An attempt to put into words what makes Shalimar Shalimar.

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

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

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

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SHARE THE WEALTH WITH PERFORMING ARTS

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

FLORA'S—533 Ramona St. (Palo Alto)
HOURS: 10 AM-5 PM (Tue.-Sat.)
Here it is...the tea room you've all asked for, and this one is a special place, really good. We have to confess it is one of our first experiences with tea rooms in California (although we know them in England), but several subscribers wrote in to recommend this one. It seems to be popular with the English colony, since there were many British accents around us. The shop offers a variety of high and low teas, two sandwiches or an English tea plate consisting of a large roll, choice of Cappelley or double Gloucester cheese, choice of pickled radishes and grapes and apples. It's served in cheerful yellow service on orange placemats, and you have your choice of either the dark wood tea room (pub-like) or the cheerful garden setting. It's a great way to spend Saturday afternoon when you feel so much more genteel when you leave. Hard cider and ale are available, and there's a small gift shop of English imports.

LONDON HOUSE—903 San Antonio (Los Altos)
HOURS: 10 AM-5 PM, Tue.-Sat.
This is a gift shop founded by energetic Mrs. Brown and her daughter, Minty. It specializes in one or few-of-a-kind items that are handmade by people in the area. Soft and cuddly Raggedy Ann dolls, floppy-eared dogs, men's ties, sandbag frogs for doorsteps and candles in the shape of candy apples, Tom's-The-Tiger, ice cream sodas and other things that hadn't imagined in candy form before. Minty and her mamma are happy to chat with you about all the items when you come in.

(Courtesy of SHARE THE WEALTH, a monthly newsletter highlighting Gay and It'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 be obtained by sending check or money order to SHARE THE WEALTH, 320 Grant Blvd., San Francisco, CA 94118, or call 304-1720.)

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PERFORMING ARTS

SAN FRANCISCO'S MUSIC & THEATRE MONTHLY
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ACCORDING TO LEGEND, AN EAGLE
sat clutching a snake in its claws
by a lake in the Arhuaca Valley and
thus signaled to the wandering Aztecs
to begin building a city. From such an
impossible beginning Mexico City has
grown into a metropolis which has
somehow managed to combine this
rich history with a pulsating life-style
that swells like an enthusiastic river
among the ruins and archives of its
ancient past.

Nowhere is this more evident than
at the Plaza of Three Cultures where it
is possible to stand and, with a single
sweep of the eyes, view six hundred
years of man’s development. On the
site of an ancient marketplace are the
reconstructed Aztec pyramids which
once served as symbols of an innocent
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 con-
quered these same people in 1521.
Finally, like a stylish backdrop for a
Medieval play, the skyscrapers of the
city rise abruptly. Together they form
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 magnifi-
cient Pyramids of Teotihuacan. For a
very reasonable fee a limousine with
chauffeur-guide can be hired at any of
the main hotels. The guide will take
you to this site where temples, pyra-
mids and courts have been unearthed.
Skillfully laid out around the time of
Christ, Teotihuacan (City of the Gods)
is believed to have been bigger than
Rome itself. Only a tiny portion has
been uncovered, yet even this is awe-
some 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 restaur-
ants. The first is La Casa, located in
a natural cave whose contours provide
a floor and ceiling for the cloth-cover-
ted tables, colorful high-backed
chairs and elegant bar. There is evi-
dence that the sunlight which shines
in upon the cave’s diners once pro-
voked similar lighting for prehistoric
men who made this attractive restau-
rant their home.

The other restaurant, El Cortijo La
Morena, in the town of Tezococo, is
re-produced in the form of a miniature
building. While diners enjoy a marvel-
ous selection of food from their van-
tage point on the circular second level,
ACCORDING to legend, an eagle with a serpent in its beak crashed into the sky in Mexico City. The Aztecs saw this as a sign of a divine intervention and founded the city. From this auspicious beginning, Mexico City has grown into a metropolis that blends modernity with ancient traditions.

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 eye, view six hundred years of man's development. On the site of an ancient marketplace are the reconstructed Aztec pyramids which once served as symbols of an invincible people. Adjoining these monuments is the graceful Santo Domingo Church, built as a part of a newer religion and the 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 prizm 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 eagles. For only thirty miles from the city are the magnificent Pyramids of Teotihuacan, for a very reasonable fee a limousine with chauffeur-guide can be hired at any of the main hotels. The guide will take you to this site where temples, pyramids and courts have been unearthed. Skillfully laid out around the time of Christ, Teotihuacan (City of the Gods) is believed to have been bigger than Rome itself. Only a tiny portion has been uncovered, yet even this is awesome in its beauty and strength.

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

The other restaurant, El Cortijo La Morena, in the town of Tezozomoc, is reproduced in the form of a miniature building. While diners enjoy a marvelous selection of food from their vantage point on the circular second level, a horseman puts on a dazzling display of rope tricks, and young, would-be matadors 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 Aztec Convent, a focus of New World Indian culture which can be seen from the main highway. Built in the form of a fortress, this massive structure served as a remarkable until the Reformation movement of the 1500s 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, sculpted 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 Niño-Ganino district located just off the main thoroughfare. At night the Reforma will rival any city in the world with its night clubs, bars and discothèques.

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

The basilica, built in memory of the miracle of Guadalupe, can be seen on
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the way to the Teotihuacan 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 governor offices of the National Palace are also located. At night the plaza, also called the Zócalo, is illuminated in a stunning display of lights which can be enjoyed from the observatory or restaurant on the 44th floor of the Torre Latino Americana.

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

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

This 2,000 acre park holds amusement areas, riding trails, a zoo, boating lake, and the castle of the ill-fated Emperor Maximilian which is now used as a museum. Its finest treasure, however, is the National Museum of Anthropology. In this single museum it is possible to begin with the most ancient cultures and follow the overwhelming array of historical evidence which leads us to modern Mexico. Yet once this journey through time has been completed, you will have seen only the bottom floors! Upstairs are in-depth scientific descriptions and displays of these same cultures. Since it is not possible to see this museum in less than a full day, it is recommended that more than one visit be planned.

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

For further information or brochures write to:

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Books on Music: The 20th Century

In the first years of the 20th Century, questions were being asked, questions which challenged the then-prevailing system of diatonic (major-minor) harmony. Had that system's resources been exhausted? Was there no further meaningful music capable of being written within its framework? Was a new system required to revitalize a tired musical world? In the seventy years since, many answers have been and continue to be offered, many systems have been put forth and many new heroes have been hailed. Yet the turmoil today is greater than ever before.

Today's younger composers, like Penderecki, Stockhausen and Henze, produce music which always seems strange and only occasionally beautiful, and we regard them as just more of the "rebellious youths." 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 (Dellacorte Press, 1972, E, 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...
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. Peyer 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. Peyer 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 element of artificial 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. Peyer 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 than with the music that followed. Then to compose was a great pleasure. In a later time it was a duty against myself!...

At times, Schoenberg's personal life contributed so much money, so much anguish to his art, that it is amazing that he could go on. Even a man's music was his own true expression, it was so far for this man. "We shall not have our hero in a housecoat!" Thus did Felix Gesell, Schoenberg's singing-in-law, state the Schoenberg family obsession with privacy. However, it is not too much to say that Schoenberg's personality, as a composer, a composer of operatic form, a composer of chamber music, is a reflection of his musicality and the way he was to discover the world of music, not only from his own experiences but 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 breadth of experience quite astonishing and almost without parallel. He has often been compared to Picasso because of the many styles with which he both experimented. Mrs. Peyer 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 problem of being a little bit unconsidered."

Stravinsky's own excitement is ever so well conveyed and even in later years, he retained a feeling of naivety and spontaneity apparently never left him. "He never abandoned the mosaic structure which came so unself-consciously to him."

Mrs. Peyer writes.

The third composer considered, Edgar Varèse, had a grandiose sense of destiny and he reminded me very much of a character in Thomas Wolfe whose massive strength implies some greater spiritual virtue and good fortune. Born in France, he struggled for a while in Europe and then came to New York. City. However, his struggles had not been long 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 in younger composers. Again, Mrs. Peyer perfectly captures the tone and character of the struggles.

Many other European and American composers are discusses 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 torrent that seized music in this century.

**PERSEUS ON AMERICAN COMPOSERS (Norton, 264pp., $18.00)** is an anthology of writings from the magazine Perspectives of New Music, and, as such, comprises a valuable vantage point of American music. Conversations with Varèse and Piston, especially, are full of information.
DEWAR'S PROFILES

(Pronounced Do-er’s “White Label”)

XERNONA CLAYTON

HOME: Atlanta, Georgia
AGE: 39
PROFESSION: Hostess of her own television show (WAGA-TV, ATLANTA).
HOBBIES: Browsing in gift shops and art galleries.
LAST BOOK READ: “Passion of the Mind.”
LAST ACCOMPLISHMENT: Became the first Black to have a television show in the South.
QUOTE: “I get criticism from both militants and conservatives, but that’s because I don’t cater to one or the other. It’s my responsibility on the show to talk to people and find out about their ideas. If someone in the audience is upset by a guest’s point of view, I guess I’d rather risk his anger than shelter him from something unpleasant. I believe everyone must be heard.”
PROFILE: A strong, candid individual. A persistent charm and personable manner that enables her to uncover and engage the best that others have to offer.
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For the younger set, A.C.T.'s popular Young Conservatory provides no less than six different courses, all beginning July 18 and continuing through August 19. Minimum age for enrollment is eight and runs all the way up to those in their senior year of high school.

