companies and own productions. Tonhalle: Symphony concerts with Kempe, Giulini, Bohm, Solti (soloists: Serkin, Ludwig, Menuhin). Recital Cziffra, Musica Viva concerts. Zurich Chamber Orchestra: 3 orchestra concerts conducted by Edmond de Stoutz with soloists Arrau, Milstein.

ISRAEL (July 15-August 20)

Orchestras—opera—chamber music—light music—jazz—ballet—theatre.

OSAKA (April 12-28)

15th Osaka International Festival.
NHK Symphony Orchestra under Hiroyuki Iwaki. Alexis Weissenberg (piano)—The Academy of St. Martin-in-the-Fields—Masuko Ushioda (violin)—Tokyo String Quartet—Opera *Lightning in Moss* by Ikuma Dan (world premiere)—Noh, Kabuki, Bunraku, etc.

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of insight. Varèse, talking about his development, says that he

could never understand why we should be limited to it [tonality] when our instruments can give us anything we want, and why it should be imposed as a prescriptive, 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, in turn, is a loyal friend. He feels that it is almost impossible to play music, tonal or non-tonal, in any but a tonal 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 it in tune?"

They all seemed 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 unusually sober 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 is "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.

Elliott 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 and 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 songs (although he has composed in a variety of mediums with a good 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** (Braziller, 216p., \$5.95), portrays the composer drifting through life, somewhat cyni-

cal, somewhat bemused and somewhat concerned. He is very quotable and this book, an anthology of articles from various magazines, covers a wide variety of subjects: other contemporary composers ("the preponderance of Bouleziana dazzles by means of intelligence"), Satie ("Satie never scared anybody"), critics ("Where true vitality is found, criticism seems most superfluous") and rock ("As social phenomenon rock is ever more intriguing, though as musical experience it is now virtually nil").

Ah yes, and "Ladies' Music." Rorem is amusing, thoughtful and stimulating and this chapter is required reading either for men or women (perhaps both). After all, we are reminded, the patron saint of music was a woman, the virgin Cecilia. And if the saint is a woman, why have so few women become successful composers? Rorem replies:

Whereas poems, even great poems, can be completed in haste or at a supermarket, or in the maternity wards, and whereas pictures, especially terrible ones, can be drawn by literally anyone... musical composition (great or terrible) is not a language for dabblers. A minimum of professionalism and a maximum of time are required to produce a communicable score.

This points to the conclusion that, now that women have time on their hands (presumably they have stopped going to the supermarket and to the maternity wards in such large numbers — or perhaps they just spend less time there), women composers will proliferate, adding to the confusion, din and, probably, distinction of music. But they must be patient, for although gift knows no gender, as Rorem says, neither does lack of gift. Incidentally, several of the articles were written for *House Beautiful*, *Mademoiselle* and *Vogue* — and it is obvious that the readership of those magazines has inspired Rorem to write some of his most perceptive and enjoyable prose.

At a time when much writing on music, and especially on contemporary music, tends to be extremely technical in nature and to be written by writers whose command of the language is less than inspired, it is refreshing to be able to read three books which are both clear-headed as far as technical matters go and fun to read. Together with the types of perception they also possess, these books inspire in their readers that most noble ambition: to go out and *listen* to music. □



PROGRAM NOTES ON WINES

It's always nice to know about wines. Many native Californians, as well as "naturalized" ones, are ashamed to admit that their knowledge of wines is practically nil. Thus they are sometimes embarrassed to order wine in a restaurant or to buy it in a store. Furthermore, when they do get wine, they don't quite know what to do with it.

In case you are starting to blush (in perhaps a burgundy shade), now is the time for you to smile broadly while reading this article so that anyone noticing you will automatically assume that you are a wine connoisseur and merely checking the article's contents to be sure that it is correct.

Here are the basics to remember, and you're off to the tasting room.

