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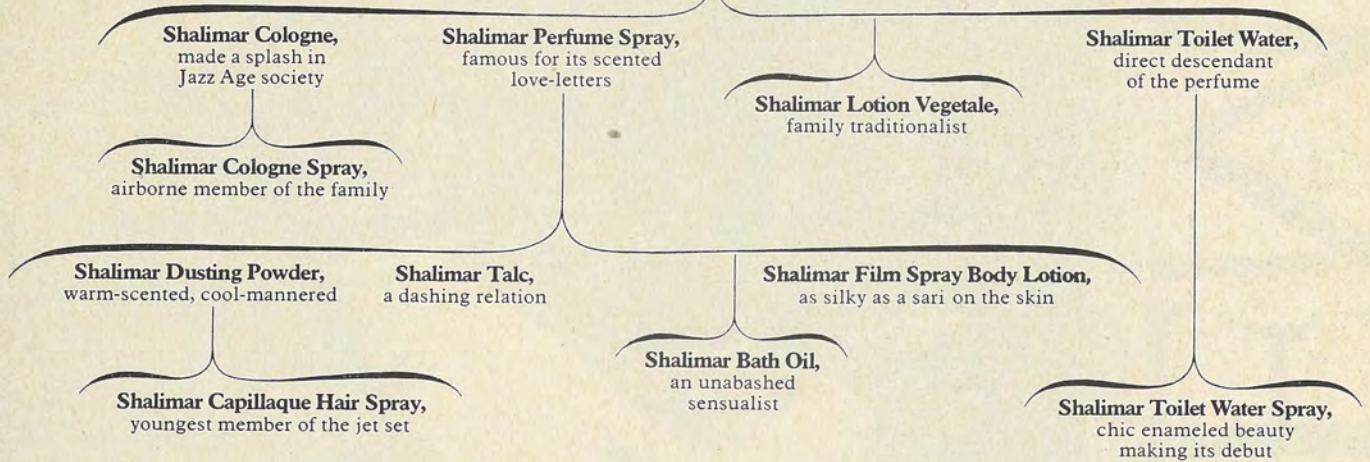
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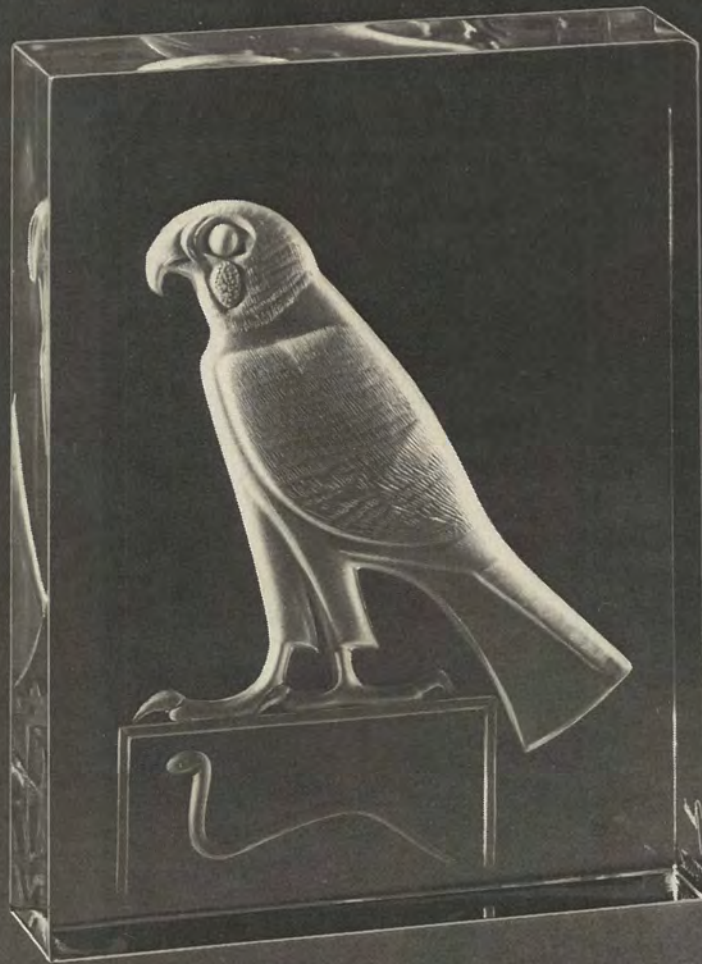
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Tinta Cream Port will only be available in limited amounts. It is priced about \$3.00 a bottle. Should your wine merchant fail to have it, you may write to me personally.

Brother Timothy F.S.C.

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

Worldwide Distributors: Fromm and Sichel, Inc.,
San Francisco, California

PERFORMING ARTS

SAN FRANCISCO'S
MUSIC & THEATRE MONTHLY
APRIL 1971 / VOL. 5 NO. 4

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AGAIN, IT'S TIME FOR TEXACO TO SAY

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The lyrical magnificence of Puccini's "Madama Butterfly" on April 17, 1971 signals the end of Texaco's 31st consecutive year of radio sponsorship of the many Saturday matinee performances aired live, directly from the stage of the Metropolitan Opera House, Lincoln Center For The Performing Arts, in New York City.

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- ★ The Metropolitan Opera Guild for its many contributions to the broadcasts, including its stellar magazine Opera News.
- ★ And above all, to our millions of loyal and dedicated listeners...with a special citation for the thousands who submitted questions for the Quiz.

But on December 11, 1971 the curtain will rise again—this time on our 32nd season—and we hope you will join us for another twenty-Saturday matinee broadcast series.



TEXACO INC., 135 EAST 42ND STREET, NEW YORK, N. Y. 10017



by RICHARD F. MacMILLAN

KYOTO, CITY OF THE TEMPLES

If temples are your cup of tea, Kyoto, the ancient capital of Japan, can provide you with what amounts to a lifetime career. There, two hours and fifty minutes from Tokyo on the famed Tokaido Super Express, are 200 Shinto shrines and more than 1,500 temples.

You can, for example, visit a shrine a day for almost three years without a repeat, although there are many deserving of it.

"There is only one famous temple you cannot visit," said the guide with a conspiratorial chuckle. "Shirley . . . Shirley Temple. Get it?"

He had to be (and was) a Nisei from Hawaii for Japanese humor does not run that deep, particularly when it comes to temples, Shirley and otherwise.

The temples, palaces and gardens of the old-new city are venerated places to many Japanese. In addition, there is for the shoppers the Silk Mansion where one can watch silk worms spinning the gossamer cocoons of pure silk for which Kyoto is famed and which can be purchased in garments or as yard goods.

Waiting on the shopping whims of a half dozen Hawaiian hula dancers on one visit, I sallied forth on an expedition in the neighboring lanes and wound up seriously lost.

No one I confronted spoke English and my meagre Japanese did not include words like "silk" or "worm." My pantomime of a silk worm brought grins but no directions. When I found

the Silk Mansion a couple of hours later the police were looking for me and I had an advanced case of blistered feet, which was only slightly eased by a cool pair of new silk socks.

