An attempt to put into words what makes Shalimar Shalimar.

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

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

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


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

As you can see, Guerlain tells this love story in many ways. Obviously, our attempt has fallen far short. We will never be able to capture the mystery of Shalimar in words.

Fortunately, we were able to capture it in a fragrance.
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It's the new Union Bank Building at 50 California Street, our Northern California Headquarters Banking Office, open May 15

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WITH PERFORMING ARTS

(secret places to eat, drink, buy and browse)

FLORA'S AND THE WAREHOUSE—Preacht at Cannery 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 saunter up to the old-time bar and build your own sandwich with breads, meats and cheeses! If it's two-feet high, nobody will give you a second glance! The place is Sally Stanford-Victorian; plush, red velvets, Tiffany lamps and grand carpet. Go through the bar and you'll come to my favorite room—full of peep show machines, pinballs 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 photo 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 nutgut available!" Since The Warehouse is only open evenings, there's live entertainment by a fabulous band that plays on the back of an old prohibition-type truck. Children are welcome here with parents, so we can all have fun.

LONDON HOUSE—533 Ramona St. (Palo Alto)
HOURS: 10 AM-5 PM. Tues.-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 English 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 Cappellini or double Gloucester cheese, choice of pickled relishes 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 and you feel so much more gentleman when you leave. Hard cider and ale are available, and there's a small gift shop of English imports.

CARISSIMA—901 San Antonio Rd. (Los Altos)
HOURS: 10 AM-5 PM. Tues.-Sat.
This is a gift shop founded by energetic Mrs. Brown and her daughter Minty. It specializes in one or two-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 doormats and candles in the shape of candy apples, Tom-the-Tiger, ice cream sodas and other things that had never imagined in candle form before. Minty and her momma are happy to chat with you about all the items when you come in.

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(Excerpted from SHARE THE WEALTH, a monthly newsletter highlighting Gary's #1 favorite and (formerly) secret spots in which to eat, drink, buy and browse. A subscription to SHARE THE WEALTH is $5 per year and can only be obtained by sending check or money order to SHARE THE WEALTH, 316 Geary Blvd., San Francisco, CA 94118, or call 387-1728.)
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PERFORMING ARTS

SAN FRANCISCO'S MUSIC & THEATRE MONTHLY
APRIL 1970 ❤️ & NO. 4

contents

mexico city—an introduction 8
by gordon singer

reviews

by Lawrence Vital

the program

performing arts guide to european music festivals 34

world-wide enthusiasm about our opera's golden 50th season 43
by Richard C. Hirsch

monthly advance guide—TV, AM/FM radio 44

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contents
mexico city—an introduction 8
by Gordon Bedell
reviews
by Lawrence Witt
the program 17
performing arts guide to european music festivals 34
world-wide enthusiasm about opera's golden 50th season 40
by Richard D. Zinkuck
monthly advance guide—TV, AM/FM radio 44

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According to legend, an eagle clutching a snake in its beak by a lake in the Anahuac Valley and thus signaled to the wandering Aztecs to begin building a city. From such an improbable beginning Mexico City has grown into a metropolis which somehow managed to combine this rich history with a pulsating lifestyle that 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 ingenious people. Adjoining these monuments is the graceful Santo Domingo Church, built as a part of a newer religion and way of life when the Spanish conquered these same people in 1521. Finally, like a stylish backdrop for a Medieval play, the skyscrapers of today rise abruptly. Together they form a cultural prism of contrast between Mexico's past and its future.

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

If a morning trip is planned to Teotihuacan, your guide can also arrange for lunch at either of two unusual restaurants. The first is La Crusta, 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 LaMorena, in the town of Tecozautla, is reproduced in the form of a miniature building. While diners enjoy a marvelous selection of food from their vintage point on the circular second level, a horseman puts on a dazzling display of rope tricks, and young, would-be cowboys 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 a quite a punch.

Another point of interest on the way back to Mexico City is the Azolima Monastery which can be seen from the main highway. Built in the form of a fortress, this massive structure served as a monastery until the Reformation movement of the 16th century closed it down. Today it is an active church that offers a fascinating contrast to the more formal churches seen elsewhere.

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

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

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

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

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

The Cathedral is an excellent place to begin a tour of the city. This majestic building, with its 27 altars, dominates the Plaza de la Constitución where the government offices of the National Palace are also located. At night the plaza, also called the Zócalo, is illuminated in a stunning display of lights which can be enjoyed from the observatory or restaurant on the 44th floor of the Torre Latino-Americanas. A few blocks away is the Palacio de Bellas Artes which houses both art exhibits and the theatre, one of whose main attractions is the Ballet Folklórico de Mexico.

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

This 2,400 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.

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In the first years of the 20th century, questions were being asked, questions which challenged the then-reigning system of diatonic (major-minor) harmony. Had that system's resources been exhausted? Was there now a fuller, more 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 often occasionally beautiful, and we regard them as just more of the "rebellious youth." But what of Stravinsky and Shostakovich and their contemporaries? Some of us tend to regard them as old-fashioned, old hat and just plain old. And yet they are the ones who ushered in the new musical trends of the century and, then, they were themselves young rebels. But now that they have been magically transformed into grand old masters we might ask, where has their youth gone? Joan Peyser's book, THE NEW MUSIC (Delacorte Press, $20.25, $7.95) thoroughly succeeds in restating youth to these composers. Their lives are seen as exciting and momentous adventures, adventures both musical and human. Mrs. Peyser, who recently contributed a series of articles to The New Yorker and whose name is familiar to readers of the New York Times, looks...
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by LAWRENCE VITTEL

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Jean Peyer’s book, THE NEW MUSIC (Deltacote Press, 200p., $7.95), thoroughly succeeds in restating youth to these composers. Their lives are seen as exciting and momentous adventures, adventures both musical and human. Mrs. Peyer, who recently contributed a series of articles to The New Yorker and whose name is familiar to readers of the New York Times, looks...
DEWAR’S PROFILES

(Pronounced Do-er’s “White Label”)

XERONONA CLAYTON

HOME: Atlanta, Georgia
AGE: 39
PROFESSION: Hostess of her own television show (WAGA-TV, ATLANTA)
HOBBIES: Browsing in gift shops and art galleries.
LAST BOOK READ: “Passions of the Mind”
LAST ACCOMPLISHMENT: Became the first Black to have a television show in the South.
QUOTE: “I get criticism from both 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 maneuver and engage the host that others have to offer.
SCOTCH: Dewar’s “White Label”

Authentic. There are more than a thousand ways to blend whiskies in Scotland, but none are authentic enough for Dewar’s “White Label.” The quality standards we set down in 1946 have never varied. Into each drop goes only the finest whiskies from the Highlands, the Lowlands, the Hebrides.

Dewar’s never varies.
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.
SCOTCH: Dewar’s “White Label”

Authentic. There are more than a thousand ways to blend whiskies in Scotland, but we are authentic enough for Dewar’s “White Label.” The quality standards we set in 1846 have never varied. In each drop goes only the finest whiskies from the Highlands, the Lowlands, the Hebrides.
Dewar’s never varies.
Have you tried the wines aged in limestone caves?

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

Beringer Napa Valley wines. Naturally aged in limestone caves.

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

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

A.C.T.'s West Coast premiere of David Storey's The Coroner, features (left to right) Herbert Foster, E. Virginia Franco, and Harold Clurman. The drama, now playing in repertory with other A.C.T. productions, will have its final performance at 3:30 p.m. on May 6.

The popular revival of Rosencrantz and Guildenstern Are Dead features Len Carpentier (Del), Marc Singer and Ken Ross. Tom Stoppard's comic reworking of the Hamlet story will be presented only five more times before the season closes April 8 and 9 at 8:30 p.m., and April 12, 14, and May 1 at 8:30 p.m.
A BUSY SUMMER AHEAD FOR A.C.T. THEATRE TRAINING FOR ALL AGES AT THE CONSERVATORY

Although A.C.T.'s current repertory season ends with the final performance of Caesar and Cleopatra on May 6, the closing doesn't mean that the company is disbanding until 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.

Training Program

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

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

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

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 around 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 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 interviews as well as the application and letters.