1. There are only two colors in wines—Red and White.

2. White wines range from the palest straw color to deep dark brown.

3. All red wine is dry, with the exception of Port, which is sweet.

4. White wines vary in sweetness from the very dry Chablis to the rich, sweet lusciousness of Haut Sauternes.

5. The word "Dry" means the opposite of sweet, when used to describe wine.

6. There are four main classifications of wines, namely:

Table or Dinner—Bordeaux, Claret, Sauternes, Burgundy, Chablis, Riesling, Rhine, Moselle, Chianti, Veronese, Rose.

Sparkling — Champagne, Sparkling Burgundy, Cold Duck, etc.

Fortified — Sherry, Port, Madeira, Malaga, Muscatel, Tokay, etc.

Aromatized—Vermouth, sweet and dry, Aperitifs, Quinined Wines.

7. Avoid serving dry wines with sweet dishes, or with foods with sweet sauces.

8. Dry Sherries are appropriate before the meal. They are excellent when served well chilled.

(continued on p. 46)

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BIRGIT NILSSON

WORLD-WIDE ENTHUSIASM ABOUT SAN FRANCISCO OPERA'S GOLDEN 50th SEASON

BY RICHARD G. HOUDEK



THOMAS STEWART



BERIT LINDHOLM



JOAN SUTHERLAND



PLACIDO DOMINGO



Venezuela?

It was startling, but it should have come as no surprise to General Director Kurt Herbert Adler and his San Francisco Opera staff when a call was placed recently from Caracas inquiring about the 50th Season.

Indeed, the reports had spread widely about the outstanding repertoire and international artists being presented during the Golden Anniversary Season. Calls continued to come in during succeeding days from Europe, Japan and all parts of the United States.

The excitement over repertoire seems to be generated by the following:

- A complete production of Wagner's monumental *Der Ring des Nibelungen* tetralogy, the first in San Francisco since 1935 and the only one in America for years to come.

- The American premiere of Gottfried von Einem's *The Visit of the Old Lady*, in English, based on the play by Friedrich Dürrenmatt and directed by Francis Ford Coppola whose film *The Godfather* is achieving wide success.

- The Western premiere of Meyerbeer's beautiful, yet rarely performed, *L'Africaine*.



LUCIANO PAVAROTTI

BEVERLY SILLS



GERAINT EVANS

- New productions of Bellini's *Norma*, Donizetti's *Lucia di Lammermoor* 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 queries from telephoners and correspondents 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 *Götterdämmerung* October 24. Altogether, 12 Ring performances—or three sets—will be offered to allow one to concentrate, or expand, his Ring experience. This Ring, incidentally, will feature the world's finest Wagnerian singers, including two of the world's top Brünnhildes, Birgit Nilsson and Berit Lindholm, the great *Heldentenor* Jess Thomas and the renowned baritone in this genre, Thomas Stewart, plus many more.

Q. What is the length of the season?

A. Eleven weeks. The Opera opens on September 15 with *Norma* and closes November 26 with *Lucia di Lammermoor*.

Q. What special commemoration 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 ambience of the evening, 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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KIRI TE KANAWA

A. A special nonsubscription performance of Tito Capobianco's production of *Lucia di Lammermoor* starring Beverly Sills, Luciano Pavarotti, Raymond Wolansky 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 Huguette Tourangeau, who appeared with Miss Sutherland in last season's *Maria Stuarda*, John Alexander and Clifford Grant. Richard Bonyngue will conduct, and Jose Varona 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 Paradis" and "Sur mes genoux, fils du soleil," is loved 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 as Vasco da Gama, Norman Mittelmann portraying Nelusko, the slave, and Evelyn Mandac as Inez.