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

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 enrollments who attend classes from 10 a.m. to 5:30 p.m. Monday through Friday.

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

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

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

During the past four summers, the majority of Congress participants have been college and university students, teachers and young theatre professionals. Yet people from all walks of life, ranging in 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 need as well as the applications and letters.

Those seeking complete information and Summer Congress applications should write to Allen Fletcher, A.C.T. Conservatory Director, 450 Geary Street, San Francisco 94102, or telephone his office at (415) 771-3800. (Continued on p. 25.)

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

Paul Shimer and Miss Michael Learned are featured in Noël Coward's witty, satirical comedy, Private Lives, performing in repertory through April 30 with its final presentation at 3:30 p.m. on May 2.
A BUSY SUMMER AHEAD FOR A.C.T. THEATRE TRAINING FOR ALL AGES AT THE CONSERVATORY

Training Program

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

For the younger set, A.C.T.'s popular Young Conservatory provides no less than six different courses, all beginning July 18 and continuing through August 17. Minimum age for enrollment is eight and runs all the way up to those in their senior year of high school.

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

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.

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

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

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

During the past four summers, the majority of Congress participants have been college and university students, teachers and young theatre professionals. Yet people from all walks of life, ranging in 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, 435 Geary Street, San Francisco 94102 or telephone his office at (415) 771-3800 (Continued on p. 25).

Have you tried the wines aged in limestone caves?

Caves that provide one of the world's great wine climates, where the naturally cool temperature varies only a few degrees—ideal for aging a premium wine. Ideal since 1876, when Frederick Beringer first carved these limestone caves from a hillside in the Napa Valley.

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

Bergering Napa Valley wines. Naturally aged in limestone caves.

Paul Shumer and Miss Micheal Leard are featured in Nell Coward's witty, satirical comedy, Private Lives, performing in repertory through April with its final presentation at 8:30 on May 2.

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

West Coast premiere of David Storey's The Columnist, featuring (left to right) Michael Foster, E. Verneigere, Premoli and Howard Sherman. The play, now playing in repertory with other A.C.T. productions, will have its final performance at 8:30 p.m. on May 6.

The popular revival of Rosencrantz and Guildenstern Are Dead features Larry Carpenter (Dirti), Marc Singer and Ken Rizzi. Tom Stoppard's comic examination of the theater story will be presented only five more times before the season closes April 8 and 15 at 8:30 p.m., and April 17, 24, and May 1 at 8:30 p.m.
The American Conservatory Theatre is a non-profit professional theatre company located in San Francisco, California. It was founded in 1967 by Bill Adler and Diana Saldanha, and it has been under the leadership of Eileen górski since 1994. The theatre produces a diverse range of plays, including classical, contemporary, and world premieres, and it is known for its commitment to providing opportunities for emerging artists. The theatre has received numerous awards and accolades for its productions, including Tony Award nominations and Obie Awards. It has also been recognized as a leader in the development of new plays and as a training ground for future generations of theatre professionals.
THE DEVELOPMENT OF THE CONSERVATORY THEATRE

The American Conservatory Theatre was founded in 1967 by the late Geva G. Aronson and her husband, the late George Aronson, as a training ground for young actors and directors. The company began with a small group of actors and directors who were passionate about the craft of theatre and committed to developing a new generation of artists. Within a few years, the company had established itself as a leader in the American theatre scene, producing a diverse range of works and consistently receiving critical acclaim.

The company's mission has always been to provide a space for artists to explore new ideas and to push the boundaries of what theatre can be. Over the years, the company has produced a wide range of plays, from classic works to contemporary pieces, and has consistently sought to engage with issues of social and political importance. The company has also been dedicated to training the next generation of artists, providing them with the tools and support they need to succeed in the industry.

In addition to its commitment to producing high-quality theatre, the company has also been active in the community, providing education and outreach programs to schools and community centers. The company has also been a leader in the development of new works, commissioning and producing new plays by emerging and established playwrights.

The American Conservatory Theatre continues to be a vital force in the American theatre scene, producing a diverse range of works and consistently engaging with issues of social and political importance. The company's commitment to training the next generation of artists and to providing access to theatre for all members of the community makes it a vital resource for the arts in the San Francisco Bay Area and beyond.
NOTES ON "R & G"

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.

THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO

presents

TOM STOPPARD'S

ROSENCRANTZ AND
GUILDENSTERN ARE DEAD

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

the cast

Rosencrantz MARC SINGER
Guildenstern LARRY CARPENTER
The Player KEN RUTA
Alfred R. E. SIMPSON
Hamlet HOWARD SHERMAN
Ophelia PAUL SHENAR
Claudius E. KERRICK PRESCOTT
Gertrude NANCY McDONIEL
Hamlet WINIFRED MANN
Polonius LARRY MARTIN
Player King PATRICK CORMAN

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

There will be one intermission.

understudies:
Rosencrantz: Richard Council; Guildenstern: Howard Sherman; Hamlet: Howard Sherman; Player: Dudley Knight; Claudius: Robert Art; 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 BEESELY
Sound by CHARLES RICHMOND

the cast

Andrew Wyke KEN RUTA
Milo Tindle PETER DONAT
Inspector Doppler M. B. GORMALY
Detective Sergeant Tarrant EDWARD COLLINGWOOD
Police Constable Higgs JAY COPLELAND

ACT I: Andrew Wyke's country home in Wilshire
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

Wealth 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 Theatre. Sleuth was honored with a Tony Award as best play of the 1970-71 season.

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

Anthony Shaffer is a former lawyer and journalist who also writes scripts for film 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 AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO

presents

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 HOBY

the cast

ROSENCRANTZ: MARC SINGER
GUILDENSTERN: LARRY CARPENTER
THE PLAYER: KEN RUTA
ALFRED: R. E. SIMPSON
HORATIO: HOWARD SHERMAN
MACDUFF: PAUL SHENAR
ORPHÉE: LEE COOK
CLAUDIUS: E. KERRIGAN PRESCOTT
GERTRUDE: NANCY MCDONIEL
POLONIUS: WINTREED MANN
PLAYER KING: PATRICK GORMAN

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

There will be one intermission.

understudies:
ROSENCRANTZ: Richard Council; GUILDENSTERN: Howard Sherman;
HORATIO: Howard Sherman; PLAYER: Dudley Knight; ALFRED: Robert Arti;
GERTRUDE: Nancy McDoniel; ORPHÉE: Katie Cannon; ALFRED: Mark Wheeler;
POLONIUS: Joseph Bird; PLAYER KING: Jay Doyle

Stage Manager: KENNETH JULIAN

NOTE: It is the custom of the Conservatory to rehouse more than one actor in a role. Unless otherwise announced, one of the above actors will assume the indicated role in the program.

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 BONAVENUTRA
Scenery and Costumes by ROBERT BLAIRMAN
LIGHTING by MAURICE BEESLEY
Sound by CHARLES RICHMOND

the cast

ANDREW WYKE: KEN RUTA
MILO TINDLE: PETER DONAT
INPECTOR DOLPHEL: M. B. GORMALY
DETECTIVE SERGEANT TARRANT: EDWARD COLLINGWOOD
POLICE CONSTABLE HAGGS: 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

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The idea for Private Lives came to Noel Pierce Coward on a sleepless night in 1926 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 untamed 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 snobbish 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 superfine 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.
PRIVATE LIVES

Directed by FRANCIS FORO 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

NOEL COWARD

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the cast

(incipit of appearance)

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

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

There will be two ten minute intermissions.

musicians

Bob Moorman, piano; Bill PYGMON, violin; Dale Hoaglin, cello; Al Smich, bass

understudies

Amanda Prinse: Nancy McDowell; Victor Prinse: Larry Carpenter; Louise: Lee Cook; Sibyl Chase: Lee McCall; Elyot Chase: Marc Singer.

Stage Manager: RANDY CARTER

Geary Theatre

"THE CONTRACTOR"

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

The cast

(incipit of appearance)

Kay, Foreman MARC SINGER
Marshall, Workman HERBERT FOSTER
Ewbank, The Contractor RAY REINHART
Fitzpatrick, Workman E. KERRIGAN PRESCOTT
Bennett, Workman SCOTT THOMAS
Paul, Ewbank's Son LARRY CARPENTER
Claire, Ewbank's Daughter LEE MCAIN
Glenedenning, Workman HOWARD SHERMAN
Old Ewbank G. WOOD
Maurice, Claire's Father RICHARD DUNCAL
Old Mrs. Ewbank WINIFRED MANN
Mrs. Ewbank NANCY MCDONEL

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 Corman; Marshall: Martin Berman; Ewbank: Joseph Bird; Fitzpatrick: Robert Ari; Bennett: Richard Council; Paul: R. E. Simpson; Claire: Lee Cook; Glenedenning: 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
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 $330,000 unless it is matched with funds from local contributions 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.