In other areas of the city one can see artists in the ancient crafts of *cloisonné* and lacquerware at work and their products also are available for tourist shoppers.

Kyoto once was the center for training Geisha girls, those "poor butterfly" dollies who spent years of training in the arts of playing the *samisen*, giggling from behind ornate fans and complying with the whims of tired business tycoons.

Alas, they are a dying breed. After all that training their sponsor had to find a wealthy patron. The tycoons of today are having more fun with less financial obligation in the hostess clubs where their no limit expense accounts go a long way. Hostess clubs feature a bevy of table companions from which to make your choice.

Kyoto has its share of so-called Geisha houses, but they are modified hostess clubs. I cherish an advertisement in English I picked up in Kyoto. "Geisha house," it advertised. "Girls. Fried ice cream."

Believe it or not, the fried ice cream is just as real as the girls. It is frozen ice cream dipped in boiling chocolate, à la Dairy Queen.

There are dozens of daily flights between Tokyo and this southern bastion of Japanese culture which was the capital of the nation for ten centuries, from 794 to 1868. But the best way to go is on the Tokaido Express, the world's fastest train.

You board at Tokyo Central Station without the necessity of the long drive to the airport. The three-rail train reaches speeds of 125 miles per hour. The ride is smooth although there is no dining car on the train. Passengers sit at counters facing the windows.

It is non-stop to Kyoto and the train pulls up with precision at a marked area on the platform. If there is one outstanding feature of Japanese trains other than speed it is that they are on time. The Express disgorges passengers and takes new ones aboard in a matter of seconds. The doors slide shut and the train disappears in the direction of Osaka.

Thus does the modern age of speed give way to the Japan of other centuries. Although Kyoto has its new, tall buildings and traffic like most other cities, the ancient temples are on every

hand.

Obviously, you won't find every temple interesting. Nor can you hope to take them all in. If you are serious about temple-seeing you will need a directory, of which several highly informative ones (in English) are readily available.

To start at the beginning in the historical sequence, there is the old Imperial Palace, originally built in 794 by the Emperor Kwammu and repeatedly destroyed by fires until the present structure was erected in 1858. The enthronement and other Imperial ceremonies take place in its Shishenden Hall.

One of the outstanding sites in the old city is the famed Kinkakkuji Temple Golden Pavilion, three stories high and covered with gold foil. The building, one of Japan's greatest national treasures, was destroyed by fire in 1950 but was restored in 1955.

Another ancient edifice is Nijo Castle built in 1603 as a residence for Shoguns visiting Kyoto. Where the old Imperial Palace is austere, Nijo has an almost flamboyant decor.

There also is the Saihoji (Moss) Temple built in 1339 with gardens covered by more than 50 varieties of moss; the Heian Shrine, site of a colorful annual historical procession, and the Kiyomizu Temple visited by thousands each year to view its famed cherry and maple trees.

The entrances to many temples in Japan (as elsewhere, including the Vatican) are lined with shops, and the sloping street outside Kiyomizu is known as Teapot Lane for its pottery shops.

For contemplation, the Sanjusangendo, or "Hall of the 33 Ken," has few equals. In the 33 spaces between the front pillars an elongated Buddhist temple was built in 1252 and in it are 1,001 images of the Goddess Kwannon.

For those visiting Kyoto between May 11 and October 15 there is the opportunity to view the *U-kai* cormorant fishing). The long-necked birds perform on moonless nights from boats manned by *Ushos* (fishing masters) and their crews. Each bird is tethered to a line and when placed in the water promptly dives for river trout. A tug on the leash tied to the base of the neck and the bird surfaces with a fish which is disgorged before the cormorant has the chance to swallow it. The fishermen and the spectators enjoy the routine, but it must leave the



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birds more than a little frustrated.

Meanwhile, the Buddhist temples and shrines and their long history have resulted in any number of festivals.

April, as anyone who has visited Washington, D.C., knows, is the cherry blossom season by courtesy of the Japanese ruler who gave Washington its trees. In Kyoto the occasion is observed not only with cherry blossoms but with the Miyako Odori dances that interpret the occasion.

There is the Hollyhocks Festival on May 15 which is as old as Kyoto itself. It was first observed as a thanksgiving to the gods for ending a long storm. Today it is a reproduction of the former grandeur of court life.

Best known of the festivals is the Gion, originated in the ninth century as a plea to end a summer of pestilence. On the 17th and 24th of July a procession of 20 floats winds through the streets of the city. The Gion attracts visitors from all over the world.

Among Kyoto's numerous fine hotels, two strike me as being outstanding: the Kyoto Hotel, in the heart of the city, which is modern, reasonably priced (\$10 to \$15 for a double room) and central to almost any place you might want to visit; and, in the outskirts of the city, the Miyako Hotel (\$13-20 double) with its own gardens and pool.

Appropriately, Nara, a half-hour's drive south of Kyoto, is also a classic city. It is even older than Kyoto, tracing its beginnings as a national capital to 710. It shares honors as a cradle of Japanese arts, crafts, literature and industry and it has more of a feeling of intimacy than its neighbor.

Best-known of the attractions in Nara is the Deer Park where more than 800 tame deer mingle with the visitors. The Kasuga Shrine Festival is held annually on March 13. There are more than 3,000 lanterns on the grounds and in the eaves of the vermilion-colored buildings. Some of these offerings to the deities date back to 1323.

From March 1-13 a water drawing festival is held at the Todai-ji Temple which contains a colossal Buddhist image, the Daibatsu. It is over 16 meters in height and is the largest statue in the world. The building which houses it is the largest wooden structure in the world.

There is history on every hand along with ancient culture, which only goes to prove that Europe has no monopoly on antiquity. □



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SUMMER AT ACT: THEATRE TRAINING FOR ALL AGES

Some two hundred people from all parts of the nation will gather in San Francisco this June as the American Conservatory Theatre's fourth annual Summer Training Congress gets underway at ACT headquarters on Geary St.

The intensive ten-week program in theatre training starts June 14 and continues through August 21. Applications are being accepted now for admission to the Congress at beginning, intermediate and advanced levels. Applicants must be high school graduates at least seventeen years old.

The Congress provides three hundred hours of professional training in such diverse subjects as acting, voice, speech, mime, stage movement, dance, improvisation and theatre games, along with special seminars and workshops.

Training sessions will be conducted by members of the ACT acting company, resident directors and Conservatory trainers, as well as distinguished guest trainers such as New York University's Hovey Burgess, who will teach special classes in circus techniques. Training at the Congress is comparable to that regularly offered ACT company members.

The program emphasizes individual attention by dividing participants into small groups where they are exposed to all aspects of the curriculum at levels appropriate to their own age and background. The Congress operates from 10 a.m. to 5 p.m. Monday through Friday and from 10 a.m. to 1 p.m. Saturday, with most sessions conducted on a workshop basis calling for active participation and providing close association with working professionals.