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

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

The popular revival of Rosencrantz and Guildenstern Are Dead featuring Larry Carpenter (Olivett), Marc Singer and Ken Ross, Tom Stoppard's comic exploration of the theatre story will be presented only five more times before the season closes April 8 and 15 at 8:30 p.m., and April 17, 21, and May 1 at 8:30 p.m. - 17
NOTES ON "R & G"

THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO

presents

TOM STOPPARD’S

ROSECRANTZ AND
GUILDENSTERN ARE DEAD

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

the cast

Rosenkranz: MARC SINGER
Guildenstern: LARRY CARPENTER
The Player: KEN RUTA
Alfred: R. E. SIMPSON
Hamlet: HOWARD SHERMAN
Ophelia: PAUL SHENAR
Claudius: LEE COOK
Gertrude: NANCY MCDONIEL
Polonius: WINTHRED MANN
Player King: PATRICK GORMAN

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

There will be one intermission.

understudies:
Rosenkranz: Richard Council; Guildenstern: Howard Sherman;
Hamlet: Howard Sherman; Player: Dudley Knight; Claudius: Robert Ari;
Gertrude: Nancy McDoniel; Ophelia: Kaefe 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 by the director 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 BEESELEY
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 COPELAND

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

Sleuth

Sleuth

Sleuth
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. 20

THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO

presents

TOM STOPPARD'S

ROSENCRANTZ AND

GUIDENSTERN ARE DEAD

Directed by WILLIAM BALL

Associate Director: EUGENE BARCONE

Sceney by STUART WURTZEL

Costumes designed by ROBERT FLETCHER

Lighting by MAURICE BEELEY

Music by LEE HOBY

the cast

Rosencrantz  MARC SINGER

Guidenstern  LARRY CARPENTER

The Player  KEN RUTA

Alfred  R. E. SIMPSON

Hamlet  HOWARD SHERMAN

Ophelia  PAUL SHENAR

Claudius  E. KERRIGAN PRESCOTT

Gertrude  NANCY MCDONIEL

Polonius  WINIFRED MANN

Player King  PATRICK GORMAN

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

Andrew Wyke  KEN RUTA

Milo Tindall  PETER DONAT

Inspector Doppler  M. B. GORMALY

Detective Sergeant Tarrant  EDWARD COLLINGWOOD

Police Constable Higgs  JAY COPELAND

ACT I: Andrew Wyke's country home in Wilshire

A summer evening

ACT II: Two days later

There will be one intermission.

understudies:

Rosencrantz: Richard Council; Guildenstern: Howard Sherman; Hamlet: Howard Sherman; Player: Dudley Knight; Claudius: Robert Ari; Gertrude: Nancy Mcdoniel; Ophelia: Karie Cannon; Alfred: Mark Wheeler; Polonius: Joseph Bird; Player King: Jay Doyle

Stage Manager: KENNETH JULIAN

NOTE: It is the custom of the Conservatory to reissue more than one actor in a role. Unless otherwise announced, the participant turns named above the program will designate the actor playing the performance.

Geary Theatre

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

Geary Theatre

SLEUTH

The American Conservatory Theatre of San Francisco presents ANTHONY SHAFFER's

SLEUTH

Originally produced on Broadway by HELEN BONFILS, MORTON GOTTLEIB and MICHAEL WHITE

Directed by ELLIS RABB

Associate Director: ROBERT BONAVENTURA

Sceney and Costumes by ROBERT BLACKMAN

Associate Costume Designer: JANET WOODHEAD

Lighting by MAURICE BEELEY

Sound by CHARLES RICHMOND

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

Eventually, its producers decided that Sleuth would open first in London. The play had its world premiere there on February 12, 1970, won several major theatre awards and is still going strong. The Broadway production opened on November 7 of the same year and continues to play to sellout houses, while a touring company recently broke records at Los Angeles' Ahmanson 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 Henry's One in Every Marriage and New Haven's Long Wharf Theatre production of The Way of the World.

Anthony Shaffer is a former lawyer and journalist who also writes scripts for films and television. Sleuth is his first play for the stage. His twin brother, Peter, with whom he has collaborated on several detective novels, is the author of The Royal Hunt of the Sun, Black Comedy and Five Finger Exercise. 21
PRIVATE LIVES

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

the cast (in order of appearance)

Sibyl Chase: DEBORAH SUSSEL
Elyot Chase (Her Husband): PAUL SHENAR
Victor Pynne (Her Husband): JAY DOYLE
Amanda Pynne: 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 Moorin, piano; Bill Fyfe, violin; Dale Hoaglin, cello;
Al Simon, bass

understudies
Amanda Pynne: Nancy McDonell; Victor Pynne: Larry Carpenter;
Louise: Lee Cook; Sibyl Chase: Lee Mccain; Elyot Chase: Marc Singer.

Stage Manager: RANDY CARTER
Geary Theatre

THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO

THE CONTRACTOR

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

the cast (in order of appearance)

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

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

There will be two ten minute intermissions.

understudies
Kay: Patrick Gorman; Marshall: Martin Berman; Ewbank: Joseph Bird;
Fitzpatrick: Robert Ari; Bennett: Richard Council; Paul: R. E. Simpson;
Claire: Lee Cook; Glenedenning: Mark Wheeler; Old Ewbank: Larry Martin;
Maurice: Paul Shenar; Old Mrs. Ewbank: Karie Cannon;
Mrs. Ewbank: Anne Lawler
Stage Manager: SHAN COVEY
Special thanks to consultants
NANCY WHITE and EDITH SKINNER

Geary Theatre

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

The author of The Contractor writes
from a close personal involvement in his
caracter's environment, and his
novels and plays are often autobiog-
ographical in their vivid background
material. Coming from the north of
England, Storey has been a profes-
sional athlete like the hero of his
novel and screenplay, This Sporting
Life, and a teacher like the title char-
acter of his first play, The Restor-
ation of Arnold Middleton. He also
worked for a tent-erecting firm like the one
which provides the setting for his
novel, Radcliffe, and The Contractor.

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

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

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

Directed by FRANCIS FORD COPPOLA

Associate Director: EUGENE BARCONE

Scenario by ROBERT BLACKMAN

Costumes by ROBERT FLETCHER

Lighting by MAURICE BEESLEY

Sound by CHARLES RICHMOND

Music Arranged by CARMEN COPPOLA

the cast (in order of appearance)

Sibyl Chase

DEBORAH SUELSE

Elroy Chase (Her Husband)

PAUL SHNER

Victor Premo (Her Husband)

JAY DOYLE

Amanda Premo

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 Fychon, violin; Dale Hoaglin, cello; Al Simon, bass

understudies

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

Stage Manager: RANDY CARTER

Geary Theatre

THE CONTRACTOR

Directed by WILLIAM BALL

Associate Director: ROBERT SONAVENTURA

Scenario by PAUL STAHELI

Costumes by JULIE STAHELI

Lighting by MAURICE BEESLEY

Sound by CHARLES RICHMOND

the cast (in order of appearance)

Kay, Foreman

MARC SINGER

Marshall, Workman

HERBERT FOSTER

Ewbanks, The Contractor

RAY REINHARDT

Fitzpatrick, Workman

E. KERRIGAN PRESCOTT

Bennett, Workman

SCOTT THOMAS

Paul, Ewbanks’s Son

LARRY CARPENTER

Claire, Ewbanks’s Daughter

LEE MCAIN

Glendening, Workman

HOWARD SHERMAN

Old Ewbanks

G. WOOD

Maurice, Claire’s Father

RICHARD COUNCIL

Old Mrs. Ewbanks

WINIFRED MANN

Mrs. Ewbanks

NANCY MCDONIEL

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

There will be two ten minute intermissions.

understudies

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

Stage Manager: SHAIN COVEY

Special thanks to consultants: NANCY WHITE and EDITH SKINNER

Geary Theatre

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

The author of The Contractor writes from a close personal involvement in his characters’ environment, and his novels and plays are often autobiographical in their vivid background material. Coming from the north of England, Storey has been a professional athlete like the hero of his novel for screenplay, This Sporting Life, and a teacher like the title character of his first play, The Restoration of Arnold Middleton. He also worked for a tent-erecting firm like the one which provides the setting for his novel, Radiello, and The Contractor.

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

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The Contractor is a play in which the dialogue and the physical action (the raising and striking of the tent) are inseparable and completely dependent on each other. With that in mind, the A.C.T. cast worked with the tent and its equipment from the first day of rehearsals.
YOUR $10 SHARE WILL SAVE $350,000

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

Special student matinee performances, a comprehensive theatre-school training camp, ninety recital production programs in five years...all these more have been made possible by the annual matching grant from the Ford Foundation.

A.C.T. CAN’T AFFORD TO LOSE IT!

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

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

A.C.T. SUMMER

Tickets may be purchased in advance from the box office as of April 10. End performance schedules are also available from the box office.

BERKELEY

BURLINGTON

CALIFORNIA THEATRE FOUNDATION

Theatre Foundation is a non-profit organization that supports the American Conservatory Theatre through fund raising and community programs.

The continued operation of the American Conservatory Theatre depends on contributions from the community. Through the California Theatre Foundation, and with the support of a matching Ford Foundation Grant, approximately $700,000 will be provided for A.C.T. for the 1972-73 theatre season and the Conservatory training programs. In recognition of contributors supporting this cultural activity, we wish to publish a list of recent gift donors.

Juanita M. Roselle

Executive Director: William Nuege, Jr.

Executive Secretary: Mrs. Jennifer Bond

Offices: 760 Market Street, San Francisco 94102

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Mr. and Mrs. L. Frank

Dr. Walter Ganse

List items donate $25 or more. Please call the California Theatre Foundation 982-0977 regarding corporations. April is a partial list.
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$10 SHARE
WILL SAVE
$350,000

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

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

PETER DONALDSON is featured in Ambrose Shaffer's suspense-thriller "SEULII", playing only one of nine performances before the current A.C.T. season of repertory classics May 6-

A BUSY SUMMER
(Continued from p. 17)

Lori Ann and Ross Graham conduct a recital of Young Conservatory members, while other student performers mix-in with the background.

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

This summer, the Graham's have scheduled a class in voice and dance for the theatre and another concentrated training on the background, technical aspects of theatre, both meeting twice weekly. Tuition for each of these classes is fifty dollars.