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

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

Our goal: 12,000 friends of the theatre to contribute a $10 share each. More, please. You can help with a contribution.

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

PETER DONLO is featured in Anthony Shaffer's thriller-puzzle "SLEUTH," playing only one more performance 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 recital of Young Conservatory members, while other students participate in workshops 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 hallmark 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 training 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 each 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 Conservatory or the Young Conservatory Summer Program are urged to apply at their earliest convenience.
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P.S. This letter is part of a carefully planned, cooperative appeal by the American Conservatory Theatre and the Children’s Theatre Association of San Francisco. It is not an April Fool’s joke.

YOUR A B U S Y S U M M E R (Continued from p. 17)
WHO'S WHO

ROBERT ARRI, in his first season with A.C.T., studied at Carnegie-Mellon University, where he won major roles in several productions, including Crandler in The Devil's Dulcimer, Oberon in A Midsummer Night's Dream and James Tyrone in Long Day's Journey into Night with Mr. and Mrs. Butterworth, and Gauvain in Camelot, with which he also toured Guam as a USO show. Mr. Arri is a national singer and guitarist who has written and performed original songs for theatre productions, and has worked as a radio announcer and film reviewer. His other credits include major roles at the Utah Shakespearean Festival, including Caliban in The Tempest and Sir Toby Belch in Twelfth Night at the Utah Shakespearean Festival. He is also a noted producer, having produced The Who's Tommy and performances of The Beatles' Sergeant Pepper and The Who's Tommy. Mr. Arri has a special Tony Award for A.P.T. He has created new productions of Aida, Devil in Disguise, and The Seafarer, and has produced a special Pops Concert for A.P.T. He has also produced new productions of The Hunchback of Notre Dame, The Seafarer, and The Matchmaker for the repertory theatre of Lucinda. He is currently at A.C.T. in Caesar and Cleopatra.

MARTIN BERNARD attended Brooklyn College where he appeared in several different productions of Shakespeare, including The Tempest, as Sebastian, and in A Midsummer Night's Dream as Bottom. He also appeared in The Merchant of Venice as Shylock, and in The Taming of the Shrew as Petruchio. Mr. Bernard is a former member of A.C.T.'s Summer Training Company. Mr. Bernard starred in Room Service, The Odd Couple, Poor Dad, and in Who's Who, and has also been in Six Characters in Search of an Author, Little Malcolm and His Struggle Against the Eunuchs, and The Late Heirloom, as the Heir to the Heads, and in the Young A.P. Theatre Company there for a season. She also brought William Shakespeare's 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. Malaprop, and was the director of the board of directors of The Theatre Repertory Company and the director of The Theatre Guild and Regional Theatre and the National Endowment for the Arts.

JESSIE BIRD, who returns for a second season at A.C.T., holds a master's degree in drama from Penn State University. She has been featured in a number of productions at A.C.T., including The Matchmaker, as well as Allen Fletcher, where he first directed The Crucible, Mrs. Malaprop, and was the director of the board of directors of The Theatre Repertory Company and the director of The Theatre Guild and Regional Theatre and the National Endowment for the Arts.

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TO THE AUDIENCE... cursive times: in response to numerous requests, LATECOMERS WILL NOT BE SEATED - after the opening or intermission curtain - until a suitable break in the performance. please — while in the auditorium: observe the "NO FOOD OR DRINK" regulations; do not use cameras or tape recorders; do not carry unattended bags. • please note the NEAREST EXIT. in emergency, WALK — do not run — to the lobby or nearest stairway, then follow the signs to the nearest exit or toward the lobby. • THE MAYOR and the city's board of supervisors reserve the right to make any other exit the closest safe evacuation route. • for your convenience: DOCTORS may leave the number 771-9003 with their call servi ces and give name and seat number to the ushers. • those who wish TO MEET PERFORMERS after the performance may use the stage door entrance: GEARY THEATRE (around corner on Mason Street); MARINERS THEATRE; (through auditorium right front). • management reserves the right to refuse admission and to make PROGR A.M OR CAST CHANGES necessitated by illness or other unavoidable causes.

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• for ticket information, telephone the Geary Box Office (415) 673-6440 — from 10 a.m. to 9 p.m. Monday through Saturday.

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WILLIAM BALL, General Director, founded the American Conservatory Theatre in 1965. This season, he directed the opening production, Harold Shaw's Caesar and Cleopatra. Prior to A.C.T.'s beginnings, Mr. Ball served as Artistic Director of the highly acclaimed Lincoln Center production of Tartuffe in New York and Normage to Shakespeare, starring John Gregul, Edith Evans and Margaret Leighton, at Philharmonic Hall. His Off-Broadway productions include Six Characters in Search of an Author, The Mousetrap, the Outer Circle Critics, Obie and D'Annunzio awards; Under Milkwood, honored with the D'Annunzio and Outer Circle Critics awards; and Ivory, winner of the Obie and Vermont Rice Drama Desk awards. In 1966, he re-created his production of Six Characters in London with a cast headed by Ralph Richardson and Michael Craig. Among the operas he directed at the New York City Centre are Don Giovanni, A Midsummer Night's Dream, Porgy and Bess, The Inspector General, Coni Tutte and Six Characters in Search of an Author. He served as both director and librettist of Lee Hoob's Natalia Petrovna, a new opera commissioned by the Ford Foundation and produced at the City Center. He 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 Diary of Anne Frank. As a graduate of the Carnegie Institute of Technology, Mr. Ball has been the recipient of a Fullbright Fellowship and a Ford Foundation Directorial Grant and an NBC/CREA Foundation fellowship. He directed the A.C.T. production of Tartuffe, Six Characters, King Lear, Under Milkwood, Dream, Twelfth Night, Hamlet, Tiny Alice, Oedipus Rex, Three Storied, The Tempest and Romeo and Juliet, as well as the 1972 production of A Midsummer Night's Dream. As A.C.T.'s artistic director, he directed and acted in numerous productions including the 1968-69 season. In addition, he directed for us as a guest director, Mr. Ball teaches in the class of the College'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 Production Directors for the AEK Lincoln Center Playwrights, having been involved in more than 20 off-off-Broadway and international tours, as well as in repertory theatres and stock productions. A member of the League of New York Theatres, the Association of Theatre Press Agencies, Inc., and the New York and Wisconsin State Councils of the Arts, Mr. McKenzie is also president of the Council of Stock Theatres. A member of A.C.T.'s board of directors prior to his appointment as executive producer, Mr. McKenzie has also served as producer of the Westport Country Playhouse (Conn.), the Bucks County Playhouse (Penn.), the Peninsula Playhouse (Wis.). The Minturn Theatre (New York), as producer of the producing company, and producer of the Royal Poinciana Playhouse (Palm Beach). His highly successful tour production of And Miss Reardon Drinks a Little is currently on tour.

EDWARD HASTINGS, Executive Director and Resident Stage Director, a former student of Actors Studio and of the Michael Chekhoff Institute in London, directed the acclaimed 1967 production of Death of a Salesman. He was in charge of production of the current production of The Diary of Anne Frank, which marked 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 the best-selling novel of the same name and starring Marlon Brando, which he directed on location in New York and Sicily. He has also produced, directed and written a number of films, including You're a Big Boy Now, with Golda Rosheff. His film debut was as director and co-producer of Clive in pear, a novel and starring Marlon Brando, which he directed on location in New York and Sicily. He has also written and directed a number of films, including You're a Big Boy Now, with Golda Rosheff. His film debut was as director and co-producer of The Diary of Anne Frank, which was directed by Arthur Penn and starred Sally Kellerman. He is also a director of the current production of The Diary of Anne Frank, which is currently on tour.

FRANCIS FORD COPPOLA, founder and president of San Francisco's American Conservatory Theatre, is the youngest person to make his A.C.T. directorial debut starring himself in the current production of Death of a Salesman, 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 the best-selling novel of the same name and starring Marlon Brando, which he directed on location in New York and Sicily. He has also produced, directed and written a number of films, including You're a Big Boy Now, with Golda Rosheff. His film debut was as director and co-producer of The Diary of Anne Frank, which was directed by Arthur Penn and starred Sally Kellerman. He is also a director of the current production of The Diary of Anne Frank, which is currently on tour.