Those seeking applications and further information should contact William Baer, Conservatory Administrator, at ACT, 450 Geary St., San Francisco 94102, telephone (415) 771-3880. Some partial scholarships are available to deserving students unable to attend without financial aid.

The previous three Summer Training Congresses drew a combined enrollment totalling more than six hundred college students, drama instructors, theatre professionals and interested community members. Participants travelled to San Francisco from virtually every state in the Union and several foreign countries, and



Students learn the ancient arts of juggling, stiltwalking and acrobatics as part of a special class in circus techniques conducted by big-top expert Hovey Burgess.

they ranged in age from seventeen to sixty. Several were invited to remain as regular members of the ACT acting company.



William Douglas, ACT mime instructor who has also appeared in several of the company's productions, demonstrates the principles of wordless communication for the stage.

For younger stage buffs, ACT's popular Theatre School will hold a special eight-week summer session from June 7 through July 31. Youngsters from seven years through high school age will meet Monday through Friday for two hours of instruction, demonstration and workshop sessions in all the theatre arts under the guidance of Ross and Lou Graham.

The Theatre School places the young students in classes according to age groups, including seven to nine-year-olds, ten to twelve-year-olds and thirteen to seventeen-year-olds. Admission is by personal interview.

This summer, the Theatre School will add a special advanced section with emphasis on rehearsal and performance. Students in the advanced class will meet from two to three hours, five days a week and will present their own theatrical production at the end of the eight-week session. Admission to this special section will be determined by individual auditions.

Theatre School interviews and auditions are scheduled to be held in May, and complete information about fees and curriculum is available to those contacting William Baer at the address or telephone number noted above.

ACT's varied training programs, designed to serve the needs of professionals as well as those for whom the theatre is an avocation, have brought national attention to San Francisco's repertory company as a theatre institute and center for the development and practice of training techniques for the stage.

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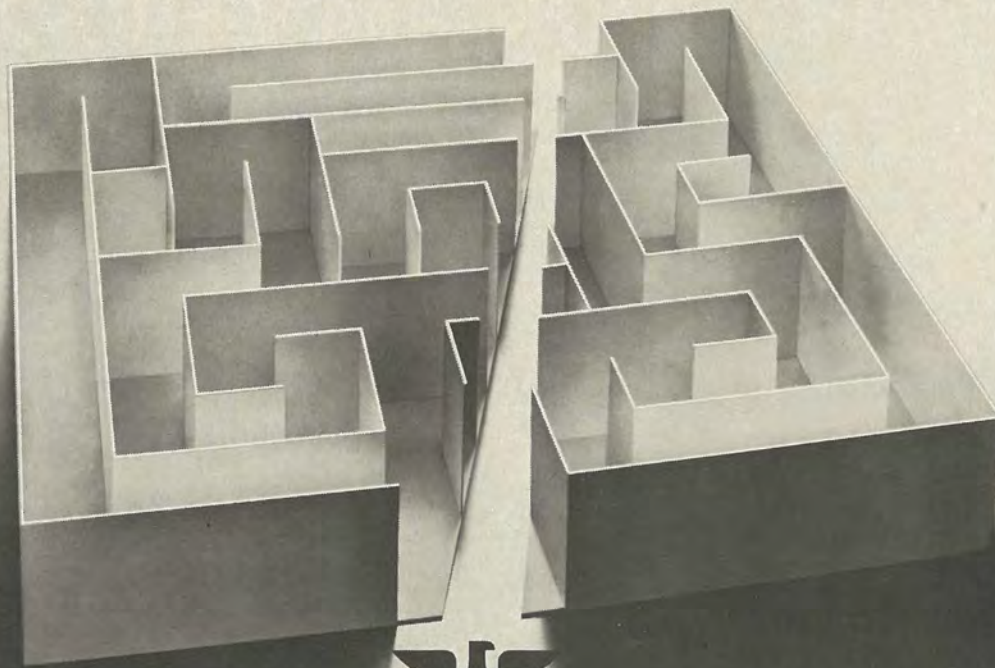
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Could such a thing happen in the political future? More to the point, isn't such a thing already a reality in the political present?

The modern Presidential election campaign has, in fact, become the ultimate selling job, the supreme manipulation of television's mighty powers. And that's what ACT's first world premiere musical, *The Selling of the President*, is all about.

Set in a 1976 television studio, the new show takes a funny and terrifying look at a stunningly high-powered team of experts whose goal is to use all the considerable resources of the TV medium to shape the future of the U.S.A. through the election of George Mason as President.

Based on the best-selling book by Joe McGinniss, the musical is under the direction of Ellis Rabb, who staged ACT's hit production of *The Merchant of Venice* and *The Tavern*. *The Selling of the President* has a book by Stuart Hample, with music and lyrics by Bob James and Jack O'Brien.

ACT is presenting the show in association with stage and film producer John Flaxman. Following its premiere engagement here, *The Selling of the President* will travel to New York for an autumn opening on Broadway. It marks the first time that a Broadway-bound musical has originated at an American resident repertory theatre company.

The idea that McGinniss' remarkable book might be the basis for a Broadway musical came from Flaxman, former executive on the acclaimed TV series, *Profiles in Courage*, and producer of the recent movie success, *Something for Everyone*.

"I read the book," Flaxman recalls, "and somehow the word 'vaudeville' kept coming to mind. In a sense, that's what TV is, after all, a vaudeville of selling. As McGinniss points

out in his book, television was the heart of President Nixon's campaign in 1968. The President has become a sort of Ultimate Product to be sold to America, and I began to think about what the campaign of a fictional President might be like in, say, 1976, when all the selling techniques used now would be even more perfectly developed. The concept of the show as a kind of 'musical vaudeville' started to take shape."

The producer's first step in getting the project underway was to contact McGinniss' agent and, later, the author himself. "A big movie company had offered him a lot of money for the film rights to his book," Flaxman says, "but he was intrigued by the idea of a stage musical and decided to take a chance on it."

Flaxman then contacted writer Stuart Hample, whose extensive background in advertising made him a natural to create the book for the musical. Working closely with Flaxman, Hample wrote and rewrote for the next six months until the script was ready for the addition of musical numbers.

Word spread around New York that Flaxman was seeking a young composer and lyricist for an unusual new project. A friend recommended O'Brien and James, who had written a pair of award-winning musicals while they were students at the University of Michigan and had later contributed songs to Rabb's APA Repertory Company production of *Pantagloize* and ACT's *The Merchant of Venice*. O'Brien had also directed ACT'S 1970 hit, *The Importance of Being Earnest*.

Rabb feels that the partnership of Flaxman and ACT is important because it may inspire similar ventures in the future. "It's particularly exciting that ACT is undertaking such a project," he says, "because it means that we're taking steps in a direction we haven't explored before. It's exciting for the show itself, too, because now it has a chance to grow and develop in a repertory situation before going on to Broadway. There's been a great deal of rewriting and revising during the rehearsal period, and the writers are working closely with the ACT company, shaping the material for the individual talents of each cast member."