A trio of other classes meets three times per 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 to chat with 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 Courses or the Young Conservatory Summer Program are urged to apply at their earliest convenience.

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WILLIAM BALL, General Director, founded the American Conservatory Theatre in 1965. This season, he directed the opening production of "Shaw's Caesar and Cleopatra. Prior to A.C.T.'s beginning, he staged the highly acclaimed Lincoln Center production of Tartuffe in New York and Homage to Shakespeare, starring John Gielgud, Edith Evans and Margaret Leighton, at Philarmonic Hall. His Off-Broadway productions include Six Characters in Search of an Author, produced by the Outer Circle Critics, Obie and D'Annunzio awards, Under Milkwood, honored with the D'Annunzio and Outer Circle Critics awards; and Parzenov, winner of the Obie and Vernon Rice Drama Desk awards. In 1964, he re-created his production of Six Characters in London with a cast headed by Ralph Richardson and Michael C. O'Sullivan. Among the operas he directed at the New York City Center are Don Giovanni, A Midsummer Night's Dream, Porgy and Bess, The Inspector General, Coni Tutte and Six Characters in Search of an Author. He served as both director and librettist of Lee Hoiby's Natalia Petrovna, a new opera written for the A.C.T. by the Ford Foundation and produced at the City Center. He also 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 dramatic debut ten years ago with the Actor's Workshop production of The Doctor's Dilemma, a graduate of the Carnegie Institute of Technology; Mr. Ball has been the recipient of a Fulbright Scholarship, a Ford Foundation Directorial Grant and an NBC/REA fellowship. He directed the A.C.T.'s productions of Tartuffe, Six Characters, King Lear, Under Milkwood, The Tempest, Dream, Twelfth Night, Hamlet, Tiny Alice, Oedipus Rex, Three Storiers, The Tempest and Romeo and Juliet. He has also directed two productions of Chekhov, and directed another two productions of Candida: 1968 and 1969. He was the recipient of the 1969-70 season's Directing Award and the recipient of the 1970-71 season's Directing Award for his production of The Promise, a Delicate Balance and The Devil's Disciple during the 1968-69 season, and The Relapse and The Devil's Disciple during the 1969-70 season. Mr. Hastings directs Dandy Dick this season.

ELLISS RABB graduated in 1953 with honors from Carnegie Tech's Drama Department. He has acted on Broadway, in pictures, on television and with the American Shakespeare Festival. In 1960, Mr. Rabb founded the A.C.T. Repertory Company. For four years later, the A.P. joined forces with the Phoenix Theatre and played two successful season off-Broadway, then, as A.P.-Phoenix, moved to the Lyceum Theatre on Broadway. Among the productions Mr. Rabb staged for this company were The Cherry Orchard, A Streetcar Named Panteleison, You Can't Take It with You, The Tavant, Judith, The Lower Depths, The Seagull, Exit the King and War and Peace. As actor and director, Mr. Rabb, who has received three honorary degrees, has won more than fifty theatre awards: the Outer Cri-

EDITH MARKSON, Development Director, was instrumental in the founding of A.C.T. in 1965. She has served as vice president of the Board of Trustees since 1965. She has been a leader in the resident theatre movement since its beginnings. Mrs. Markson was one of the founders and first president of the Milwaukee Repertory Theatre, and was the first director of the Milwaukee Young Artist Repertory Company there for a season. She also brought Wil- liam Shakespeare's first production of The Tempest to San Francisco. She has directed Charity's Aunt and Six Characters in Search of an Author, as well as Allen Fletcher, where he directed The Crucible. Mrs. Markson has served as member of the board of directors of The Theatre Communications Group and on the Theatre Guild and Roundabout Theatre Company's National Endowment for the Arts.

MARTIN BERMAN attended Brooklyn College where he appeared in several different productions, including "The Man in the Moon" and "Of Mice and Men." He attended the Stella Adler Studio and George Grizzard's Eureka Playhouse. He was a former member of A.C.T.'s Summer Training Congress. Mr. Berman appeared in Room Service, Old Dad, Poor Dad, and In White America, and has also seen in Six Characters in Search of an Author, Little Malcolm and His Struggle Against the Eunuchs, Old Dad, Poor Dad, A Midsummer Night's Dream, The Latent Heterosexual, An Enemy of the People, The Time of Your Life and The Selling of the Prefect. He is currently in Caesar and Cleopatra.
THE ADUENCE... curtail time: in reaction 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 AND NO DRINKS regulations; do not use cameras or tape recorders; do not carry umbrellas. Please note the NEAREST EXIT. In emergency, WALK — do not run — to the exits nearest the stage, the mayor and the city's board of super- visors.

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Special thanks to the International Re-Education Foundation, whose cooperation and generosity made prep- aration of this program possible. G. WOOD for special music for The Conductor. CABLE CAR LEAF- LET for setting the car frame for "Private Lives.

SPECIAL DISCOUNT RATES are available for qualified groups attending A.C.T. performances at the following theatres throughout the country in areas of 25 or more. Complete details are available from Jerald- M. ALEJANDRO, Director, A.C.T., 1280 Fifth Avenue, San Francisco, CA 94102, telephone (415) 771-3100.

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WILLIAM BALL, General Director, founded the American Conservatory Theatre in 1965. This season, he directs the opening production, "The Windsor Shaw's Caesar and Cleopatra." Prior to A.C.T.'s beginnings, Mr. Ball staged the highly acclaimed Lincoln Center production of Tartu- ffe in New York and Homage to Shakespeare, starring John Gielgud, Edith Evans and Margaret Leighton, at Philharmonic Hall. His Off-Broadway productions include Six Characters in Search of an Author, produced by the Outer Circle Critics, Obie and D'Amour awards, Under Milkwood, honored with the D'Amour and Outer Circle Critics awards; and Ivanhoe, winner of the Obie and Vern- ron Rice Drama Desk awards.

In 1966, he recreated his production of Six Characters in London with a cast headed by Ralph Richardson and Michael C. O'Sullivan. Among the operas he directed at the New York City Center are Don Giovanni, A Mid- summer Night's Dream, The Magic Flute and Bessa, The Inspector General, Con Festa and Six Characters in Search of an Author. He served as both director and librettist of Lee Hoys's Nafissa Petra and the Inner Circle, a new opera production by the Ford Foundation and produced at the City Center. He also worked as a director at all major 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 Shake- speare festivals. He made his San Francisco directorial debut ten years ago with the Actor's Workshop produc- tion of The Dream Lives on, and has been an influential graduate of the Carnegie Institute of Technology. Mr. Ball has been the recipient of a Fulbright Scholarship, a Ford Foundation Directorial Grant and an NBC-REA Foundation Grant. He directed the A.C.T. productions of Tartuffe, Six Characters, King Lear, Under Milkwood, The Dream, Twelfth Night, Hamlet, Tiny Alice, Ceylon Rex, Three Storied, The Tempest and Rosencrantz and Guildenstern Are Dead. The latter has re- turned to the A.C.T. repertory for its third season. In addition to his work as director, Mr. Ball teaches in the University of California's conservatory training programs.

JAMES B. MCKENZIE, Executive Pro- ducer, is a graduate of the University of Iowa and holds a master's degree from Columbia University. Prior to joining A.C.T., he was one of the East Coast producers for The Door of No Return, having been involved in more than 150 theatrical and film productions, as well as in repertory theatre and stock productions. A member of the League of New York Theatres, the Association of Theatrical Press Agencies and Actors, and the New York and Wisconsin State Councils of the Arts, Mr. McKen- zie is also president of The Council of Stock Theatres. A member of a C.A.T.'s board of directors prior to his appointment as executive pro- ducer, Mr. McKenzie has also served as producer of the Western Cape Playhouse (Conn.), the Bucks County Playhouse (Penn.), the Peninsula Play- ersons (Wis.), the Milwaukee Theatre (New York), as producer of The Dream Lives on, and as a producer of the Royal Poinciana Play- house (Palm Beach). His highly suc- cessful regional and annual production of And Miss Reardon Drinks A Little, is currently on tour.

EDWARD HASTINGS, Executive Di- rector and Resident Stage Director, directs the national tour of David Merrick before joining A.C.T. as a founding member. Off-Broadway: Anything Goes, Grease, Anything Goes, The March of Time, and Margery Kempe, Epoch of George Dilli and he directed the national touring company of Oliver. He served as guest director of The Rack's Pro- duction of Play and A Full Bloom. All Seasons in colleges and regional the- atres. Mr. Hastings' productions of Charley's Aunt and Our Town were seen during A.C.T.'s first two seasons. He received extraordinary critical ac- claim for his direction of a major revival of Our Town in New York two seasons ago and the current season at the Arena Stage and Connecticut's Hartford Stage. He directed A.C.T.'s productions of The Promise, A Delicate Balance and The Devil's Disciple during the 1968-69 season, and The Relapse and The Second Mrs. Tanqueray for last season. Mr. Hastings directs Dandy Dick this sea- son.