ELIHU RABBI graduated in 1953 with honors from Carnegie Tech's Drama Department. He has acted on Broadway, in Off-Broadway, and with the American Shakespeare Festival. In 1963, Mr. Rabbi founded the American 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. Rabbi staged for his company was The Diary of Anne Frank, 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. Rabbi, who has received three honorary degrees, has won more theatre awards than the Coen Bro- s, the Lola D'Annunzio, an Obie, the Clarence Derwent, a Vermont Rice and a Special Tony Award for APA. He has created new productions of Aida, Doctor, a Serious Man, Orpheus in the Underscore, La Cumparsita and Matrimonio and a special ballet, Love in Search of a Free Ticket. Mr. Rabbi directed the Merchant of Venice and The Selling of the President. He commissioned the large-scale musical, The Diary of Anne Frank, which was produced in his year's absence during which he directed his film, The Conversation, Death of a Salesman, and Twelfth Night for the Repertory Theatre of Lincoln Center.

EDITH MARKSON, Development Director, was instrumental in the founding of A.C.T. in Filbert Street in 1965. She 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 on the board of directors of the young APA Repertory Company there for a season. She also brought William Shakespeare to San Francisco. Her first directed Charley's Aunt and Six Characters in Search of An Author. She also directed a special production of And Miss Reardon Drinks a Little, is currently on tour.

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 37 productions at the APA Repertory Company in New York from 1965 to 1969, a campaigner and consultant in Canada and the United States with that company, He

ELVIS ROBERT ARMI, in his first season with A.C.T., studied at Carnegie-Mellon University, where he has had major roles in several productions, including Crandie in The Devil, Obers in A Midsummer Night's Dream, and James Tyone in Long Day's Journey into Night, All My Sons, and Gads and Dolls, with which he also toured Germany as a USO show. Mr. Armi is a voice-over actor and singer-guitarist who has written and performed original songs for theatre productions, and has worked as a radio announcer and film reviewer. His other credits include major roles at the Utah Shakespearean Festival, including Caliban in The Tempest and Sir Toby Belch in Twelfth Night. He is also a member of the A.C.T. Square Playhouse and the Ltd. Company at the Arizona Arts Center. (title role in Macbeth, He is seen at A.C.T. in Caesar and Cleopatra.)
appeared in the 1969 touring company of The Show Off at the American Grizzard and Jessie Royce Landis and the Egyptian Variety Theater in Misantrope and Exit the King. He made his Broadway debut in You Can't Take It With You in 1938, appearing in 10 off-Broadway productions and in several films, including Moondog in River and Electra. Mr. Bird appeared as Dr. Campbell on the CBS daytime serial I Love a Mystery. He was seen at A.C.T. last season in The Merchant of Venice, Henry V and An Enemy of the People. He is currently appearing in Caesar and Cleopatra.

LARRY CARPENTER, who holds a B.F.A. degree from Boston University, where he acted and directed in numerous productions as well as composed the score for a production of The Caucasian Chalk Circle. Carpenter's recent credits include the Oregon Shakespeare Festival, in which he appeared in Hamlet and Macbeth.

RICHARD COUNCIL was a member of A.C.T.'s training program last season and appeared in The Merchant of Venice and The Tempest. He was also a member of a four-person group that appeared in a production of Henry V at the University of California, Berkeley.

JOY CARIN, who appeared in Miss Prism in The Importance of Being Earnest and in The Taming of the Shrew, has also studied at Yale Drama School and with Lee Strasberg. An original member of Chicago Playwrights Theatre, she has appeared on Broadway with the Second City, in several off-Broadway productions, and with resident and summer theatres, and has also appeared in TV and film. Ms. Carin teaches at UC Berkeley and has an interest in avant-garde theatre and was seen in The Time of Your Life and The Sailing of the President last season.

LEEE COOK, who has served as A.C.T.'s director of education for the past year and continues as such this season, attended Scripps College in Claremont, California, where he studied music and drama before turning to theatre. He appeared as a director in the Seattle Opera Company and Repertory Theatre production of and was seen in A.C.T.'s production of Tamburlaine. Mr. Cook appears as a major role in The Merchant of Venice, The Tempest and An Enemy of the People. Ms. Cook appears as season in Rosenclan and Guileinest Out of Death and Caesar and Cleopatra.

JAY DOYLE, who was seen off-Broadway in The Old Glory and was a member of the National Tour company of Andersonville, appeared in the Milwaukee Repertory Theatre's production of The Irishman in the Tabard, and in the San Diego Shakespeare Festival's production of Henry V. He is currently seen in Caesar and Cleopatra.

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

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HERBERT FOSTER recently completed an engagement at New York's Lincoln Center Repertory Theater, where he appeared in The Three Sisters, a production of the New York Shakespeare Festival Company, which he won the Theatre World Award as best actor and was seen in The Three Sisters on Broadway, and in a film made with the Stratford (Ontario, Canada) Festival Company where he was a featured actor for six seasons and is on the summer faculty. Mr. Foster's TV credits include leading starring roles for CBC, Canada, and has appeared in several episodes of dramatic art and was seen in The Time of Your Life and The Sailing of the President last season.

DUDLEY KNIGHT, in his second season with A.C.T., has appeared in major roles in The Trial of the Catoines Nine and The White House Murder Case, both at the Stratford Festival and in Henry V and The National Repertory Theatre in The Imaginary Invalid. For three seasons with the National Repertory Theatre, he toured under directors Eva LeGallienne and Jack Sweeney. He has appeared in Liliom, as Tony Lumpkin in The Stoops To Conquer and as Bob Acres in The Rivals. He has acted in England and with the Canadian Playwrights, principally as the Fool in King Lear and in Canadian radio and television dramatic seriolo in Toronto. Mr. Foster appeared with the national tour of Black Comedy and White Lies, starring Ian 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 Thieves A Girl in My Soup at Van Johnson. He is currently seen in Caesar and Cleopatra and The Contractor.

MICHAEL LEARNOW has appeared as a leading actress with the Stratford Festival, the National Theatre of Great Britain and the Stratford Shakespeare Festival, companies, and with the Shakespeare Festival of Canada. She has played Phoebe in The Three Sisters at the Sixth Street Theatre in New York and appeared in the off-Broadway production A God Stole Her. Miss Learnow's television credits include many leading roles for the Canadian Broadcast- Company, including Estella in Eric Porter's The Man Who Came to Dinner, and she played leading roles in two films for National Film Board, Canada. A.C.T.'s from Cleopatra and The Merchant of Venice, and appeared in Henry V there. The recipient of a Rockefeller Grant for a study of the Shakespearean Stage 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 HadiS VII, The Time of Your Life and The Latent Heterosexual in The Time of Your Life and also saw The Time of Your Life and also saw The Relapse, The Merchant of Venice, The Latent Heterosexual, and An Enemy of the People. He appears in Rosenclan and Guileinest Out of Death and Caesar and Cleopatra.

PETER DONAT, in his fifth season with A.C.T., appeared in The Taming of the Shrew at the Stratford Festival Theatre (Canada), Arena Stage in Washington, D.C., the Mark Taper Forum of the Los Angeles Music Center, and the theatre arts department at UCLA. and most recently, at the New California Institute of the Arts in Los Angeles.

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appeared in the 1990 touring company of The Show Off with Edie Guntz and Jesse Royce Landis and the Elgin and the Actors' National in Minstrel Show and Exit the King. He made his Broadway debut in You Can't Take It With You and appeared in 10 off-Broadway productions including A Hit, the Seattle Opera Company and Repertory Theatre of Tommy, and was seen in A.C.T.'s production of the Merchant of Venice and The Tempest and An Enemy of the People last season. Miss Cook appears in this season in Rosencrantz and Guildenstern Are Dead and Caesar and Cleopatra.

LEO COOK, who has served as A.C.T.'s dance director for the past year and continues as such this season, attended Scripps College in Claremont, California, before entering UC Berkeley in 1970 to study theater and dance. 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, Midsummer Night's Dream, and The Tempest and appearing in Henry V there. The recipient of a Rockefeller Grant for the study of Shakespeare in New York, Mr. Bird holds a master's degree in acting from Yale Drama School, where he also received several national awards for poetry and prose writing. Mr. Knight was seen in last season in Hadrian VII, The Time of Your Life and The Latent Heterosexual. He currently teaches acting at A.C.T.

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 music for a production of The Caucasian Chalk Circle, appears in A.C.T.'s 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 New York City, and the North Carolina Shakespeare Festival, 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 Fantastics and King Lear with Morris Carnovsky. At present, Mr. Carpenter is an educational consultant and has appeared in a student film shot in Berkeley last year by Richard Shaw of UCLA, whose A.C.T.'s director, and in numerous awards for foreign and domestic productions, including the Carnegie Chancellor's Inspiring and An Enemy of the People. He is currently seen in Private Lives. The recipient of a Rockefeller Foundation Fellowship with Kentin Linklater in voice teacher training last year, Mr. Carpenter has also taught at the Manitoba Theatre Centre, Stratford Festival Theatre (Canada), Arena Stage in Washington, D.C., the Mark Taper Forum of Los Angeles and the University of Southern California music department at UCLA. And, most recently, at the New California Institute of the Arts in Los Angeles.