The Merchant of Venice casts Mark Bramhall and Miss Michael Learned as a pair of lovers whose elegant world is suddenly invaded by tragedy. Among the final performances scheduled for Ellis Rabb's controversial production are those on April 5, 19 and 26 at 8:30 p.m. and April 17, 21 and May 8 at 2:30 p.m.



Josef Sommer is seen as a newspaper editor who bends to political pressures in Henrik Ibsen's *An Enemy of the People*. Directed by Allen Fletcher, the popular production will have its final performances of the season on April 1, 2, 9 and 22 at 8:30 p.m. and April 14 at 2:30 p.m.

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THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO

presents

A Production of
WILLIAM SHAKESPEARE'S

THE MERCHANT OF VENICE

Directed by ELLIS RABB

After the 1963 APA Repertory Company presentation staged by
Richard Baldrige (1926-64) to whose memory this production is dedicated.

Scenery, Lighting & Projections by JAMES TILTON

Costumes by ANN ROTH

Associate Director: EUGENE BARCONE

the cast

(in order of speaking)

<i>Antonio</i>	KEN RUTA
<i>Salarino</i>	JERRY GLOVER
<i>Salerio</i>	MARK WHEELER
<i>Solanio</i>	MICHAEL CAVANAUGH
<i>Bassanio</i>	MARK BRAMHALL
<i>Gratiano</i>	SCOTT THOMAS
<i>Lorenzo</i>	DAVID GILLIAM
<i>Portia</i>	MICHAEL LEARNED
<i>Nerissa</i>	ANN WELDON
<i>Stephano</i>	FRANK OTTIWELL
<i>Launcelot Gobbo</i>	MARTIN BERMAN
<i>The Prince of Morocco</i>	JOHN HANCOCK
<i>Shylock</i>	PETER DONAT
<i>Jessica</i>	DEBORAH SUSSEL
<i>Gobbo</i>	PATRICK GORMAN
<i>The Prince of Arragon</i>	WILLIAM PATERSON
<i>Tubal</i>	JOSEPH BIRD
<i>The Duke of Venice</i>	G. WOOD
<i>Court Official</i>	JIM BAKER

Citizens of Venice, revelers, officials of the court:

Janie Atkins, Karie Cannon, Stanford Cates, Richard Council, Sue Damante, Lowell Gottstein, Jessica Hagedorn, Joe Hansen, Marcia Kimmell, Randy Kitzing, Nancy McDoniel, Sharon McLean, Chuck Martin, Paul Myrvold, Jacqueline Portnoy, Ray Rantapaa, Robert Rosas, Don Russell, Shirley Slater, Sandi Spanfeller, Meg Truscott, Fred Wolfe, Paul Woodville, Jason Wyler.

The action takes place in Venice and on the Belmont.

There will be one ten-minute intermission.

understudies

Shylock: Jeff Chandler; Portia: Lee McCain; Antonio: William Paterson;
Bassanio: Mark Wheeler; Jessica: Kathleen Harper;
Nerissa: Suzanne Collins; Lorenzo: Jerry Glover; Arragon: Dudley Knight;
Launcelot: Michael Cavanaugh; Gratiano: Robert Fletcher;
Duke: Frank Ottiwell; Old Gobbo: Jeff Chandler; Morocco, Tubal: Jim Baker

Photographic Processing by Maurice Beesley

Clothes worn by Antonio, Bassanio, and Shylock furnished by DAVID STEPHEN INTERNATIONAL • A variety of gentlemen's apparel furnished by J. MAGNIN CO., INC. • Gentlemen's shoes furnished by KUSHINS.

NOTES ON "THE MERCHANT OF VENICE"

William Shakespeare, according to most scholarly guesses, wrote *The Merchant of Venice* in 1596, the same year in which he created *Romeo and Juliet*, and a year after he had written *A Midsummer Night's Dream* and *Richard II*. The great playwright was then thirty-two years old.

As Harold Clurman, the distinguished director and critic, once noted, "No one has decided exactly what *The Merchant of Venice* is. It was a farcical melodrama at one time, a humanized melodrama at another. It has been called a fairy tale, a tragic-comedy, an actor's vehicle, an anti-Semitic tract, a propaganda piece for tolerance, an Elizabethan *potpourri*, a bad play and a masterpiece. It is probably all of these: that is its fascination. But it remains for the director who stages it to determine what it shall be in a particular production."

While *The Merchant of Venice* has been subject to many interpretations in the nearly four centuries that have passed since its original production in Elizabethan London, it is most frequently regarded as a basically romantic comedy with strong dramatic overtones in the scenes involving Shylock.

Ellis Rabb, the director of ACT's new production, takes exception to this approach. He views *The Merchant of Venice* as much closer in spirit to Shakespeare's later, darker comedies, *Measure for Measure* and *All's Well That Ends Well*. "Its humor is biting and sometimes grim," says Rabb, "and it has surprising psychological realism. It is, in fact, an extremely anti-romantic comedy."

Rabb's distinctive interpretation has resulted in one of the most controversial productions in ACT history. It is also the most consistently popular show in the current repertory—with young and old audiences alike.

In addition to drawing upon sources of ancient origin in writing *The Merchant of Venice*—the basic story of a bond requiring payment in human flesh appears in Persian and Indian religious tales centuries before the birth of Christ—Shakespeare may have been influenced by Christopher Marlowe's *The Jew of Malta*. This popular and successful play was first performed in London seven years before *The Merchant of Venice* was written, and historians have pointed out several parallels between the two works, including the fact that both offer major portraits of Jewish fathers whose young daughters abandon them to become Christians.



An Arpege Promise

Dear Broadway,

*I promise never to let
them tear down Sardi's no
matter what they offer me.*

Love, Vincent

(Promise her anything but give her Arpege.)

PETER LUKE'S

HADRIAN VII

Directed by ALLEN FLETCHER

Scenery and Costumes by ROBERT FLETCHER

Lighting by WARD RUSSELL

the cast

<i>Frederick William Rolfe</i>	PETER DONAT
<i>Mrs. Crowe</i>	WINIFRED MANN
<i>First Bailiff</i>	JAY DOYLE
<i>Second Bailiff</i>	G. WOOD
<i>Agnes</i>	FANNY LUBRITSKY
<i>Dr. Talacryn, Bishop of Caerleon</i>	JAY DOYLE
<i>Dr. Courtleigh, Cardinal-Bishop of Pimlico</i>	G. WOOD
<i>Jeremiah Sant</i>	WILLIAM PATERSON
<i>The Cardinal-Archdeacon</i>	DUDLEY KNIGHT
<i>Father St. Albans, Prepositor General of the Jesuits</i>	JEFF CHANDLER
<i>Cardinal Berstein</i>	JIM BAKER
<i>Cardinal Ragna</i>	JOSEPH BIRD
<i>Rector of St. Andrew's College</i>	ROBERT FLETCHER
<i>George Arthur Rose</i>	MICHAEL CAVANAUGH

Cardinals, Acolytes, Guards:

Joe Boland, Charles Calebaugh, Stanford Cates, Frank Donnola, Thure Gustavson, Randy Kitzing, Ed Lucas, Norman Lynas, Chuck Martin, David Marcus, Neal Newman, Ray Rantapaa, Robert Rosas, Don Russell, Paul Woodville, Fred Wolfe.