ALLEN FLEETHER, Resident Stage Di- rector and Conservatory Director, is former artistic director of the Seattle Repertory Company. He has directed for the Oregon Shakespeare Festival, the Cleveland Playhouse, the New York City Opera, the Penn- sylvania State Festival Theatre, the Antioch Area Shakespeare Festival, the APA, the McCarter Theatre in Princeton, New Jersey, and the Boston Fine Arts Festival. For two seasons, he was artistic director of the American Shakespeare Festival; Stanford, Conn. Mr. Fletcher has directed A.C.T.'s production of Uncle Vanya, Death of a Salesman, A Raisin in The Sun and The Importance of Being Earnest. He is also director of Anton Chekhov and Paradise Lost for the current repertory season.

FRANCIS FORD COPPOLA, founder and president of San Francisco's American Conservatory Theatre, makes his A.C.T. directorial debut starring as the young Director in Moby Dick, 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 novel, and is responsible for producing the recently released novel and starring Marlon Brando, which he directed on location in New York and Sicily. Other notable film credits include You're a Big Boy Now, with Goldie Hawn; Finian's Rain- bow, with Fred Astaire; and The Rain People, with Shirley Knight. He won a Tony Award for directing, The American Place's competition production of the screenplay for Patton, and has also written the screenplays for The Godfather, One from the Heart and The Rain People.

Ella Rabb

ELLISS RABB graduated in 1953 with honors from Carnegie Tech's Drama Department. He has acted on Broadway, on film and television both with the American Shakespeare Festi- val. In 1960, Mr. Rabb founded his APA Repertory Company. Four years later, the APA joined forces with the Phoenix Theatre and played two suc- cessful seasons off-Broadway, then, as APA-Phoenix, moved to the Lu- cern Theatre on Broadway. Among the productions Mr. Rabb staged for his APA company, he directed Beckett's Waiting for Godot, Pagnelle, You Can't Take It With You, The Tavern, Judul, The Lower Depths, The Seagull, Exit the King and War and Peace. As actor and director, Mr. Rabb, who has received three honorary degrees, has won several theatre awards: the Outer Court, the Lola D'Amour, an Obie, the Clarence Donwert, a Vernon Rice and a Special Tony Award for APA. He has created new productions of Aida, Dido and Aeneas, Orpheus in the Underworld, La Cuchara Matrimonio and an original ballet, Love in Search of a Cloud. Mr. Rabb directed The Merchant of Venice and The Selling of the President. He commissioned and wrote the libretto for City of the Sun, a year's absence during which he di- rected his film, The Rain People, when Miss Reardon Drinks A Little, is currently on tour.

EDITH MARKSON, Development Di- rector, was instrumental in the founding of A.C.T. in its faltering years. 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 also director of a young APA Repertory Company there for a season. She also brought Wil- liam Shakespeare's Much Ado About Nothing. Mr. Rabb directed the first directed Charley's Aunt and Six Characters in Search of an Author, as well as Allen Fletcher, where he directed the Crucible. Mrs. Markson is currently on the board of directors of The Theatre Repertory Communications Group and on the Theatre Guild and Resident Theatre National Endowment for the Arts.

ROBERT ARK, in his first season with A.C.T., studied at Carnegie-Mellon University, where he played major roles in several productions, including Grindel in The Devil's Own, Oberon in A Midsummer Night's Dream, and James Tyrone in Long Day's Journey into Night, under the direction of Yasen G and Gays and Dolls, with which he also toured Germany as a USO show. Mr. Ar is an accomplished singer and guitarist who has written and performed orig- inal scores for theatre productions, and has worked as a radio announcer and film reviewer. His other credits include major roles at the Utah Shakespearean Festival, including Caliban in The Tempest and Sir Toby Belch in Twelfth Night; Paris in the Ahmanson Street Square Playhouse and the Ltd. Company at the Arkansas Arts Center (title role in Macbeth, He is seen at A.C.T. in Caesar and Cleopatra.

MARTIN BERMAN attended Brooklyn College where he appeared in several different productions, including in the Stella Adler Studio and George Balanchine's school. He is a former member of A.C.T.'s Summer Training Congress. Mr. Berman appeared in Room Service, Old Pal, Poor Dad and, in In White America, and has also seen in Six Characters in Search of an Author, Little Malcolm and His Struggle Against the Eumas, The Importance of Being Earnest, The Late Heterosexual, An Enemy of the People, The Time of Your Life and The Selling of the President. He is currently in Caesar and Cleopatra.

JOSEPH BIRD, who returns for a sec- ond season at A.C.T., holds a master's degree in drama from Penn State Uni- versity. A featured actor in 37 pro- ductions at the APA Repertory Company in New York from 1965 to 1969, Mr. Bird also toured Canada and the United States with that company. He
appeared in the 1969 touring company of The Show Off at the Surfage Grizazz and Jesse Royce Landis and the Elephant Man at the Minsentho 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 The Seattle Opera Company and Repertory Theatre production of Macbeth, and was seen in A.C.T.'s production of The Merchant of Venice, The Tempest and An Enemy of the People last season. Miss Cook appears this season in Rosen- czantz and Gullidneston Are Dead and Caesar and Cleopatra.

LABBY CARPENTER, who holds a B.F.A. degree from Boston University, where he acted in and directed numerous plays, as well as com- posed the score for a production of The Caucasian Chalk Circle comes to A.C.T. from the San Diego Shakes- peare 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 Rochester, New York, North Carolina, where he has played major roles in such musical and dramatic productions as West Side Story, Rosenanz and Gullidneston Are Dead, The Tempest, A School for Scandal, The Fantastics and King Lear with Morris Sarnysky. At present, Mr. Carpenter is on an extended leave of absence from Southern Meth- odist University in Dallas, where he was actively involved in graduate study in directing. Mr. Carpenter is also known as Gullidneston in Rosenanz and Gullidneston Are Dead, in The Contractor and Caesar and Cleopatra.

lee COOK, who has served as A.C.T.'s dance teacher for the past year and continues as such this season, at- tended Scripps College in Claremont, California, and was ready to go to Howard University to teach here. She appeared as a dancer in television on the Seattle Opera Company and Repertory Theatre production of Macbeth, and was seen in A.C.T.'s production of The Merchant of Venice, The Tempest and An Enemy of the People last season. Ms. Cook appears this season in Rosen- czantz and Gullidneston Are Dead and Caesar and Cleopatra.

RICHARD COUNCIL was a member of A.C.T.'s training program last seas- son and appeared in The Merchant of Venice. His previous credits include the Old Globe Shakespeare Festival in San Diego, where he appeared in Richard II, directed by Stephen Porter, in Much Ado About Nothing, and Macbeth, directed by Charles Sams. He appeared in several productions at the 1971 Pennsylvania State Festival of American Theatre, including Anne Christie, directed by Allen Fletcher, and Captain Kidd of the Horse Ma- rines, directed by Jon Jon, Mr. Coun- cil and his wife, Chris, who is an act- ing student at A.C.T., both appear- ed in a student film shot in Berkeley last year by Richard Shaw of UCLA, whose A.C.T.'s students have received nu- merous awards in foreign and domestic festivals. Mr. Council is currently seen in Caesar and Cleopatra and The Contractor.

JOY CARIN, who appeared as Miss Prism in The Importance of Being Earnest and in The Tavern during her first season at A.C.T., was graduated from the University of Chicago and has also studied at Yale Drama School, and with Lee Strasberg. An original member of Chicago Playwrights Thea- tere, she has appeared on Broadway with the Second City, in several off- Broadway productions in New York and with resident and summer theatres, made nu- merous radio and television appearances, and has played episodic roles in TV and feature films. Ms. Carin teaches at UC Berkeley and The Actors Workshop of dramatic art and was seen in The Time of Your Life and The Sailing of the President last season.

Jay Doyle, who was seen off-Broad- way in The Old Glory and was a member of the national tour company of Andersonville Trial, appeared with the Milwaukee Repertory Theater, the Pittsburgh Playhouse, and the Arena Stage in Washington D.C., prior to joining A.C.T. He is currently seen in their first Bay Area season, he was the Con- servatory's busiest actor, appearing in eight different plays, often playing two roles in two different plays the same evening (one at each of A.C.T.'s two theatres). A graduate of Carnegie Mellon University, Mr. Doyle's roles have included those of Death in Donnach in the Crucible, Grandma in The Graduate, and Player King in Hamlet. He has also appeared in The Three Sisters, Rosen- czantz and Gullidneston, and in two summer productions, all currently seen in Caesar and Cleopatra and The Contractor.

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

PETER DONAT, in his fifth season at A.C.T., appeared in the title role of Macbeth in Broadway in The Chinese Prime Minister, The Entertainer, The Country Wife, and The Man of Straw, for which he won the Theatre World Award as best actor. Mr. Donat is also seen 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. Mr. Donat appeared in Rich summer. Mr. Donat's TV credits include starring roles for CBC, Canada, and NBC, and a recurring role on the daytime soap opera, All My Children. His television and film credits include, Looking Glass, The Snoop, Invasion and The Crew.

HERBERT FOSTER recently completed an engagement at New York's Lincoln Center Repertory Theater, for which he won the Theatre World Award as best actor. Mr. Foster is also seen 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. Mr. Donat appeared in Rich summer. Mr. Donat's TV credits include starring roles for CBC, Canada, and a recurring role on the daytime soap opera, All My Children. His television and film credits include, Looking Glass, The Snoop, Invasion and The Crew.