JOY CARLIN, who appeared as Miss Prism in The Importance of Being Earnest and in The Taming during her first season at A.C.T., was graduated from the University of Chicago and has also studied at Yale Drama Workshop, and with Lee Strasberg. An original member of Chicago Playwrights Theatre, she has appeared on Broadway with the Second City, in several off-Broadway productions and with resident and summer theatres, made numerous radio and television appearances and has played a variety of roles in TV and feature films. Miss Carlin teaches at UC Berkeley and has played a role in the dramatic art of speech and drama in The Time of Your Life and The Sallie of the President last season.

JAY DOYLE, who was seen off-Broadway in The Old Glory and was a member of the national tour company of Andorra's Trial, appeared with the Milwaukee Repertory Theatre, the Pittsburgh Playhouse, and the Arena Stage in Washington D.C., prior to joining A.C.T. last season. Mr. Doyle, in his first Bay Area season, was the Con- servatory's youngest actor, appearing in eight different roles, 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 in A.C.T.'s productions included those of Duke of Cornwall in The Crucible, Grandma in Notorious, and Player King in Hamlet. He has also appeared in Three Sisters, Rosencrantz and Guildenstern Are Dead, and Caesar and Cleopatra, and is currently seen in Caesar and Cleopatra and Private Lives.

KARIE CANNON, who came to A.C.T. as an assistant director last season, returned to northern California for the Training Congress, appeared in last season's production of Venice and The Tempest, and was one of four students selected to appear in the company next year. You Like It, directed by William Bell, 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 Pimpel. She is seen in Caesar and Cleopatra and Private Lives.

ROBERT CHAPLINS, A.C.T.'s master voice teacher, appeared in Antony and Cleopatra, his first acting assignment with A.C.T., since Oedipus the previous two seasons. The recipient of a Rockefeller Foundation fellowship with Kent Linklater in voice teacher training, Mr. Chaplin has also taught at the Manitoba Theatre Centre, Stratford Festival Theatre (Canada), Arena Stage in Washington, D.C., the Mark Taper Forum of Los Angeles. The recipient of a Rockefeller Foundation fellowship, A.C.T. director, he has appeared in The Caucasian Chalk Circle, The Importance of Being Earnest and in Henry V and for the National Repertory Theatre in The Imaginary Invalid, for three seasons with the National Repertory Theatre, he toured under directors Eila Callumachie and Jack Sy- dowe in Lilum, as Tony Lumpkin in The Stoops To Conquer and as Bob Acres in The Rivals. He has acted in England and with the Canadian Play- ers, principally as the Fool in King Lear and in Canadian radio and television dramatic serials in Toronto. Mr. Foster previously appeared with the national tour of Black Comedy and White Lies, starring Ian 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 directed by Van Johnson. He is currently seen in Caesar and Cleopatra and The Contractor.

PETER DONAT, in his fifth season at A.C.T., appeared in A Hit, The Roadway in The Chinese Prime Minister, The Entertainer, The Count of Monte Cristo, for which he won the Theatre World Award as best supporting actor appeared in The Three Sisters off-Broadway, and in a film made with the Stratford (On- tario) Shakespeare Festival Company where he was a featured actor for six seasons. In his first season, Mr. Donat's TV credits include starring roles for CBC, Canada, and has played a variety of roles in such a wide variety of dramatic art and was seen in The Time of Your Life and The Sallie of the President last season.
breeze, A Delicate Balance, Little Murders, Glory! Halley! Halley!, The Importance of Being Earnest, Tatoo, and The Tavern, as well as A.C.T.'s special production, The Teaching and Tatoo/Net. 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 short engagement 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 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. Cate. Among the many productions in which Miss Mann has played leading roles are Mother Courage, The Three Sisters, The Milkman Doesn't Stop Here Anymore, Midsummer Night's Dream, Brech's Edward II, Pinter's Birthday Party, Streetcar Named Desire and Night of the Iguana. Earlier roles included Miss Mann, who has appeared briefly as Nurse Ratched in One Hour Over the Cuckoo's Nest. Her previous assignments with A.C.T. have included Hadrian VII, The Rehearsal, 1895 and The Accidental Tourist. This season she is seen in Rosencrantz and Guildenstern Are Dead and The Contractor.

NANCY MCDONEL, who came to A.C.T. as a member of the training program, appeared in The Merchant of Venice and As You Like It at Lake Tahoe this summer. A former teacher and airline stewardess, Miss McDonel is a cum laude graduate of Southwest Missouri State College, where she received several awards for acting and directing. She was a graduate theatre fellowship student at Wayne State University, where she played major roles in numerous productions at the Hillbilly Repertory Theatre. Her other credits include several seasons with the Southwest Missouri State College Tent Theatre and Harris's Loop Repertory Theatre. Miss McDonel is currently seen in Rosencrantz and Guildenstern Are Dead, Caesar and Cleopatra and The Contractor.

FRANK OTTIEWELL has served the company as the teacher of the Alexander Technique since the Company's beginning in 1965 in Pittsburgh. He has studied at the University of Minnesota and the School of the Wind, Richard III, The Entertainer, Saint Joan and Othello. He is seen in Rosencrantz and Guildenstern Are Dead and Caesar and Cleopatra.

LARRY MARTIN comes to A.C.T. from the Oregon Shakespearean Festival, where he had been a member of the 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 assistant director at the Oregon Shakespearean Festival and Scott Theatre Repertory Company as well as the Children's Theatre International and the Bradley Center Theatre Company. Mr. Martin's credits include such musical and dramatic productions as Oh, Mother! Foreplay for Burning, The Miracle Worker, Little Big Man and 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 Ph.D. 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, Woody Allen on Broadway. Among the major roles she has played are Almas In Summer and Smoke, Adelaide in Guys and Dolls, and Viola in Twelfth Night. Miss McCain is a veteran of numerous television and film networks and a daytime series. She was seen last season at A.C.T. in The Laset Helenesexual, The Selling of the President and The Relapse. She is currently seen in The Contractor.

E. KERRIGAN PRESCOTT joins A.C.T. this season. Miss Prescott's recent credits include currently seen in Rosencrantz and Guildenstern Are Dead, Caesar and Cleopatra. She was previously training at the Webber-Douglas Academy of Dramatic Art in London. At Webber-Douglas, Miss Prescott was the first American accepted into the Old Vic Theatre, where she worked and later appeared with other major repertory theatres in England and Scotland. Prior to returning to the United States, Miss Prescott was working as a Doctor Fuaxis, Androcles and the Lion, Hamlet and William Bal's original rendition of Under Milkwood. In his sixth season with A.C.T., Mr. Ruth has played major roles in The Crucible, Endgame, Long Day's Journey into Night, Twelfth Night, Man and Superman, Under Milkwood, Three Sisters, Rosencrantz and Guildenstern Are Dead, Othello, Influence and The Hostage. Director David Tompkins' production of Prospero in The Tempest, which he repeated last season. He also appeared in the title role and was seen in the Merchant of Venice, Sam, and was himself The Merchant of Venice in Prospero in The Tempest, which Mr. Ruth is currently touring with the Company. His most recent film credits include a cameo appearance in the upcoming film, The Rim, of a 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. Ruth returned to the latter role in A.C.T.'s production and is currently seen in Rosencrantz and Guildenstern Are Dead and Slighted.

RAY RENARDT, a charter member of A.C.T. with the Cleveland Play House as a leading actor, and 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 show, A Profile of Justice Hugo Black, and a Profile of Benjamin Franklin. Among the many major roles he has played are Harlan in Walz in the Torres, Dunders, Lindens in Shaw's Major Bar- barian, Peter in Postal, Gentleman of the Post and F.D.R. in Sinclair at Campobello. Joining A.C.T. in 1967, Mr. Paterson has played in Long Day's Journey into Night, Endgame, Charley's Aunt, The Devil's Disciple, Three Sisters, The Importance of Being Earnest, Six Characters in Search of an Author, Hadrian VII, The Merchant of Venice, The Time of Your Life, An Enemy of the People and The Selling of the President. During this past summer, he appeared in the new TV show Hollows, Longstreet and Code County. He is currently seen in Caesar and Cleopatra.

PAUL SHEAR, 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 Cleveland Play House and was seen in Six Characters in Search of an Author opposite okay Days. He appeared in the title role and was seen in the Merchant of Venice, Sam, and was himself The Merchant of Venice in Prospero in The Tempest, which Mr. Ruth is currently touring with the Company. His most recent film credits include a cameo appearance in the upcoming film, The Rim, of a 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. Ruth returned to the latter role in A.C.T.'s production and is currently seen in Rosencrantz and Guildenstern Are Dead and Slighted.