The play takes place in the early 20th century in London and Rome.

There will be one ten-minute intermission.

understudies

Rolfe: Mark Bramhall; Talacryn: Frank Ottiwell; Courtleigh: Patrick Gorman; Sant: Scott Thomas; Ragna: John Hancock; Berstein: Dudley Knight; Rose: Mark Wheeler; Rector: Martin Berman; Agnes: Anne Lawder; St. Albans: Jerry Glover; Mrs. Crowe: Kathleen Harper.

NOTES ON "HADRIAN VII"

Peter Luke's *Hadrian VII* is based on the novel of the same name and other works by Frederick William Rolfe. The play was first produced in 1967 by England's Birmingham Repertory Theatre and later opened in both London and New York to critical acclaim. ACT's production, featuring Peter Donat as Rolfe under Allen Fletcher's direction, joined the repertory a year ago.

An extraordinary man by any measure, Rolfe was born to middle-class Protestant parents in London on July 22, 1860. His father was a piano maker, and Rolfe was the eldest of six children. He left school, then home, at the age of fifteen. He died in Venetian squalor on October 25, 1913.

Between 1875 and his death, Rolfe zigzagged his way through a funny, tragic, absurd and thoroughly incredible life. At twenty-six, he converted to Catholicism and spent the rest of his days simultaneously loving and hating the Church he had embraced. He taught school, took up painting and composing, tried his hand at interior decoration, photography, inventing, journalism. He wrote brilliant, sometimes obscure books and bewildering pamphlets. Some won him acclaim, but none brought him significant financial rewards.

Poverty dogged him; so did creditors. He suffered humiliating evictions from shabby rented rooms and from the homes of friends whose patience with Rolfe invariably came to an end. He adopted several pseudonyms, the best known being "Baron Corvo," and revealed a talent for making enemies that was matched only by his extraordinary capacity for fantasy.

Twice expelled from divinity schools, Rolfe's ambitions for the priesthood remained thwarted. Yet his dreams of a career in the Church persisted, and those dreams became the basis for his most celebrated work, *Hadrian VII*. That novel, along with A. J. A. Symons' biographical study, *The Quest for Corvo*, are recommended to anyone wanting to explore further the haunted life of Frederick William Rolfe.

Peter Luke was born in England fifty-two years ago and grew up there and in Austria, Malta and Palestine. He studied painting and went on to write plays, stories and book reviews before becoming a producer for the BBC. Several of his plays were presented on television and the London stage, and he directed two documentary films. Luke, his wife and their five children now live in a remote region of Southern Spain.

NOTES ON "THE LATENT HETEROSEXUAL"

ACT is proud to present the Northern California premiere engagement of a provocative and meaningful new comedy by one of America's leading playwrights. Previously staged only in London, Dallas and Los Angeles, *The Latent Heterosexual* reveals a new and brilliant comic side of Paddy Chayefsky, whose work as a writer for television, films and the stage has brought him international acclaim.

The 1968 premiere of *The Latent Heterosexual* in Dallas drew nationwide attention from major critics who praised Chayefsky's ability to use a framework of dazzling comedy to make some decidedly serious comments on several aspects of American life. Many felt that in the central character of John Morley, the playwright had artfully portrayed the total dehumanization of a highly individual man at the hands of a society whose reverence for money, success and sexual prowess has reached truly religious proportions.

Born in the Bronx in 1923, Chayefsky grew up in New York and enlisted in the Army during World War II. After the war, he turned to writing and rose to prominence with such outstanding television plays as *Marty*, *Bachelor Party*, *Middle of the Night*, *The Mother*, *The Big Deal* and *The Catered Affair*.

Marty, which won the Academy Award as the best film of its year, was the first TV play to be successfully made into a motion picture. Awards and honors also came to the film version of *Bachelor Party* and to Chayefsky's first original screenplay, *The Goddess*, a powerful study of a Hollywood superstar with Kim Stanley in the central role.

Chayefsky's first play for Broadway, an adaptation of his television script, *Middle of the Night*, ran for two years and was later produced as a film which was the official American entry at the Cannes Film Festival. Equally successful with Broadway critics and audiences were his *Gideon* and *The Tenth Man*. Chayefsky's most recent work for Broadway—which he directed himself—was the controversial *Passion of Josef D*, an extraordinary portrait of Stalin. He also wrote the screenplay for the film, *The Americanization of Emily*, starring Julie Andrews and James Garner.

Under Allen Fletcher's direction, *The Latent Heterosexual* introduces a talented new actor, Josef Sommer, to ACT audiences in the role of John Morley.

THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO

presents

PADDY CHAYEFSKY'S

THE LATENT HETEROSEXUAL

Directed by ALLEN FLETCHER

Scenery by ROBERT DARLING

Costumes by WALTER WATSON

Lighting by WARD RUSSELL

the cast

(in order of appearance)

<i>Irving Spaatz, a tax consultant</i>	G. WOOD
<i>Henry Jadd, a lawyer</i>	JAY DOYLE
<i>John Morley</i>	JOSEF SOMMER
<i>Arthur Landau, a tax consultant</i>	JOSEPH BIRD
<i>A secretary</i>	KATHLEEN HARPER
<i>Lester Freitag, a tax lawyer</i>	PATRICK GORMAN
<i>Christine Van Dam</i>	LEE McCAIN
<i>Mel Delaney, a tax consultant</i>	MARTIN BERMAN
<i>Jimmie Churchill, a corporation lawyer</i>	ROBERT FLETCHER
<i>Another secretary</i>	SUZANNE COLLINS
<i>A nurse</i>	ANNE LAWDER
<i>An attendant</i>	DAVID GILLIAM
<i>Handyman</i>	JOHN HANCOCK
<i>Dr. Klune, a psychiatrist</i>	DUDLEY KNIGHT

Scene 1: New York. The office of Irving Spaatz. Afternoon, October 11, 1960.

Scene 2: Spaatz office, two weeks later.

Scene 3: Spaatz office, six months later.

Intermission

Scene 4: The conference room at Morley Associates, Inc., seven months later.

Scene 5: Morley's house in Ardsley, nine months later (June 11, 1962).

Scene 6: Morley's home, a year and a half later.

There will be one ten-minute intermission

understudies

Jadd: Jeff Chandler; Churchill: Dudley Knight; Delaney: David Gilliam;

Nurse: Ann Weldon; Christine: Kathleen Harper

TO THE AUDIENCE . . .

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

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credits ■ WILLIAM GANSLER, HANK KRANZLER for photography. ■ Cover Drawing by Judith Clancy, San Francisco artist and author of *Last Look at The Old Met*. ■ Berlitz School of Language for assistance in the translation of *An Enemy of the People*. ■ Formal clothes worn by Shylock and Gratiano in *The Merchant of Venice* furnished by SELIX FORMAL WEAR; Cafe chairs from Italy and projection screening from Germany made possible by the generous cooperation of Thomas Szelenyi of INTERJET CARGO SYSTEM, INC.; Miss Learned's coiffure by Ted Lee of PETER ESSER. ■ It's Lucky for ACT! All beer served in ACT productions is provided through the courtesy of Lucky Breweries, Inc.