DUDLEY KNIGHT, in his second sea- son with A.C.T., has played major roles in The Trial of the Catoisville Nine and The White House Murder Case, both at the New National Committee Theatre. Mr. Knight will also be seen in two forthcoming min- ute pictures, One is a Lonely Number and The Candidate. Prior to joining A.C.T., he performed with the Magic Theatre and the New York Shakespeare Festival in various productions in New York. Mr. Knight holds a master's degree in acting from Yale Drama School, where he also received several national awards for poetry and prose reading. Mr. Knight was seen last season in Hadrian VII, Time of Your Life and The Latent Heterosexual. He currently teaches acting at A.C.T.

Annie Lawder, A.C.T.'s speech therapist who doubles as a stage manager, went to school in Burlingame, attended San Mateo Junior College, worked for Bob Hope at the Hollywood Theatre in San Mateo and majored in drama at Stanford University. The wife of A.C.T. director Allen Fletcher, Miss Lawder has sung with the New York City Opera and at NBC's radio and network workshops in New York. Miss Lawder also has sung with the Oregon Shakespeare Festival and most recently appeared in the Seattle Repertory Theatre production of The Playboy of the Western World, Lysistrata, Mounet Becomes Mounet, Our Town, She was seen in Our Town, The Time of Your Life and The Latent Heterosexual and The Time of Your Life last season.

Michael Learned has appeared as a leading actress with the Stratford Festi- val of Canada, the Toronto Repertory, and with the Shakespeare Festival of Canada, among many others, and has appeared in both Shakespearean and contemporary productions, and she played leading roles in two films for National Film Board, Canada. A.C.T.'s from Canada have played major roles in Under Milk Wood, Tartuffe, Oedipus, Oedipus, Don Quixote, and The Misanthrope.
thrive, A Delicate Balance, Little Murders, Glory! Halley's Comet), The Importance of Being Earnest, The Tattoo and The Tavern, as well as A.C.T.'s special guest production, Sleazehardness/Talent/Next. She appeared as Portia in The Merchant of Venice last season, and in The Time of Your Life and The Selliing of the President. After a tour as Cleopatra in Antony and Cleopatra at San Diego's Shakespeare Festival, Miss Learned returned to the role of Cleopatra in A.C.T.'s production. She is currently seen in Private Lives.

WINIFRED MANN, for more than ten years, one of the leading members 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; Porter's Blood, Ban- nar Named Desire and Night of the Iguana. Earlier in her career she appeared briefly as Nurse Ratchet in One Flew Over the Cuckoo's Nest. Her previous appearances of A.C.T. have included Harriet VII, The Re- grettable Sadness and The Last Days of Judgment. This season she is seen in Rosenzweig and Gulliver's Are Dead and The Contractor.

LARRY MARTIN comes to a.C.T. from the Oregon Shakespearean Festival, where he played in 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 the Assistant Director of the Colorado Shakespeare Theatre, Scott Repertory Theatre Company as well as the Children's Theatre Interna- tional and the Shakespeare Theatre Company. Mr. Martin's credits include such musical and dramatic productions as A Midsummer Night's Dream, For Not Burning, The Miracle Worker, Little Women, and Twilight Room. He attended the New School for the Drama in New York, the University of North Carolina in Chapel Hill, and the Actors Studio in Pittsburgh. He has also studied acting at the Colorado Shakespeare Theatre, the University of Texas, and the University of North Carolina. Mr. Martin's credits include such musical and dramatic productions as A Midsummer Night's Dream, For Not Burning, The Miracle Worker, Little Women, and Twilight Room. He attended the New School for the Drama in New York, the University of North Carolina in Chapel Hill, and the Actors Studio in Pittsburgh. He has also studied acting at the Colorado Shakespeare Theatre, the University of Texas, and the University of North Carolina. Mr. Martin's credits include such musical and dramatic productions as A Midsummer Night's Dream, For Not Burning, The Miracle Worker, Little Women, and Twilight Room. He attended the New School for the Drama in New York, the University of North Carolina in Chapel Hill, and the Actors Studio in Pittsburgh. He has also studied acting at the Colorado Shakespeare Theatre, the University of Texas, and the University of North Carolina. Mr. Martin's credits include such musical and dramatic productions as A Midsummer Night's Dream, For Not Burning, The Miracle Worker, Little Women, and Twilight Room. He attended the New School for the Drama in New York, the University of North Carolina in Chapel Hill, and the Actors Studio in Pittsburgh. He has also studied acting at the Colorado Shakespeare Theatre, the University of Texas, and the University of North Carolina. Mr. Martin's credits include such musical and dramatic productions as A Midsummer Night's Dream, For Not Burning, The Miracle Worker, Little Women, and Twilight Room. He attended the New School for the Drama in New York, the University of North Carolina in Chapel Hill, and the Actors Studio in Pittsburgh. He has also studied acting at the Colorado Shakespeare Theatre, the University of Texas, and the University of North Carolina.
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ppeared briefly as Nurse Ratched in One Flew Over the Cuckoo's Nest. Her previous appearance with A.C.T. have included Hadrian VII, The Re-
fugee and The Visit. This season she is seen in Rosenzweig and Gudlurden Are Dead and The Contractor.

NANCY McDONIEL, who came to A.C.T. as a member of the training program, appeared in The Merchant of Venice and Antony and Cleopatra at the San Francisco Shakespeare Festival. Her other credits include several seasons with the Northwest Mis-
souri State College Theatre, where she received several awards for acting and design. She was a graduate theatre fellowship student at Wayne State University, where she played major roles in numerous produc-
tions at the Hillbilly Repertory Theatre. Her other credits include several seasons with the Northwest Mis-
souri State College Tent Theatre and Harvard's Loeb Repertory Theatre. Miss McDoniel is seen in Rosenzweig and Gudlurden Are Dead, Caesar and Cleopatra and The Contractor.

KEN RUTA, a graduate of Goodman Theatre and for four seasons a leading actor with the Amurru in Chicago, has also studied at the American Theatre Wing and has appeared with several major repertory theatres in England and Scotland. Prior to retuning to the United States for his first American ac-
cepted into the Old Vic Theatre, where he appeared in a number of plays. He returned to the United States for his first American role in the Broadway production of Doctor Faustus, Androcles and the Lion, Hamlet and William's Ball's original revival of Under Milkwood. In his fifth season with A.C.T., Mr. Ruta has played major roles in The Crul-
rinkle, Enid Foxglove, Long Life at Lake Tahoe, Mr. Sherman's San Francisco production of The Wind, both El Gallo in The Fantasticks and Chief Bromden in One Flew Over the Cuckoo's Nest. He has appeared in several comedies sculpting and a devoted appreci-
ation of Gustav Mahler. He appears in Rosenzweig and Cleopatra and The Contractor.

E. KERRIGAN PRESCOTT joins A.C.T. as a member of the training program, currently seen in Rosenzweig and Gudlurden Are Dead, Caesar and Cleopatra and The Contractor. Miss Prescott was first American ac-
nounced in the Wind and Webster-Douglas Aca-
emy. She has appeared at the Webster-Douglas Aca-
emy. She has appeared at the Webster-Douglas Aca-

WILLIAM PATerson acted with east-
ern stock until 1947 when he began a season with the Clevel-
and Play House as a leading actor, director and as associate director of the theatre. During leave-of-absence from Cleveland, Mr. Paterson ap-
ppeared on television in New York, and made five national tours of his one-man show, A Profile of Justice Cates. He has appeared in a film and at the region in New York, and has been in several productions at resident theatres in Boston and Memphis. He appeared in The Phoenix Theatre's production of Major of Gare in the Manitoba Theatre Center in Canada, Mr. Reinhard's film, and in the 1964-65 directory's annual award-winning NET drama and role in The New York Times. He has appeared in The Contractor and Amie and Nicholas. He appeared in the film Bullitt with Steve McQueen. Among the roles, Mr. Reinhard has played for A.C.T. are Stanley in A Streetcar Named Desire and Claudius in Hamlet, as major roles in A Flea In Her Ear, Rosenzweig and Cleopatra Are Dead, Room Ser-
vice, Oedipus Rex, Saint Joan and The Rose Tattoo. He returned to A.C.T. after playing Father Daniel Berrigan in The Trial of the Catonsville Nine at the New Federal Theatre and is currently seen in The Contractor.

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ation of Gustav Mahler. He appears in Rosenzweig and Cleopatra and The Contractor.

RAY REINHARDT, a charter member of A.C.T. with the Clevel-
and Play House as a leading actor, director and as associate director of the theatre. During leave-of-absence from Cleveland, Mr. Paterson ap-
ppeared on television in New York, and made five national tours of his one-man show, A Profile of Justice Cates. He has appeared in a film and at the region in New York, and has been in several productions at resident theatres in Boston and Memphis. He appeared in The Phoenix Theatre's production of Major of Gare in the Manitoba Theatre Center in Canada, Mr. Reinhard's film, and in the 1964-65 directory's annual award-winning NET drama and role in The New York Times. He has appeared in The Contractor and Amie and Nicholas. He appeared in the film Bullitt with Steve McQueen. Among the roles, Mr. Reinhard has played for A.C.T. are Stanley in A Streetcar Named Desire and Claudius in Hamlet, as major roles in A Flea In Her Ear, Rosenzweig and Cleopatra Are Dead, Room Ser-
vice, Oedipus Rex, Saint Joan and The Rose Tattoo. He returned to A.C.T. after playing Father Daniel Berrigan in The Trial of the Catonsville Nine at the New Federal Theatre and is currently seen in The Contractor.