KEN RUTA, a graduate of Goodman Theatre and for four seasons a leading actor with the Mark Taper Forum, has also studied at the American Theatre Wing and appeared with several leading theatre companies. Mr. Ruta's Broadway credits are Roos, Irregular Wind, the Wind with Webber-Douglas, The Devil's Angels with Woody Allen, and Separate Tables. He appeared in the title role and was seen in the Merchant of Venice, Sam, and was himself The Merchant of Venice in Prospero in The Tempest, which Mr. Ruth is currently touring with the Company. His most recent film credits include a cameo appearance in the upcoming film, The Rim, of a 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. Ruth returned to the latter role in A.C.T.'s production and is currently seen in Rosencrantz and Guildenstern Are Dead, Private Lives and Caesar and Cleopatra.

NANCY MCDONEL, who came to A.C.T. as a member of the training program, appeared in The Merchant of Venice and As You Like It at Lake Tahoe this summer. A former teacher and airline stewardess, Miss McDonel is a cum laude graduate of Southwest Missouri State College, where she received several awards for acting and directing. She was a graduate theatre fellowship student at Wayne State University, where she played major roles in numerous productions at the Hillbilly Repertory Theatre. Her other credits include several seasons with the Southwest Missouri State College Tent Theatre and Harris's Loop Repertory Theatre. Miss McDonel is currently seen in Rosencrantz and Guildenstern Are Dead, Caesar and Cleopatra and The Contractor.

FRANK OTTIEWELL has served the company as the teacher of the Alexander Technique since the Company's beginning in 1965 in Pittsburgh. He has studied at the University of Minnesota and the School of the Wind, Richard III, The Entertainer, Saint Joan and Othello. He is seen in Rosencrantz and Guildenstern Are Dead and Caesar and Cleopatra.

K. RUTA, a graduate of Goodman Theatre and for four seasons a leading actor with the Mark Taper Forum, has also studied at the American Theatre Wing and appeared with several leading theatre companies. Mr. Ruta's Broadway credits are Roos, Irregular Wind, the Wind with Webber-Douglas, The Devil's Angels with Woody Allen, and Separate Tables. He appeared in the title role and was seen in the Merchant of Venice, Sam, and was himself The Merchant of Venice in Prospero in The Tempest, which Mr. Ruth is currently touring with the Company. His most recent film credits include a cameo appearance in the upcoming film, The Rim, of a 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. Ruth returned to the latter role in A.C.T.'s production and is currently seen in Rosencrantz and Guildenstern Are Dead and Slighted.

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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. production of The Devil's Disciple, Rosencrantz and Guildenstern Are Dead, Tiny Alice, Oedipus Rex, Saint Joan and Two For The Seesaw. He appeared in the title role and was seen in the Merchant of Venice, Sam, and was himself The Merchant of Venice in Prospero in The Tempest, which Mr. Ruth is currently touring with the Company. His most recent film credits include a cameo appearance in the upcoming film, The Rim, of a 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. Ruth returned to the latter role in A.C.T.'s production and is currently seen in Rosencrantz and Guildenstern Are Dead and Slighted.

HOWARD SHERMAN is a founding director of A.C.T. and for ten years was a member of the San Francisco Actors' Workshop. He appeared as the title role in the 1971 Summer Shakespeare Festival, appearing as A Midsummer Night's Dream and Mess in Antony and Cleopatra. Prior to his 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. Ruth returned to the latter role in A.C.T.'s production and is currently seen in Rosencrantz and Guildenstern Are Dead, Private Lives 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 Lucullus in The Tamming of the Shrew, De-
thrones, A Delicate Balance, Little Murders, Glory! Hallelujah!, The Importance of Being Earnest, The Tattoo and The Tavern, as well as A.C.T.'s special guest producer Miss Diana Dal- lantey. 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 break in the troupe to star in Cleopatra at Antaeus in San Diego's Shakespeare Festival, Miss Learned returned to the role of Lillian in A.C.T.'s production. She is currently seen in Private Lives.

WINIFRED MANN, for more than ten years an acknowledged 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 Cete. Among the many productions in which Miss Mann has played leading roles are Mother Courage, The Three Sisters, The Milkman Doesn't Stop Here Anymore, Midsummer Night's Dream, Brecht's Edward II. Pinter's Birthday Party, Stchsel's The Male and Female Desires and Night of the Iguana. Earlier in her career she appeared briefly as Nurse Ratched in One Flew Over the Cuckoo's Nest. Her previous memberships in A.C.T. have included Hadrian VII, The替代性角色, and The Regime. This season she is seen in Rosenkrantz and Guildenstern Are Dead and The Conversation.

LARRY MARTIN comes to A.C.T. from the Oregon Shakespearean Festival, where he directed and produced 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 associate director with the South Coast Repertory Theatre Company as well as the Children's Theatre Internationally at the National Theatre in London. For Not Burning, The Miracle Worker, Little Women and The Wind, Richard III, The Entertainer, Saint Joan and Othello, He is seen in Rosenkrantz and Guildenstern Are Dead and Caesar and Cleopatra.

WINIFRED MANN, for more than ten years an acknowledged 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 Cete. Among the many productions in which Miss Mann has played leading roles are Mother Courage, The Three Sisters, The Milkman Doesn't Stop Here Anymore, Midsummer Night's Dream, Brecht's Edward II. Pinter's Birthday Party, Stchsel's The Male and Female Desires and Night of the Iguana. Earlier in her career she appeared briefly as Nurse Ratched in One Flew Over the Cuckoo's Nest. Her previous memberships in A.C.T. have included Hadrian VII, The代替角色 and The Regime. This season she is seen in Rosenkrantz and Guildenstern Are Dead and The Conversation.

NANCY MCDONEL, 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 McDonel is a cum laude graduate of southwest Missouri State College, where she received several awards for acting and dancing. She was a graduate theatre fellowship student at Wayne State University, where she played major roles in numerous productions at the Hillberry Repertory Theatre. Her other credits include several seasons with the Southwest Missouri State College Tent Theatre and Harvard's Louisa Repertory Theatre. Miss McDonel is currently seen in Rosenkrantz and Guildenstern Are Dead, Caesar and Cleopatra and The Conversation.

E. KERRIGAN PRESCOTT joins A.C.T. for his first season in California. He has been currently seen in Rosenkrantz and Guildenstern Are Dead, Caesar and Cleopatra and The Conversation. He is a member of the American Conservatory Theatre's 1975-76 class and has been seen in a number of roles in the Bay Area. He is currently in his third season with A.C.T. and has appeared in several productions with the Bay Area Stage Company. Miss McDonel credits include such musical and dramatic productions as West Side Story, Fiddler on the Roof, The Sound of Music and The Fantasticks.

F. KERRIGAN PRESCOTT joins A.C.T. for his first season in California. He has been currently seen in Rosenkrantz and Guildenstern Are Dead, Caesar and Cleopatra and The Conversation. He is a member of the American Conservatory Theatre's 1975-76 class and has been seen in a number of roles in the Bay Area. He is currently in his third season with A.C.T. and has appeared in several productions with the Bay Area Stage Company. Miss McDonel credits include such musical and dramatic productions as West Side Story, Fiddler on the Roof, The Sound of Music and The Fantasticks.

FRANK OTTWELL has served the company as its teacher of the Alex- ander Technique since the company's beginning in 1965 in Pittsburgh. He has studied at the Goodman Theatre in Chicago, the Moscow Art Theatre in Moscow, the Vakhtangov Studio of Acting in New York and trained to teach at the American Center for the Alexander Technique in New York. In addition to Alexander, Voynich has also appeared in several productions with the Bay Area Stage Company. Miss McDonel credits include such musical and dramatic productions as West Side Story, Fiddler on the Roof, The Sound of Music and The Fantasticks.
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The ever-changing sea from one window of your home, wild-flowers on a hillside from another. Beach-combing after a storm, tennis at the Club before dinner. Make-up your own list. Cram digging at nearby beaches...browsing for antiques in the picturesque village of Bodega Bay...sailing on a sun-bright bay...a party with your neighbors at The Beach and Country Club...The sea is here, with a mile and a half of sheltered beach. Are the hilltops covered with wildflowers in spring? Here is a choice selection of scenic seascapes, each with its own spectacular view. A Beach and Country Club, a Golf Club, a golf course, heated pool and tennis courts are all bonded for completion in a specified time. What's more, the natural beauty of Bodega Harbour will remain unspoiled because we've taken major steps NOW to insure its preservation. Come out this weekend. Let us tell you what we are doing to keep Bodega Harbour beautiful, what you can do to share this wonderful new life by the sea.

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Deborah Sussel, a graduate of Carnegie Institute of Technology and recipient of a Fulbright-Hays grant for study at the London Academy of Music and Dramatic Art, came to C.A.C. 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 English, and The Tavern. The wife of A.C.T. actor Martin Herman, she was last seen last season in 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 Festival at Stratford, Conn., and San Diego, the Mark Taper Forum in Los Angeles and the American Festival Theatre where she played Anna Christie this summer. Among his roles have been Mr. Garden in Measure for Measure, Tom in The Glass Menagerie, Prince Hal in Henry IV, Part I, and Kalman in The Rose Tattoo. His recent television credits include leading roles in products 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 Trestle during his first 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 in Caesar and Cleopatra.