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Special discount rates are available to clubs and organizations attending ACT performances at the Geary and Marines' Memorial Theatres in groups of 25 or more. Complete details are available from Jeraldine Cooper, ACT Group Sales Director, 450 Geary Street, San Francisco 94102, telephone (415) 771-3880.

NOTES ON "AN ENEMY OF THE PEOPLE"

In 1881, a year before *An Enemy of the People* was published, Henrik Ibsen had written *Ghosts*, the dramatic masterpiece in which he had dared to deal openly with such then forbidden subjects as venereal disease, incestuous marriage, premarital sex, euthanasia and equal rights for women.

Early readers of *Ghosts* were scandalized by the play's frank treatment of taboo themes, and the waves of shock quickly spread from Ibsen's homeland throughout Europe. No Scandinavian theatres would stage the drama, and several years passed before it was translated and found its way onto the stages of other countries. When it did, its author was frequently villified by critics and audiences alike.

Then in his early fifties, Ibsen was hurt and angered by the narrow-minded reaction to *Ghosts*. The great Norwegian dramatist's anger propelled him into writing *An Enemy of the People*. Its central character, Dr. Tomas Stockmann, emerges, like his creator, as a man alone fighting the selfishness, stupidity and corruption of his contemporaries.

Ibsen took care, however, to make the crusading doctor more than simply a mouthpiece for his own convictions. Dr. Stockmann seems ridiculous at times in his unflagging zeal and was clearly intended to be so by Ibsen.

In January of 1882, only a few weeks after *Ghosts* had appeared, Ibsen wrote to his friend Georg Brandes, foreshadowing one of the central themes of *An Enemy of the People*. "Never in any circumstances," vowed the playwright, "shall I be able to belong to a party that has the majority on its side . . . The minority is always right—that is to say, the minority that is leading the way towards some point at which the majority has not yet arrived."

By August of the same year, Ibsen had rewritten the play twice. In September, it was completed. "I've enjoyed writing it," he confided to his publisher, "and now that it's off my hands I feel quite lost and lonely."

Often called "the father of modern drama" because of his profound influence on twentieth-century theatre, Henrik Ibsen died in Oslo in 1906. He is survived by such works as *Ghosts*, *Hedda Gabler*, *The Wild Duck*, *Peer Gynt*, *A Doll's House*, *Brand*, *Pillars of Society* and *An Enemy of the People*.

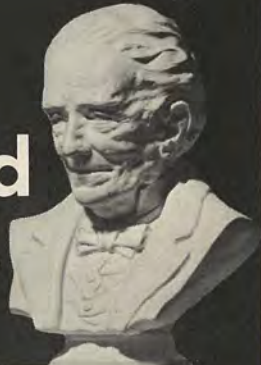


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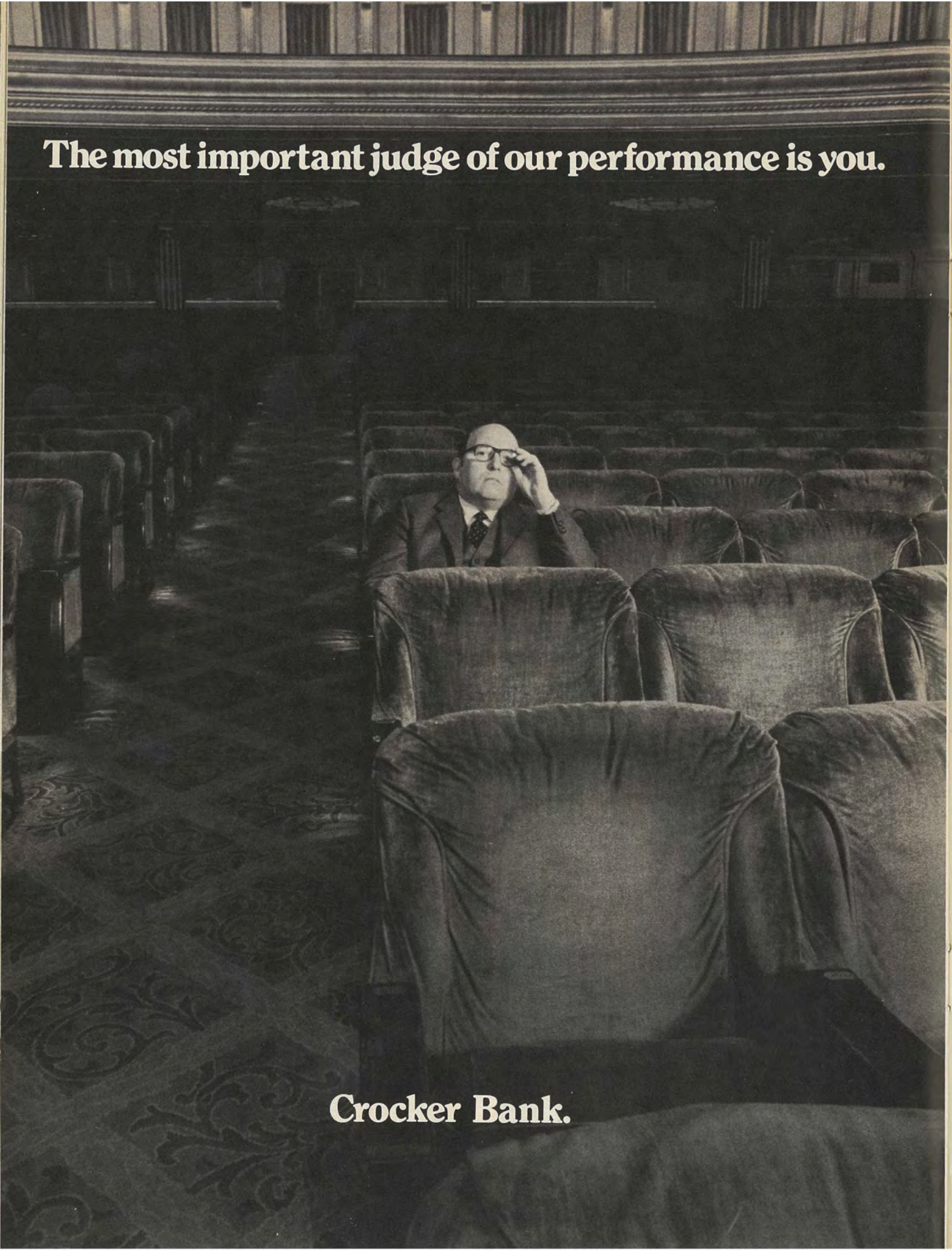
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PA-200

A black and white photograph of a man in a suit and glasses sitting in a large, empty theater. He is looking towards the camera with a serious expression, resting his hand on his forehead. The theater has rows of plush seats and a patterned carpet. The lighting is dramatic, highlighting the man against the dark background of the theater.