Q. Is *The Visit of the Old Lady* taken from the play in which the Lunts starred several years ago?

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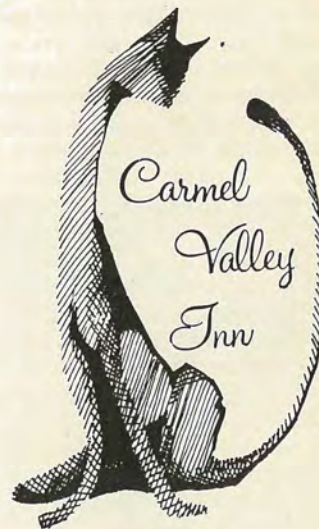
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SHIRLEY VERRETT

A. Yes, Dürrenmatt's biting satirical play enjoyed a long, successful Broadway run starring Alfred Lunt and Lynn Fontanne and subsequently was filmed with Ingrid Bergman and Anthony Quinn. The San Francisco Opera production features Regina Resnik in the title role, Raymond Wolansky as her former lover and Richard Cassilly 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 scarce 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 buying 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, even sold out houses, cover only a part of the enormous cost of grand opera. This is why the Opera's generous donors



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HANA JANKU

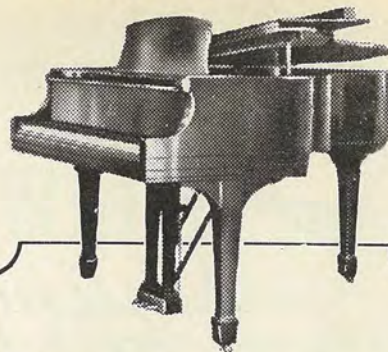
and guarantors have such a vital role in maintaining its stature as one of the world's leading opera companies. Mayor Alioto recently called the Opera "the best thing we have in San Francisco." The San Francisco Opera is yours, and it needs your membership.

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 sustain opera in the Bay Area. For information, please call the Guild at (415) 861-4008, Ext. 226; Action at 861-4008, Ext. 237.

A free brochure with all details on the exciting 50th 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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10 LIVES 2:30 CONTRACTOR 8:30	11 SLEUTH 2:30 CONTRACTOR 8:30	12 CONTRACTOR 2:30 RAG 8:30	13 LIVES 2:30 CONTRACTOR 8:30	14 SLEUTH 2:30 CONTRACTOR 8:30	15 LIVES 2:30 CONTRACTOR 8:30
17 CAESAR 2:30 SLEUTH 8:30	18 SLEUTH 2:30 CONTRACTOR 8:30	19 RAG 2:30 CONTRACTOR 8:30	20 SLEUTH 2:30 CONTRACTOR 8:30	21 CONTRACTOR 2:30 LIVES 8:30	22 CONTRACTOR 2:30 LIVES 8:30
24 RAG 2:30 CONTRACTOR 8:30	25 CONTRACTOR 2:30 SLEUTH 8:30	26 SLEUTH 2:30 CONTRACTOR 8:30	27 CONTRACTOR 2:30 LIVES 8:30	28 LIVES 2:30 CONTRACTOR 8:30	29 LIVES 2:30 CONTRACTOR 8:30

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
1 CONTRACTOR 2:30 LIVES 8:30	2 LIVES 2:30 CONTRACTOR 8:30	3 RAG 2:30 CONTRACTOR 8:30	4 CONTRACTOR 2:30 LIVES 8:30	5 SLEUTH 2:30 CONTRACTOR 8:30	6 CONTRACTOR 2:30 CAESAR 8:30

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PERFORMING ARTS

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Mon., May 1

- 7:00 PM—KRON/FM (Stereo, 96.5 mc.)—Show Album—"OLIVER"
- 8:00 PM—KRON/FM — Monday Night Opera—"LA BOHEME" (Puccini)
- 8:00 PM—KQED/TV (Channel 9)—Opera Special—"LA RON-DINE" (Puccini) (90-minutes in Color)

Tues., May 2

- 7:00 PM—KRON/FM—Show Album "CALL ME MADAME"
- 8:00 PM—KKHI/AM (1550 kc) and KKHI/FM (Stereo 95.7 mc.)—Boston Pops