PAUL SHERAN, a founding member of A.C.T. who returns this season after a year's leave-of-absence, made his New York debut at the Circle in the Square, and was seen in three characters in Search of an Author at the Circle in the Square. He performed with summer stock companies, and played leading roles with the Milwaukee Repertory Theatre and the San Diego Shakespeare Festival. For A.C.T., Mr. Sheran has appeared in 20 produc-
tions, including major roles in Tiny Alice, Tartuffe, Under Milkwood, Man and Superman, Hamlet, Twelfth Night, Rosenzweig and Cleopatra Are Dead, The Devil's Disciple, Room Service, Three Sisters and Oedipus Rex. He also appeared in A.C.T.'s production of The Taming of the Shrew. He is currently seen in The Contractor.

PETER SHERAN, a founding member of A.C.T. who returns this season after a year's leave-of-absence, made his New York debut at the Circle in the Square, and was seen in three characters in Search of an Author at the Circle in the Square. He performed with summer stock companies, and played leading roles with the Milwaukee Repertory Theatre and the San Diego Shakespeare Festival. For A.C.T., Mr. Sheran has appeared in 20 produc-
tions, including major roles in Tiny Alice, Tartuffe, Under Milkwood, Man and Superman, Hamlet, Twelfth Night, Rosenzweig and Cleopatra Are Dead, The Devil's Disciple, Room Service, Three Sisters and Oedipus Rex. He also appeared in A.C.T.'s production of The Taming of the Shrew. He is currently seen in The Contractor.

HOWARD SHERMAN came to A.C.T. as a member of the 1970 Summer Training Congress and remained with A.C.T. through the seasons of the advanced training program. He appeared in A.C.T.'s production of The Wind, in his fifth season with A.C.T., Mr. Ruta has played major roles in The Crul-
rinkle, Enid Foxglove, Long Life at Lake Tahoe, Mr. Sherman's San Francisco production of The Wind, both El Gallo in The Fantasticks and Chief Bromden in One Flew Over the Cuckoo's Nest. He has appeared in several comedies sculpting and a devoted appreci-
ation of Gustav Mahler. He appears in Rosenzweig and Cleopatra and The Contractor.

MARC SINGER makes his San Fran-
cisco debut with a season after the National Shakespeare Festival in San Diego. There he portrayed Lucius in The Tamming of the Shrew, De-
strain in Richard II, starring Richard Chamber-
lain, Sandy in Hay Fever, starring Marni Nixon, and Hank in The Miser, Camilla in A Feather in Her hair, and a triple role in Indian by Arthur Kopit. He has also appeared in six of the San Diego's performances. He has appeared in 20 productions for A.C.T. and was a founding member of A.C.T.'s contingent at the National Shakespeare Festival in San Diego. He has had extensive classical training (playing such roles as King Lear, Shylock and Trigorino) and has also studied mime, mask and commedia
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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. Glam digging at nearby beaches—browsing for antiques in the picturesque village of Bodega Bay...ailing on a sun-bright day...a party with your neighbors at The Beach and Country Club.

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Scott Thomas

ANN WELDON, as a singer, has dazzled audiences in San Francisco, Los Angeles, Reno, Los Angeles, New York, and in Canada, Australia and the East, including Japan, Okinawa, Hong Kong and Manila. Last year, she made a highly successful appearance at the Village. Her numerous television credits include appearances with Tennessee Ernie Ford and Soupy Sales. During A.C.T.'s 1967-68 season, Miss Weldon made her first professional appearance as an actress, playing a number of roles, including that of Ursula in Tartuffe, Six Characters in Search of an Author, Little Magdalene and His Struggle Against the Enamors, and The Tovarich. The wife of A.C.T. actor Martin Iermann, she was seen last season as Merchant of Venice, The Time of Your Life, An Enemy of the People, and The Selling of the President. She is currently appearing 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 in resident theatres in Boston, Cincinnati and New Orleans, the American and National Shakespeare Festivals at Stratford, Conn. and San Diego, the Mark Taper Forum in Los Angeles and The American Festival Theatre where he played Matt Bunker in Anna Christie this summer. Among his roles have been Amos, Measure in Théâtre des Mauvais Garçons, Prince Hal in Henry IV, Part I, and Caliban in The Tempest at the Rhinos. His recent television credits include leading roles in the series The Secret Empire, Tom in The Glass Menagerie, Prince Hal in Henry IV, Part I, and Caliban in The Tempest. His next season includes roles in Measure, Tom in The Glass Menagerie, Prince Hal in Henry IV, Part I, and Caliban in The Tempest. His next season includes roles in Measure, Tom in The Glass Menagerie, Prince Hal in Henry IV, Part I, and Caliban in The Tempest. His next season includes roles in Measure, Tom in The Glass Menagerie, Prince Hal in Henry IV, Part I, and Caliban in The Tempest. His next season includes roles in Measure, Tom in The Glass Menagerie, Prince Hal in Henry IV, Part I, and Caliban in The Tempest.

G. WOOD, veteran of a long list of Broadway, off-Broadway, touring and resident theatre productions, returned to A.C.T. in 1968 after a two-year absence. Mr. Wood had appeared in A.C.T.'s Uncle Vanya and Death of a Salesman at Westport and Stanford University in 1966. For five consecutive years, Mr. Wood was a leading actor in the National Repertory Theatre, seen in San Francisco in The Stooge in Conjur with Warby Grant, Heddah Gabler with Signe Hasso, The Rivals with Sylvia Sidney, The Madwoman of Chaillot with Eva LeGallienne. His numerous Broadway credits include Cyrano de Bergerac, Richard III, The Seagull, The Guiltles, A Touch of the Poet and The Imaginary Invalid. With A.C.T. he has appeared in Hamlet, Little Murders, Rosencrantz and Guildenstern Are Dead, Three Sisters, Room Service, Oedipus Rex, Saint Joan, Hadrian VII, The Merchant of Venice, The Tempest, The Latent Heterosexual and The Selling of the President. Mr. Wood's film credits include M*A*S*H, Brewster McCloud and Harold and Maude. He wrote the much-admired but short-lived musical F. Is for Adeline which opened earlier this season in New York. He portrayed Woodrow Wilson on the premiere CBS You Are There recently and has received roles in two films yet to be released. He is currently appearing in The Contractor.

EDWARD COLLINGWOOD (Detective Sgt. Tarrant), JAY COPELAND (Police Constable Higson) and M. B. GORMANY (Inspector Doppler) join A.C.T. especially for The Bay Area premiere of Sleuth, all having appeared either in the Broadway production or national touring company of Anthony Shaffer's play. Mr. Collingwood, a native of Sydney, has been seen on Broadway in Johnny No Trump and Hadrian VII. His most recent television appearances include a featured role on Medical Center. Mr. Gormany has been seen in television in England with audiences in the acclaimed production of Master of Ceremonies and recently performed with the leading Shakespearean producers. Born in Blackpool, Lancashire, he has spent three seasons with the Birmingham Repertory Theatre before emigrating with his wife and three children to this country. Sleuth marks the return to A.C.T. of Mr. Gormany, who was an apprentice actor with the company during its debut in Pittsburg in the early 1960's. In the interim, he has appeared at various regional and major New York theatres, including the Arena Stage in Washington and the Long Wharf Theatre in New Haven. He was also featured with Carroll Baker in the Los Angeles revival of Anna Christie several seasons ago.

The ever-changing sea from one window of your home, wildflowers on a hillside from another. Beach-combing after a storm, tennis at the Club before dinner. Make up your own list. Clam digging at nearby beaches, browsing for antiques in the picturesque village of Bodega Bay... sailing on a sun-brighted 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 hillsides covered with wildlflowers in Spring? Here is a choice selection of scenic seacliffs, each with its own spectacular view. A Beach and Country Club, a Boat Club, a golf course, beach, 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. Buy land by the sea at Bodega Harbour.
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 Archduke’s Palace. Mozart: Don Giovanni, Figaro—Debus sy: Pelléas—Millaud; Les Maî tres d’Opéra—Stravinsky: Noces; Symphony Concerts (Orchestre de Paris), chamber music, contemporary music, church concerts. Performances in castles, abbeys and in other historical settings.


BARCELONA (September 24-October 31) 10th International Music Festival. Organized by the “Juveniles Musicales” under the patronage of the Barcelona Town Council and the “Comunitat General de la Musica.” The Festival will include orchestral concerts by the Vienna Philharmonic, the National Orchestra (“Carreterelli”), the Ciutat de Barcelona Orchestra and the Young Israel Strings, and several chamber concerts and recitals. Special events dedicated to jazz-recitals, commemoration of the 50th anniversary of the death of the Catalan composer Felip Pedrell.