G. Wood, veteran of a long list of Broadway, off-Broadway, touring and resident theatre productions, returned to A.C.T. in 1968 after a two-year absence. Wood had appeared in A.C.T.'s Uncle Vanya and Death of a Salesman at Westport and Stanford University in 1966. For five successive years, Mr. Wood was a leading actor with the national Repertory Theatre, seen in San Francisco in The Stoomer, Conqueror with Farley Granger, Hedda Gabler with Signe Hasse, The Rivals with Sylvia Sidney, The Macheleman of Chateaux 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 MALE, Brewster McCloud and Harold and Maude. He wrote the much-admired but short-lived musical F. J. Adkins which opened earlier this season in New York. His picturized Woodrow Wilson on the premiere CBS You Are There recently and has had roles in two films yet to be released. He is currently appearing in The Contractor.

Edward Collingwood (Detective Sgt. Tarrant), Jay Copeland (Police Constable Hugill) and M. W. Gormally (Inspector Doppler) join A.C.T. especially for the Bay Area premiere of Slaught, 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 recent television appearances include a featured role on Medical Center. Mr. Copeland has been seen in Broadway, Off Broadway and regional productions, often as police and military officers, and is currently in the acclaimed production of Slaught. Bodega Harbour is...
PERFORMING ARTS GUIDE
TO THE
EUROPEAN ASSOCIATION OF MUSIC FESTIVALS 1972 SEASON
(Courtesy of Switzer)

AIX-EN-PROVENCE (July 20-31)

ATHENS (July-August-September)

BARCELONA (September 24-October 31)
18th International Music Festival. Organized by the "Jeunesse Musicales" under the patronage of the Barcelona Town Council and the "Comitdita General de la Musica," the festival will include orchestral concerts by the Vienna Philharmonic, the National Orchestra ("Carreres"), the Ciudad de Barcelona Orchestra and the Young Israel Strings, and several chamber concerts and recitals. Special week dedicated to Bed-racelis, Commemoration of the 50th anniversary of the death of the Catalan composer Felip Pedrell.

BATH (May 26-June 4)

BAYREUTH (July 21-August 24)
Richard Wagner Festival (July 21, 30 August 1, 10, 14, 23), Lohengrin (July 22, 31, August 1, 11, 22, 24, 27, 30), Rigoletto (July 23, August 4, 16), Walkura (July 24, August 5, 17), Siegried (July 26, August 7, 19), Götterdämmerung (July 26, August 9, 15), Parsifal (August 2, 12, 17). Special performances will be given on August 6 and 13.

BERGEN (May 24-June 7)

BIRMINGHAM (July 20-August 25)
23rd Festival of Music, Drama, Folklore. Symphony and chamber concerts, chamber music and recitals, opera and ballet. Performances of Yugoslav and foreign classical drama, folk songs and dances of Yugoslavia. The medieval city of Dubrovnik offers many open-air stages for the 100 performances of the festival.

EDINBURGH (August 20-September 11)
20th International Festival. Opera—orchestral and church concerts—chamber music and recitals—theatre—exhibitions.

FLANDERS (May 1-June 30 and August 1-September 25)
F. M. theatre companies, Cologn Opera, Deutsche Oper am Rhein, Glyndebourne Festival Opera, Stadt, Bühnen Frankfurt, Belge, Theater Malmö, Nime Folk, Zeltglocken. In the House, "Le Théâtre des Miroirs". For banks and first-class companies and impeccable service.


BREGENZ (July 20-August 30)
On the 1st stage: The Student Reggae, opera by Karl Millbrook—The Fairly Queen, opera by Henry Purcell. The Vienna Symphony Orchestra—the Bregenzer Festival Chorus—the Romanian National Ballet of Bucharest. Theatre am Kom- markt, The Sleepwalker, opera by Vincenzo Bellini. Members of the Scala, Milano, the Vienna Symphony Orchestra, Ballet, orchestral concerts, chamber music, soloists’ concerts.

COPENHAGEN (May 20-June 6)
23rd Royal Danish Ballet and Opera Festival. The Royal Ballet, Opera and Orchestras and foreign companies. Ballet—opera—chamber music—at the Royal Theatre.

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

LA BOURGOUGE (March 26-August 22)
Enjoy the intimate atmosphere as well as the superb French cuisine.

Amelio’s 1630 Powell St. 768-9434. This restaurant offers the finest Northern Italian cuisine.

L’ÉTOILE (July 17, California St. 711-5329. One in the elegance of the Louis XVI décor.

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Duffy’s 714 Montgomery St. 397-6822. Outstanding Continental cuisine in elegant surroundings.

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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 Antoine’s Palace. Mozart: Don Giovanni, Figaro—Deane: Pelléas—Millau; Les Maitres d’Opéra—Stravinsky: Noe, Symphony Concerto (Orchestre de Paris), chamber music, contemporary music, church concerts. Performances in castles, abbeys and in other historical settings.

ATHENS (July-August-September)

BARCELONA (September 24-October 3)
10th International Music Festival. Organized by the “Jugadores Musicales” under the patronage of the Barcelona Town Council and the “Comissaria General de la Musica,” the festival will include orchestral concerts by the Vienna Philharmonic, the National Orchestra (Barcelona), the Ciudad de Barcelona Orchestra and the Young Israel Strings, and several chamber concerts and recitals. Special events dedicated to the 50th anniversary of the death of the Catalan composer Felip Pedrell.

BATH (May 26-June 4)

BAYREUTH (July 21-August 24)
Richard Wagner Festival.
Tannhäuser (July 21, 30, August 1, 10, 14, 23), Lohengrin (July 22, 31, August 1, 10, 17, 24, 29, 21, August 4, 16), Walkure (July 24, August 5, 17), Siegfried (July 26, August 7, 19), Gotterdammerung (July 26, August 1, 9, 21), Parsifal (July 29, August 1, 2, 12, 22). Special performances will be given on August 6 and 13.

BERGEN (May 24-June 7)

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

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

BOURDOS (May 26-June 11)

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

COPENHAGEN (May 20-June 6)
23rd Royal Danish Ballet and Opera Festival. The Royal Ballet, Opera and Orchestral and foreign companies: Ballet—Operas—chamber music—at the Royal Theatre.

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

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

FLANDERS (May 13-June 30 and August 1-September 25)
Five theatre companies, Cologne Opera, Deutsche Oper am Rhein, Glyndbourne Festival Opera, Stuttgart, Bühnen Frankfurt, Belfort, ballet Rambar, Nime, Fialka, Concertgebouw, Théatre Sanktukapelle, New Philharmonic Orchestra and Chorus, Wiener (continued)

For people who hunger after culture.

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341 Sutter St. 786-7597. Wide variety of French crêpes and Hungarian palacinkas.

Canali’s
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230 Eddy St. 673-6800. Select your own steak by cut and weight, pay by the ounce.

Kirby’s Elegant Farmee
34 Jack London Square, Oakland. 955-5992. Eat, drink and be merry.

La Rue

Florence (May 16–July 31)
35th Maggio Musicale Fiorentino OPERA: Giuguilio Tell (Rossini), Clò il deserto (Bartolozzi). Una gita in campagna (Peragallo), La morte dell’aria (Petrossi), Ulisse (D ellecapicola), Die Soldaten (Zimmermann), Il Conte di Montecarlo (Monte Carlo). THEATRE: La rivolta dei Compi. Symphony concerts (7 orchestras), ballet (Vienna — Bijet — Florence), chamber music and recitals.

Granada (June 24–July 8)

Gras (October)
Styrian Autumn ISCM-Festival within the Music Protoc 1972—Warsaw Philharmonic, Südwestfunk Orchestra, Musique Vienne a.o.—Two ballet performances with works of the Wiener Schule (Schönberg, Webern, etc.— Canetti. Comedy of Vanity—13th Styrian Academy—exhibitions—special sym posia.


Holland Festival (June 25–July 9) Amsterdam—The Hague/Sheurchen gen—Rotterdam and other towns. Opera—ballet—theatre—concerts—exhibitions. Opera performances include: Amore (Boro—world prem iere), L’Ormeta (Cavalli), Fatip (Verdi), Aida (Verdi), L’Orsello (Dile), Gielen, Giulin, Hattin, Karajan, Kers jos, Mazzu, Mazzera, Montemarty, Tabacini, Zinnman. Mondrian exhibi tions.


Montreux-Vevey (September 1–October 16) 27th Music Festival Montreux Vevey Symphony concerts—oratorios—bar que music—candlelight serenades—lighting music—Mozart’s Magic Flawon—Chillon Castle, Beograd Philharmonic Orchestra and Choir (Hrovat). Vienna


Warsaw (September 16–20) 16th International Festival of Comtemporary Music. In the “Warsaw Au tumn” combines all patterns of mod ern musical expression from the “clas sic” to the avant-garde and experi mental music, by calling on composers from all countries. Symphony concerts—chamber music—opera—bul leet.

ZURICH (end of May–early July)
21st Festival International de Musique and Dance Symphonic and choral concerts—chamber music—recitals—classical and Spanish ballet—theatre.