Wed., May 3

- 7:00 PM—KRON/FM—Show Album "KISS ME KATE"
- 8:00 PM—KKHI/AM-FM—Boston Symphony Orchestra
- 9:00 PM—KQED/TV (Channel 9)—"Vibrations" (Theatrically oriented 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—Philadelphia Orchestra

Mon., May 8

- 7:00 PM—KRON/FM—Show Album—"DEAR WORLD"
- 8:00 PM—KRON/FM — Monday Night Opera—"ELEKTRA" (Strauss)

Tue., May 9

- 7:00 PM—KRON/FM—Show Album—"FANNY"
- 8:00 PM—KKHI/AM-FM — Boston Pops

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Wed., May 10

- 7:00 PM—KRON/FM—Show Album
"CAROUSEL"
- 8:00 PM—KKHI/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)

Tue., May 16

- 7:00 PM—KRON/FM—Show Album
—"GENTLEMEN PREFER
BLONDES"
- 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"

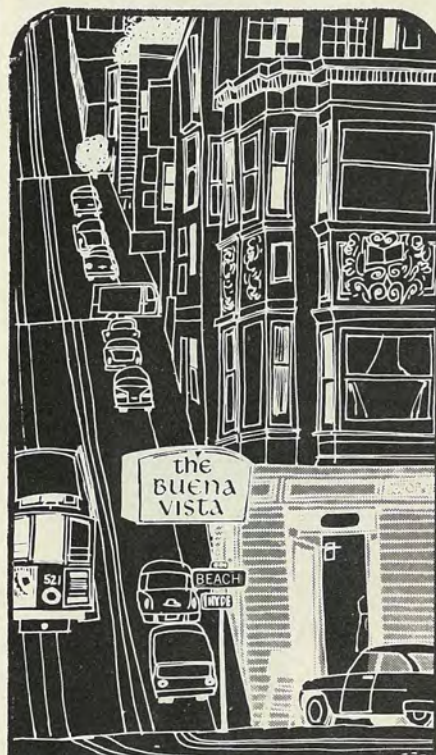
Fri., May 19

- 7:00 PM—KRON/FM—Show Album
—"NO STRINGS"
- 8:30 PM—KKHI/AM-FM—San Fran-
cisco Symphony (Live)—Seiji
Ozawa, conductor; Garrick
Ohlsson, pianist; DVORAK:
Hussite Overture; BEE-
THOVEN: Piano Concerto No.
1; SAINT-SAENS: Symphony
No. 3 (Organ)
- 10:00 PM—KQED/TV (Channel 9)—
"Vibrations" (repeat)

(continued)

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Sat., May 20

7:00 PM—KRON/FM—Show Album
—"OKLAHOMA"
8:00 PM—KKHI/AM-FM—Philadel-
phia Orchestra

Mon., May 22

7:00 PM—KRON/FM—Show Album
—"FIORELLO"
8:00 PM—KRON/FM — Monday
Night Opera—"AIDA" (Verdi)
8:00 PM—KQED/TV (Channel 9)—
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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
—"CANDIDE"
8:00 PM—KKHI/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

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—Philadel-
phia 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-Saens)

Tue., May 30

7:00 PM—KRON/FM—Show Album
—"THE BOYS FROM SYRA-
CUSE"
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

(continued from p. 39)

9. White table wines and all sparkl-
ing wines should be served chilled.
They may be served with any food,
and are appropriate at an 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 sea-
food. However, there is no law which
says you should not drink red wine
with fish.

11. European Vintage years are im-
portant, because the vineyards in Eu-
rope through centuries of cultivation
have become very delicate and cli-
matic conditions have a large effect
on the wines produced from the
grapes.

12. Think of wine as something hu-
man. 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 consider-
able 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 refrigera-
tor and red wines in a cool place.

These are the basic rules to remem-
ber. 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're open seven days a week
and will welcome you with open arms
to sample their delicious prides of the
vineyards.