The most important judge of our performance is you.

Crocker Bank.

THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO

presents

HENRIK IBSEN'S

AN ENEMY OF THE PEOPLE

Translated and Directed by ALLEN FLETCHER

Scenery by ROBERT FLETCHER

Costumes by WALTER WATSON

Lighting by WARD RUSSELL

the cast

<i>Dr. Tomas Stockmann</i>	PETER DONAT	
<i>Katrine Stockmann, his wife</i>	WINIFRED MANN	
<i>Petra, their daughter</i>	DEBORAH SUSSEL	
their sons } <i>Morten</i>	CHRISTOPHER DONAT	
	<i>Eilif</i>	CALEB DONAT
<i>Peter Stockmann, the doctor's older brother and mayor of the town</i>	JAY DOYLE	
<i>Morten Kiil, tannery owner and Mrs. Stockmann's foster-father</i>	JOSEPH BIRD	
<i>Hovstad, editor of the local paper</i>	JOSEF SOMMER	
<i>Billing, his colleague</i>	JEFF CHANDLER	
<i>Horster, a ship's captain</i>	DAVID GILLIAM	
<i>Aslaksen, a printer</i>	WILLIAM PATERSON	
members of the Temperance Society } <i>Rorlund</i>	PATRICK GORMAN	
	<i>Lampstad</i>	MARTIN BERMAN
	<i>Oftedal</i>	JIM BAKER
	<i>Spanvelner</i>	MARK WHEELER
<i>A drunk</i>	SCOTT THOMAS	

Townspeople:

Lee Cook, Tim Crowley, Cynthia David, Peter Encoyand, Lowell Gottstein, Thure Gustavson, Bob Hock, Elizabeth Jamplis, Brian Kazanjian, Chris Leaf, David Marcos, Scott McDaniel, Nancy McDoniel, Paul Myrvold, Chris Pitney, Jacqueline Portnoy, Mike Ramezzano, Richard Ramezzano, Robert Rosas, Shirley Slater, Jenny Snider, Fred Wolfe, Paul Woodville, Jason Wyler, Paul Wynne

The action takes place in a town on the south coast of Norway, late in the nineteenth century.

ACT I: The Stockmann's living room, evening.

ACT II: The next morning.

Intermission.

ACT III: The office of "The People's Messenger," later the same day.

ACT IV: Captain Horster's house, evening, a few days later.

Intermission

ACT V: The Stockmann's living room, the next morning.

understudies

Peter Stockmann: Joseph Bird; Aslaksen: Robert Fletcher;
Horster: Scott Thomas; Kiil: Dudley Knight; Hovstad: Mark Wheeler;
Billing: Jerry Glover; Katrine Stockmann: Anne Lawder; Petra: Suzanne Collins



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William Ball



James B. McKenzie



Edward Hastings

WILLIAM BALL, General Director, founded the American Conservatory Theatre in 1965. Prior to that, he directed the highly acclaimed *Tartuffe* at New York's Lincoln Center and *Homage to Shakespeare* starring John Gielgud, Edith Evans and Margaret Leighton at Philharmonic Hall. His off-Broadway productions include *Six Characters in Search of an Author*, which won for him the D'Annunzio, Outer Circle Critics and Obie Production awards; *Under Milkwood*, which also won the D'Annunzio and Outer Circle Critics Awards; and *Ivanov*, which received the Obie and Vernon Rice Drama Desk Awards. In 1964, he re-created his production of *Six Characters in Search of an Author* in London, with a cast headed by Ralph Richardson and Barbara Jefford. Among the many operas he directed at the New York City Center are *Don Giovanni*, Britten's *A Midsummer Night's Dream*, *Porgy and Bess*, *The Inspector General*, *Così fan Tutte* and *Six Characters in Search of an Author*. Four seasons ago, he was both librettist and director of Lee Hoiby's *Natalia Petrovna*, a new opera commissioned by the Ford Foundation and produced at the City Center. Mr. Ball has directed at all of the major North American theatre festivals, including the American Shakespeare Festival in Stratford, Connecticut, the Stratford Shakespeare Festival in Ontario; the San Diego Shakespeare Festival; the Arena Stage in Washington, D.C.; the Alley Theatre in Houston; and the Antioch and Toledo Shakespeare Festivals. He made his San Francisco directorial debut nine years ago with the Actor's Workshop production of *The Devil's Disciple*. Mr. Ball has directed the ACT productions of *Tartuffe*, *Six Characters in Search of an Author*, *King Lear*, *Under Milkwood*, *The American Dream*, *Twelfth Night*,

Hamlet, *Rosencrantz and Guildenstern Are Dead*, *Oedipus Rex*, *Tiny Alice* and *Three Sisters*. New York audiences saw the latter two when ACT played a special four-week engagement on Broadway last fall. This season, Mr. Ball's production of *The Tempest* returns to the ACT repertory. A graduate of the Carnegie Institute of Technology, he is the recipient of a Fulbright scholarship, a Ford Foundation Director's Grant and an NBC-RCA Directors' Fellowship.

JAMES B. MCKENZIE, Executive Producer, is a graduate of the University of Iowa and holds a master's degree from Columbia University. Prior to joining ACT, he was one of the East Coast's most active theatrical producers, having been involved in more than 800 plays on Broadway, national and international tours, as well as in repertory theatres and stock productions. A member of the League of New York Theatres, the Association of Theatrical Press Agents and Managers, and the New York and Wisconsin State Councils of the Arts, Mr. McKenzie is also former President of The Council of Stock Theatres. A member of ACT's board of directors prior to his appointment as executive producer, Mr. McKenzie has also served as producer of the Westport Country Playhouse (Conn.), the Bucks County Playhouse (Penn.), the Peninsula Players (Wisc.), the Mineola Theatre (New York), as president of the Producing Managers Company and as associate producer of the Royal Poinciana Playhouse (Palm Beach).

EDWARD HASTINGS, Executive Director and Resident Stage Director, was Production Stage Manager for David Merrick before joining ACT as



Allen Fletcher



Ellis Rabb



Edith Markson

a founding member. Off-Broadway, he co-produced *The Saintliness of Margery Kempe* and *Epitaph for George Dillon*, and directed *A Man for All Seasons* at Penn State University and the national touring company of *Oliver!* Mr. Hastings' productions of *Charley's Aunt* and *Our Town* were seen during ACT's first two seasons. He received extraordinary critical acclaim for his direction of a major revival of *Our Town* in New York two years ago which featured an all-star cast. He directed ACT's productions of *The Promise*, *A Delicate Balance* and *The Devil's Disciple* during the 1968-69 season, and directs *The Relapse* and *The Time of Your Life* this season.