BAYREUTH (July 21-August 24) Richard Wagner Festival Tannhäuser, Lohengrin (July 21, 30 August 1, 10, 14, 23), Siegfried (July 22, 31, August 1, 17, 24, 28), Rheingold (July 23, August 4, 16), Walpurgisnacht (July 24, August 5, 17), Siegfried (July 26, August 7, 79), Rübenkampf (July 26, August 9, 17), Faust (July 29, August 12, 22). Special performances will be given on August 6 and 13.


BERLIN (WEST) (September 30-October 8) Concerts, opera, theatre, ballet.


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

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

EDINBURGH (August 20-September 19) 26th International Festival. Opera—ballet—orchestral and choral concerts—chamber music and recitals—theatre—exhibitions.

FLANDERS (May 13-June 30 and August 1-September 25) Five opera companies, Colognue Opera, Deutsche Oper am Rhein, Glyndebourne Festival Opera, Saita, Bühnen Frankfurt, Ballet, Ballet Ram bert, Nite Fritzka, Concertgebouw, Deutscher Staatskapelle, New Philhar monic Orchestra and Chorus, Wiener (continued)

For people who hunger after culture.

All evening, you’ve used this program to follow what’s happening on stage. When the curtain does come down, use it to find out what’s happening around town. A great dinner, perhaps? Let the American Express Money Card usher you to one of these fine restaurants.

La Bourgogne 320 Mason St. 762-3352. Enjoy the intimate atmosphere as well as the superb French cuisine.

Amelio’s 1630 Powell St. 781-9043. One of the elegance of the Louis XVI décor.


L’Orangerie 419 O’Farrell St. 776-3600. “French dining without compromis e” is the motto of the house.

The Blue Fox 659 Merchant St. 951-1177. World famous for its first-class cuisine and impeccable service.

Bardelli’s 243 O’Farrell St. 982-0243. Italian cuisine with a French accent.

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

Ernie’s 849 Montgomery St. 397-5949. A symbol of purely Victorian elegance as it truly was—spleenous luxurious.

Alexis 1001 California St. 885-6400. French cuisine in royal Byzantine splendor.

The Magic Pan Créperie 341 Sutter St. 788-7575. Wide variety of French crépes and Hungarian palacsintas.

Cantis Fairmont Hotel. 989-0113. Superb steak and seafood served with Oriental grace.

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

Kirby’s Elegant Farmer 34 Jack London Square, Oakland. 899-5992. Eat, drink and be merry.

La Rue 3740 Mt. Diablo Blvd, Lafayette. 284-5700. Charming Continental atmosphere and menu.

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(Courtesy of Swissair)

AIX-EN-PROVENCE (July 20-31)

ATHENS (July-August-September)

BARCELONA (September 24-October 31)
10th International Music Festival. Organized by the "Juvenes Musicales" under the patronage of the Barcelona Town Council and the "Comitati General de la Música," the festival will include orchestral concerts by the Vienna Philharmonic, the National Orchestra "Cataluny," the Ciudad de Barcelona Orchestra and the Young Israel Strings, and several chamber concerts and recitals. Special week dedicated to lute-recitals. Commemoration of the 50th anniversary of the death of the Catalan composer Felip Pedrell.

BATH (May 26-June 4)

BAYREUTH (July 21-August 24)
Richard Wagner Festival Tannhäuser (July 21, 30 August 1, 10, 14, 23), Lohengrin (July 22, 31, August 1, 11, 15, 24, 27), Rheingold (July 23, August 4, 16), Walküre (July 24, August 5, 17), Siegfried (July 26, August 7, 19), Götterdämmerung (July 26, August 9, 17), Das Rheingold (July 25, August 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)

BOURDOS (May 26-June 11)

BREGENZ (July 20-August 30)
On the floating stage: The Student Regatta, opera by Karl Mikeberg—The Fairy Queen, opera ballet by Henry Purcell. The Vienna Symphony Orchestra—the Bregenz Festival Chorus—the Romanian National Ballet of Bucharest, Theater am Kommarkt, The Sleepwalker, opera by Vincenzo Bellini. Members of La Scala, Milano, the Vienna Symphony Orchestra, Ballet, orchestral concerts, chamber music, soloist's concerts.

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

DUBROVNIK (July 10-August 25)
23rd Festival of Music, Drama, Folklore. Symphony and choral concerts, chamber music and recitals, opera and ballet, performances of Yugoslavian 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.

EDINBURGH (August 20-September 29)
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, Cologno Opera, Deutsche Oper am Rhein, Glyndebourne Festival Opera, Stadl, Bühnen Frankfurt, Ballet, Ballet Rambert, Nino Fasola, Concertgebouw, Konzerthaus, New Philharmonic Orchestra and chorus, Wiener. (continued)

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L'Etoile
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For some time now we have been nurturing a delightful French varietal in our vineyards here. The Gamay Noir grape is the authentic grape of Beaujolais. In its home district it is the same grape 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 Children Brothers Napa Gamay Noir 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 particularly fine 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 $22.25 a bottle. Should your wine merchant fail to have it in stock, write to me.

Brother Timothy F.S.C.,
Brother Timothy, F.S.C., Cellarmaster
The Children Brothers Winery
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You may want another one someday, but you’ll probably never need a new one.

It’s covered in nylon, shaped by a brand new process* that makes it soft as a sweater yet virtually unbreakable, and put together without adhesives—there’s nothing to dry, crack, split or smell. In short, it’s the world’s best travel investment. Two years’ worth of bags and covers at better stores.

*Patent pending.

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San Francisco: 399-5969
Gamay Noir
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For some time now we have been nurturing a delightful French red wine in our vineyards here. The Gamay Noir grape is the authentic grape of Beaujolais. In its home district it is the only grape used to make the famous, fruity, flavorful Beaujolais.

We are quite pleased with the manner in which this red varietal has taken over our Napa Valley vineyards, and we are now ready to offer an unusually fine wine from it. The Christian Brothers Napa Valley Gamay Noir 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.

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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 cheese.

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.C.S., Cellassiter
The Christian Brothers Winery
Napa Valley, California

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*Patent pending.

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*Patent pending.
of insight. Verme, talking about his development, says that he could never understand why we should be fooled to it totally, given that our instruments can give in anything we want, and why it should be imposed as a presupposition, as if we were the final stage of musical development.

Wallace Piston, one of our most urban and civilized composers, shows a keen intelligence and a wishful 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?"

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

Piston, who is known to practically all music students through his textbooks on harmony and counterpoint, has a sense of integrity and an historical perspective which is unusually sober and useful today.Tonality will not go away, he says, and as it has been such a strong influence, it is simply foolish to ignore it. The establishment is "something against which all creative artists have always had to struggle and it is something the listening public believes to be fundamentally right and everlasting."

Furthermore, he says rightly states, it is naive to hope that the public's mind will be changed by issuing manifestos of one sort or another.

Elliot Carter, Roger Sessions, Aaron Copland and other American composers contribute articles and the sum of their efforts is engrossing. A sense of strength permeates the writings of the nine and it is 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 music (although he has composed in a variety of mediums with a good deal of success) and who has written a series of diaries which have shown a decided flair for the written word. His latest book, CRITICAL AFFAIRS: A COMPOSER'S JOURNAL (Brandeis University Press, 1969, 266p., $5.95), portrays the composer drifting through life, somewhat cyni-
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Magazine
Dining.

Win Rave Notices

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COMPOSER’S JOURNAL (Braziller 26hp, $5.95), portrays the composer
drafting through life, somewhat cyni-
cal, somewhat bemused and some-
what concerned. He is very quotable
and this book, an anthology of articles
from various magazines, covers a variety
of subjects: other contemporary com-
posers ("the preponderance of Boulezians dazzles me with its brilliance"), Satie ("Satie never scared
anybody"), critics ("Where true vitality
is found, criticism seems most super-
fluous"), and rock. (As some pheno-
pomenon 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 women or men (perhaps both).
After all, we are reminded, the
patron saint of music was a woman,
the virgin Cecilia. And if the saint is
a woman, why have so few women
become successful composers? Rorem
replies:

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

The point is the conclusion that
now that women have time on their
hands (presumably they have stopped
grocery shopping and to the
maternity ward in such large numbers
—or perhaps they just spend less time
there), women composers will grow
literate, addition to the confusion and
distinction of music. But they must be patient, for although
women need not know the sound
Rorem says, neither does lack of gift. Incidentally,
several of the articles were written for
House Beautiful, Madame Figaro
and Vogue—and it is obvious that the
readership of those magazines has in-
spired Rorem to write some of the most
perceptive and enjoyable prose.

At a time when much writing on
music, and especially on contempo-
rary music, tends to be extremely
technical in nature and to be written by
writers whose command of the lan-
guage is less than inspired, it is re-
freshing to be able to read three
books of such excellence that are
headed as far as technical matters go
and fun to read. Together with the types of perception
that allow for such books, these
ideas in their readers that most noble
ambition—to go out and listen to music.[[Continued on p. 46]]

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
they are sometimes embarrassed to
taste wine in a restaurant or to buy
it in a store. Furthermore, when they
do get wine, they don’t know quite
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 con-
tents to be sure that it is correct.