Soleto (June 20–July 9) President: Gian Carlo Menotti. Opera—ballet—concerts—drama choral music concerts—films —exhibitions. In the old medieval city of Soleto in Umbria (Italy), the “Festival of Two Worlds” offers a rich program of the modern and classical repertoire pres ented by deserving young talents of Europe and the United States as well as by world famous artists.

Strasbourg (June 9–25)


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It’s covered in nylon, shaped by a brand new process that makes it both a sweater yet virtu ously unbreakable, and put to gether without adhesive—there’s nothing to dry, crack, soften or smell. In short, it’s the world’s best travel investment. It’s the Lark Fermatamic, available in a variety of colors and coverings at better stores. For information call our toll-free number...
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For some time now we have been nurturing a delightful French almond in our vineyards here. The Gamay Noir grape is the authentic grape of Beaujolais. In its home district it is the only variety used to produce the famous, fruity, flavorful Beaujolais.

We are quite pleased with the manner in which this red varietal has taken to our Napa Valley vineyards, and we are now ready to offer an unusually fine wine from it. The Christian Brothers Napa Valley Gamay has several highly desirable characteristics. It has a great mellowness and velvety softness, with a rich taste of the grape and is perfectly dry as are most noteworthy red wines.

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

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

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

Brother Timothy J.S.C.
Brother Timothy, F.S.C., Cellar Master
The Christian Brothers Winery
Napa Valley, California

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Carnelian Room

of sight. Voraciously talking about his development, says that he could never understand why we should be limited to it. Tolstoy gives us our instruments,,omitempty when our instruments can give us anything we want, and why should it be supposed as a precaution, as if we 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 so suggests that, if it is, is a loyal friend. He feels that it is almost impossible to play music, even tonal or non-tonal, in any but a formal sense. He tells of experimenting with the string quartets he knew that played the Schoenberg quartets and asking them, "How do you go about getting it in tune?

They all admired it 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 so 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 effort is engrossing. A sense of strength permeates the writings of the men, 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 a composer who 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 (Brass Wind, 216p., $5.95), portrays the composer drifting through life, somewhat cynical, somewhat bemused and somewhat concerned. He is very quotable and this book, an anthology of articles from various magazines, covers a variety of subjects: other contemporary composers ("the preponderance of Boulderiana dazzles by mere intelligence," Salle: "Salle never scared anybody," critics ("Where true vitality is found, criticism seems most superficial") and rock. ("As some phonomenon 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 for either 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:

"Wherea poetics, even great poets, can be comprehended in haste at a supermarket, or in the maternity ward, and whereas pictures, especially terrible ones, can be done by literally anyone,... musical composition (great or humble) is not a language for children. A minimum of professional training and a maximum of time are required to produce a communicable score."

This goes to the conclusion that now that women have time on their hands (presumably they have stopped going to the supermarket and to the maternity ward in such large numbers—or perhaps they just spend less time there), women composers will grow literate, adding to the confusion, and probably, distinction of music. But they must be patient, for although this 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 who—unfortunately—understand the language is less than inspired, it is refreshing to read three books whose authors are both regarded as facile as technical matters, go and fun to read. Together with the types of perception above, they form a unique book worth reading and, 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. This is why 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 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 luciousness 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:
   a. Table or Dinner—Bordeaux, Claret, Sauternes, Burgundy, Chablis, Riesling, Rhine, Monelle, Chianti, Veronese.
   b. Sparkling—Champagne, Sparkling Burgundy, Cidr Duf, etc.
   c. Fortified—Sherry, Port, Madeira, Malaga, Muscatel, Tokay, etc.
   d. Aromatic—Vermouth, sweet and dry.
   e. Aperitifs, Quotient Wines.
7. Avoid serving dry wines with sweet dishes, or with foods with sweet sauces.
8. Dry sherries are appropriate before the meal. They all are excelent when served well chilled.

(continued on p. 46)
of sight. Varne, talking about his development, says that he could never understand why we should be forced to it (alas!) when our instruments can give in anything we want, and why it should be imposed as a precept, as if it were the final stage of musical development.

Wallis 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 formal sense. He tells of experimenting with the string quartets he knew that played the Schoenberg quartets and asking them, "How do you go about getting it in tune?"

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The point is that now that women have time on their minds (presumably they have stopped going to the supermarket and to the maternity ward in such large numbers — or perhaps they just spend less time there), women composers will go literate, adding to the confusion and, in due and probably, distinction of music. But they must be patient, for although music gives 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.

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

By Richard G. Houdek

VENICE

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 from 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 1933 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.

GERARD EVANS

- New productions of Bellini's Norma, Donizetti's Lucrezia Borgia 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 excitement over casting. It would seem helpful to many to provide a distillation of the many queries from telephones 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 Gotterdammerung 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 Brunnhildes, Birgit Nilsson and Berit Lindholm, the great Heldenerz 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?
A. (Continued)

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

BY RICHARD G. HOUDEK

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So you might end up
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A. A special nonsubscription performance of Tito Capobianco's production of Lucia di Lammermoor starring Beverly Sills, Luciano Pavarotti, Raymond Weasley 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 soprano Joan Sutherland in the title role, this new Capobianco production will feature Hugo Tzagarkian, who appeared with Sesto Soprani in last season's Maria Stuarda. John Alexander and Clifford Grant. Richard Bonynge will conduct, and José Zanasi will create his first stage designs for San Francisco as well as costumes.

Q. Although l'Africana is seldom performed, isn't some of its music familiar?

A. Through recordings, some of this opera's radiant music, such as the arias "O Paradiso" and "Si non è morta" from l'Africana, 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 Visco da Caria, Norman-Mittelmann portraying Neluoso, the slave, and Evelyn Marder as Ippolito.

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

A. Yes, Dürrenmatt's biting satirical play enjoyed a long, successful Broadway run starring Alfred Lunt and Lynn Fontanne and subsequently was filmed with Ignat Bergman and Anthony Quinn. The San Francisco Opera production features Regina Resnik in the title role, Raymond Weasley as her former lover and Richard Coryard 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 having a Season Subscription. The 13 series offered this year include a wide range of choices and prices, including a series of four at as low as $22.00.

Q. Do ticket sales support opera?

A. Ticket sales, ever Alfred Lunt and Lynn Fontanne, cover only a part of the enormous cost of grand opera. This is why the Opera's generous donors and guarantees have such a vital role in maintaining its status as one of the world's leading opera companies. Mayor Alioto recently called the Opera "the best thing we have in San Francisco." The San Francisco Opera is yours, and it needs your membership.

Q. How can one become more involved with the Opera?

A. An increasing number of men and women each year join Opera Guild and Opera Action. Both of these organizations provide interesting activities for members as well as worthwhile projects that help to sustain opera in the Bay Area. For more information, please call the Guild at (415) 964-4008, Ext. 220; Action at 861-4008, Ext. 237.

A free brochure with all details on the exciting 30th 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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for MAY 1972

Mon., May 1
7:00 PM—KRON/FM—Stereo, 96.5 mc—Show Album—"QUIVER"
8:00 PM—KRON/FM—Monday Night Opera—"LA BOHÈME"
(Puccini)
8:00 PM—KOED-TV (Channel 9)—Opera Special—"LA RON-DELL" (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 92.7 mc)—Boston Pops

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

Thurs., 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—KOED-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—Philadelphia Orchestra

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

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

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

Thurs., 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—KOED-TV (Channel 9)—"Vibrations" (repeat)

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

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

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

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

Thurs., 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—San Francisco Symphony (Live)—Seiji Ozawa, conductor; Garrick Ohlsson, pianist; DVORAK: HUSSEY OVERTURE; BEE- THOVEN: Piano Concerto No. 4; SAINT-SAENS: Symphony No. 3 (Ozawa)
10:00 PM—KOED-TV (Channel 9)—"Vibrations" (repeat)
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On TV, AM and FM Radio

for May 1972

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Tue, May 9
7:00 PM—KRON/AM—Show Album
“TANNY”
8:00 PM—KKHI/AM/FM—Boston Pops

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Wed, May 10
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PROGRAM NOTES ON WINES
(Reprinted from p. 39)
9. White table wines and all sparkling
wines should be served chilled.
They may be served with any food,
and are appropriate at any time.
10. Red Still wines are at their best
when served at room temperature, but
they may be served cool if desired.
They go well with all foods, with the
possible exception of fish and shell-
food. However, there is no law which
says you should not drink red wine
with fish.
11. European wine years are im-
portant, because the vineyards in Eu-
rope through centuries of cultivation
have become very delicate and cli-
natic 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 wines of the

vineyards.

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

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

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

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

11. Wine can be very delicate and climatic conditions have a large effect on the wine produced from the grapes.

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

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

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

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

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

These are the basic rules to remember. And now you are ready to invade the tasting room! 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 welcome you with open arms to sample their delicious wines of the vineyard.

And just by having these rules, you're an instant connoisseur!
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