And just by having read these rules,
voilà—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,
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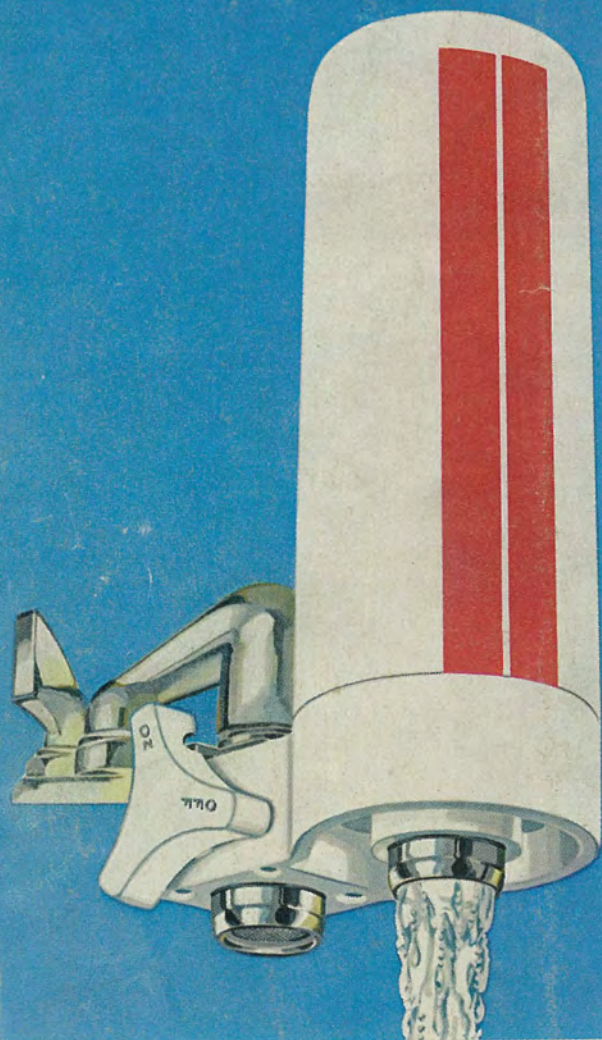
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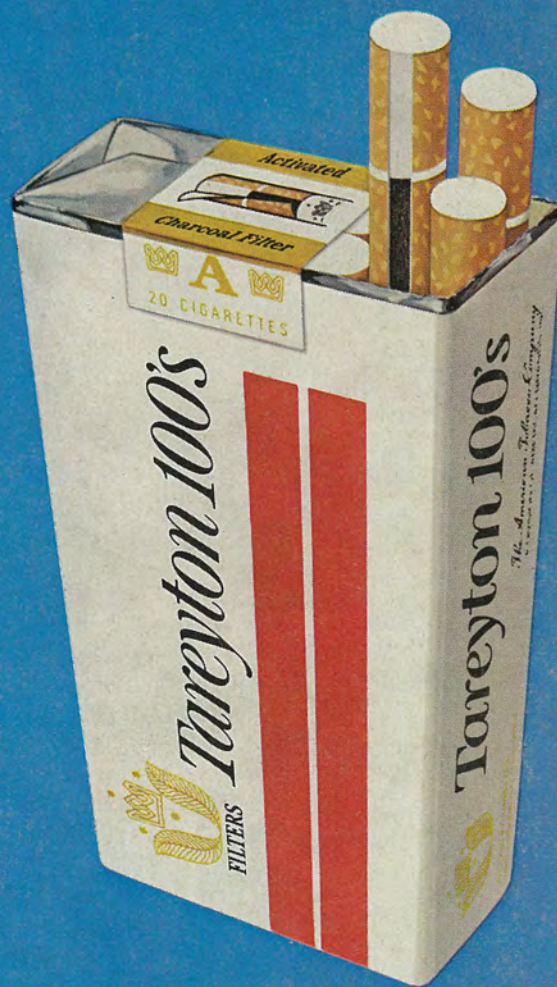
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