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

1. There are only two colors in wines—Red and White.
2. White wines range from the palest straw color to deep dark brown.
3. All red wine is dry, with the ex-
ception of Port, which is sweet.
4. White wines vary in sweetness
from the very dry Chalabdi to the rich,
sweet luminous of Hau Sauvignes.
5. The word “Dry” means the oppo-
site of sweet, when used to describe
other.
6. There are four main classifications
of wines, namely:

   Table or Dinner—Bordeaux, Claret,
   Sauternes, Burgundy, Chablis, Riesling,
   Rhine, Monelle, Chianti, Veronese.
   Sparkling—Champagne, sparkling
   Burgundy, Cidre Dux, etc.
   Fortified—Sherry, Port, Madeira,
   Malaga, Marqueta, Tokay, etc.
   Aromatized—Vermouth, sweet and
dry, Aperitifs, Quinine Wines.
7. Avoid serving dry wines with sweet
   dishes, or with foods with sweet
   sauces.
8. Dry Sherrys are appropriate be-
   fore the meal. They are excellent when
dressed well chilled.
WORLD-WIDE ENTHUSIASM ABOUT SAN FRANCISCO OPERA'S GOLDEN 50th SEASON

BY RICHARD G. HOUDER

Venezuela?

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

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

The excitement over repertory 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 1955 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.

Q. What is the shortest time in which one can attend an entire Ring Cycle in San Francisco?

A. Eight days: Beginning October 17 with Das Rheingold, it is possible to see an entire Ring, including Die Walküre October 20, Siegfried October 22, and Götterdämmerung October 24. Altogether, 12 Ring performances—9 if one sees them all—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 Heldentenor Jess Thomas and the renowned baritone in this genre, Thomas Stewart, plus many more.

Q. What is the length of the season?

A. Eleven weeks. The Opera opens on September 13 with Norma and closes November 26 with Die Walküre.

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 occasion of the evening, inside and outside the building, will recall San Francisco of the early 1930s.

Q. Will there be a Thanksgiving evening performance?

(continued)

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The tour through our distillery takes about an hour. And if you find anything you'd like to linger over, go ahead. You can catch up on anything you missed from Mr. Garland Dusenberry. (He's the man who takes you through.) Just tell him what you missed and he'll take it from there. But he's a talker.

So you might end up being with us more than an hour. But if you don't mind, we certainly don't either.

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BY DROP

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

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

- New productions of Bellini's Norma, Donizetti's Lucia di Lammermoor and Puccini's Tosca.

- Productions of Mozart's Le Nozze di Figaro and Verdi's Aida, each with an unusually intriguing cast.

A glance at some of the pictures in these pages will disclose some of the enthusiasm over casting.

It would seem helpful to many to provide a distillation of the many queries from telephone 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 Tuesday, October 17 with Das Rheingold, it is possible to see an entire Ring, including Die Walküre October 20, Siegfried October 22, and Götterdämmerung October 24. Altogether, 12 Ring performances—or three sets—will be offered to allow one to concentrate, or expand, his Ring experience. This Ring, incidentally, will feature the world's finest Wagnerian singers, including two of the world's top Brunnhildes, Birgit Nilsson and Bertl Lindh, the great Heldenerz Jess Thomas and the renowned baritone in this genre, Thomas Stewart, plus many more.

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Q. Will there be a Thanksgiving evening performance?

(continued)
A special nonsubscription performance of Tito Capobianco’s production of Lucia di Lammermoor starring Beverly Sills, Luciano Pavarotti, Raymond Weanovsky and Clifford Grant, will be presented November 23, Thanksgiving night.

Q: Has Norma been presented before in San Francisco?

A: Only once, in 1937. In addition to prima donna assoluta Joan Sutherland in the title role, this new Capobianco production features Christine I. Tourangeau, who appeared with Miso Sutherland in last season’s Maria Stuarda. John Alexander and Clifford Grant. Richard Bonynge will conduct, and Jose Vonana will create his first stage designs for San Francisco as well as costumes.

Q: Although l’Affaire is seldom performed, isn’t some of its music familiar?

A: Through recordings, some of this opera’s radiant music, such as the arias “O Paradis” and “Sur tes genoux, fils de roi, rituelle,” is loved by opera buffs over the world. San Francisco is fortunate to have Shirley Verrett making her long awaited debut here as Selice, the slave girl, Placido Domingo as Visco da Casa, Norman Mittleman portraying Nelloko, the slave, and Evelyn Mandar as fats.

Q: Is The Visit of the Old Lady taken from the play in which the Turns 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 Ingrid Bergman and Anthony Quinn. The San Francisco Opera production features Regina Resnik in the title role, Raymond Weanovsky as her former lover and Richard Cudney as the towns’ Mayor.

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

A: An increasing number of men and women each year join Opera Guild and Opera Action. Both of these organizations provide interesting activities for members as well as worthwhile projects that help to sustain opera in the Bay Area. For information, please call the Guild at (415) 964-6100, Ext. 226; Action at 861-4000, Ext. 237.
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MONTHLY ADVANCE GUIDE TO
SPECIAL MUSICAL PRESENTATIONS
ON TV, AM and FM RADIO
for MAY 1972

Mon., May 1
7:00 PM—KRON/AM (Stereo, 96.5 mc)—Show Album—"QUIVER"
8:00 PM—KRON/AM—Monday Night Opera—"LA BOHEME" (Puccini)
8:00 PM—KOED/TV (Channel 9)—Opera Special—"LA RONDIN" (Puccini) (90 minutes in Color)

Tues., May 2
7:00 PM—KRON/AM—Show Album
8:00 PM—KXJZ/HAM (1550 kc) and KKHH/AM (Stereo 92.7 mc)—Boston Pops

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

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

Fri., May 5
7:00 PM—KRON/AM—Show Album
10:00 PM—KOED/TV (Channel 9)—"Vibrations" (reprise)

Sat., May 6
7:00 PM—KRON/AM—Show Album
8:00 PM—KKHI/AM/FM—Philadelphia Orchestra

Mon., May 8
7:00 PM—KRON/AM—Show Album
8:00 PM—KRON/AM—Monday Night Opera—"ELEKTRA" (Strauss)

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

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7:00 PM—KRON/AM—Show Album
8:00 PM—KXJZ/HAM/FM—Boston Symphony Orchestra
9:00 PM—KOED/TV (Channel 9)—"Vibrations"

Thu., May 11
7:00 PM—KRON/AM—Show Album
8:00 PM—KXJZ/HAM/FM—"ST. LOUIS WOMAN" and "ON A CLEAR DAY YOU CAN SEE FOREVER"

Fri., May 12
7:00 PM—KRON/AM—Show Album
10:00 PM—KOED/TV (Channel 9)—"Vibrations" (reprise)

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

Mon., May 15
7:00 PM—KRON/AM—Show Album
8:00 PM—KXJZ/HAM/FM—"PROMISES, PROMISES"

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

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

Fri., May 19
7:00 PM—KRON/AM—Show Album
8:30 PM—KKHI/AM/FM—"NO STRINGS"—San Francisco Symphony (Live)—Seiji Ozawa, conductor; Garrick Ohlsson, pianist; DVORAK: HUSSEY Overture; BEE- THOVEN: Piano Concerto No. 1; SAINT-SAENS: Symphony No. 3 (Overture)
10:00 PM—KOED/TV (Channel 9)—"Vibrations" (reprise)

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Puccini
8:00 PM—KQED/TV (Channel 9)—Opera Special—"LA RON-
DIÈRE" (Puccini) 90 minutes in Color

Tues., May 2
7:00 PM—KRON/AM—Show Album—"CALL ME MADAME"
8:00 PM—KKHI/AM (1550 k.) and
KKHI/AM—"BOSS ME KATE"
8:00 PM—KKHI/FM (99.3 mc.)—Boston Pops

Wed., May 3
7:00 PM—KRON/AM—Show Album—"BOSS ME KATE"
8:00 PM—KKHI/AM—Boston Symphony Orchestra
9:00 PM—KQED/TV (Channel 9)—"Vibrations" (Theatrical orien-
ted show)

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

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

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

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

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

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

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

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

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

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

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

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

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

Fri., May 19
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Ozawa, conductor; Garrick
Ollivier, pianist; DVORAK:
Hussite Overture; BEETH-
oven: Piano Concerto No.
1; SAINT-SAENS: Symphony
No. 3"
10:00 PM—KQED/TV (Channel 9)—
"Vibrations" (repeat)

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8:00 PM—KKHI/AM-FM—Philadelphia
Orchestra

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

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

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

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

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

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

Mon., May 29
7:00 PM—KRON/AM—Show Album
— "WEST SIDE STORY"
8:00 PM—KRON/AM—Monday
Night Opera—"SAMSON IT DAILEY" (Saint-Saens)

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

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

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

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

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

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

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

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

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

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

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

And just by having read these rules, voila—you are an instant connoisseur!
This charcoal filter gives you better tasting water.

This charcoal filter gives you better tasting cigarettes.

Filter for better taste the Tareyton way with activated charcoal.

Enjoy better tasting tap water with an activated charcoal water filter. Get this $12.99 value water filter for just $5.00 and two Tareyton wrappers.

Send check or money order (no cash) to: Water Filter, Dept. 24, P.O. Box 4486, Chicago, Ill. 60677. Offer expires Dec. 31, 1972. Offer limited to residents of U.S.

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