ALLEN FLETCHER, *Resident Stage Director* and *Conservatory Director*, is former artistic director of the Seattle Repertory Company, and is also artistic director of the newly-formed Actors' Company, which played its first engagement at the University of Michigan recently. He has directed for the Oregon Shakespeare Festival, the Antioch Area Shakespearean Festival, the APA, the McCarter Theatre at Princeton, New Jersey, and the Boston Fine Arts Festival. For two seasons, he was artistic director of the American Shakespeare Festival, Stratford, Conn. Mr. Fletcher has directed the ACT productions of *Uncle Vanya*, *Death of a Salesman*, *Arsenic and Old Lace* and *The Hostage*, as well as co-directed *The Crucible*, which entered the repertory at the Stanford Summer Festival of 1967. Mr. Fletcher directed ACT's highly successful production of *Hadrian VII* last season, which is being brought back by popular demand this season. He also directs *The Latent Heterosexual* and *An Enemy of the People* for the 1970-71 ACT season.

ELLIS RABB founded the internationally acclaimed APA Repertory Company of New York in 1960 and continues to serve as its artistic director. Mr. Rabb directed many of APA's most successful productions, including *You Can't Take It With You*, *Pantagleize*, *Exit the King*, *War and Peace*, *The School for Scandal*, *A Midsummer Night's Dream*, *Judith*, *The Lower Depths* and *Hamlet*. In addition, he appeared in the title roles of APA's *Richard II*, *King Lear*, *Hamlet* and *Pantagleize* and played major roles in more than a dozen other productions. Mr. Rabb has also acted and directed on and off Broadway, as well as at leading regional theatres and Shakespeare festivals. ACT audiences saw him last season as the palace messenger in *Oedipus Rex* and the Dauphin in *Saint Joan*. He directed ACT's highly successful production of *The Tavern* last season and directs *The Merchant of Venice* and *The Selling of the President* this season.

EDITH MARKSON, *Development Director*, was instrumental in the founding of ACT in Pittsburgh in 1965 and has served as a member of the Board of Trustees ever since. She has been a leader in the resident theatre movement since its beginnings. Mrs. Markson was one of the founders of the Milwaukee Repertory Theatre, and was responsible for bringing the young APA Repertory Company there for a season. She also brought William Ball to that theatre, where he first directed *Charley's Aunt* and *Six Characters In Search of an Author*, as well as Allen Fletcher, where he first directed *The Crucible*. Her brother is Edwin Sherin, who directed *The Great White Hope* on Broadway and staged ACT's production of *Glory! Hallelujah!* two seasons ago.

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Music & Lyrics by BOB JAMES & JACK O'BRIEN

Scenery, Lighting & Still Projections by JAMES TILTON

Costumes by ELIZABETH COVEY

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the cast

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Lotus NANCY BLOSSOM
Beige LIGHT BROWN
Randy Mann MICHAEL CAVANAUGH
Cochise JEFF CHANDLER
King George JOHN HANCOCK
Roxie Rideout LEE MCCAIN
Chunky Berman DEBORAH SUSSEL
Canibus Sativa ANN WELDON
Steven Tudd MARK WHEELER
George Smith G. WOOD
Irene Jantzen MICHAEL LEARNED
Ted Bacon JOSEF SOMMER
Ward Nichols SCOTT THOMAS
Walter JOSEPH BIRD
George Mason PETER DONAT
Gracie Mason JOY CARLIN
Norman Billy Emerson WILLIAM PATERSON
Marty 'Smiles' Faranghetti MARTIN BERMAN

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There will be no intermission

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JOHN P. FLAXMAN (*Producer*) since 1967 has been a partner with Harold Prince Media Productions, Inc., under whose banner his highly-successful film, *Something for Everyone*, was produced. Last season he produced off-Broadway the critically acclaimed *Dear Janet Rosenberg*, *Dear Mr. Keening* with Kathy Burns and Kevin O'Connor. Flaxman entered the motion picture industry in 1958 as a member of the executive training program of Columbia Pictures Corporation. In 1964 and 1965, Flaxman served as executive story consultant on the critically acclaimed television series, *Profiles in Courage*. After that it was back to a film company, as head of the Eastern Literary Department at Universal Pictures. Prior to entering into partnership with Hal Prince, Flaxman spent a year with the William Morris Agency, Inc. as a writer's agent. During that time, he put together the basic ingredients for several motion pictures, including the highly successful *Bullitt* and *The Thomas Crown Affair*. A native New Yorker, John P. Flaxman is 35 years old and a liberal arts graduate of Dartmouth College. He lives in Manhattan with his wife, Judy, and two sons, David and Peter.



JOE MCGINNIS (*Author of the best-selling book*) was born December 9, 1942 in New York City. He grew up in Rye, graduated from Holy Cross College in Worcester, Mass. in 1964, was denied admission to the Columbia School of Journalism because of low grades, worked for the Port Chester (NY) Daily Item, Worcester Telegram, Philadelphia Bulletin, and Philadelphia Inquirer. The first two as

reporter, the Bulletin as sports writer (wherein he was involved in a brief fistfight in a locker room with one Wilt Chamberlain) and the Inquirer as columnist. The column involved McGinniss in many major news events in the United States during 1968 including trips to Vietnam and Paris, for the peace talks. The founder of JoeMac Incorporated, he is married, has two daughters, and lives in Swarthmore, Pa.



STUART HAMPLE (*Author of the stage script*) first appeared in a picture with Ingrid Bergman in 1939 when he erased the background behind her portrait in the brown section of the *New York Times* and drew himself embracing her about the waist. In 1957 he appeared with Noel Coward at the Caribe Hilton in San Juan riding down in an elevator. In Chicago he worked with Mike & Elaine at Mr. Kelly's when Mr. Nichols requested a line to begin an improvisation. Mr. Hample called out the now legendary: "Madam, if you get one more drop of chicken fat on my bible, I shall have you ejected from the Andalusian Room of the Audubon Society." Nichols & May broke up subsequently and as a result Mr. Hample has not worked with them since. He is however currently engaged in preparing a musicalization of the Warren Report, and he continues to hold Ingrid Bergman in high esteem.



BOB JAMES (*Music*) was born in Marshall, Missouri and studied composition with Ross Lee Finney and Leslie Bassett at the University of Michigan

where he received a master's degree in composition in 1962. While at Michigan, he formed a jazz group, the Bob James Trio, which went to the Notre Dame Intercollegiate Jazz Festival in 1961 and later recorded 2 albums with this group. James spent 3½ years as pianist, musical director and arranger for Sarah Vaughn and served as staff composer for the APA repertory company in New York, contributing scores for the productions of *Pantagleize* and *Cock-A-Doodle-Andy*. He also composed the music for the 1969 season of the San Diego Shakespeare Festival. For the past four years, James has been active in the recording field as a free lance composer, arranger and pianist and has also scored music for many TV and radio commercials. He met his wife, Judy, at Michigan where she sang the leading role in his musical production, *Bartholomew Fair*. They have a four year old daughter, Hilary.



JACK O'BRIEN (*Lyrics*) was the associate director of APA for five years. He directed Samuel Beckett's *Play* for the APA in Ann Arbor a year ago and O'Casey's *Cock-a-Doodle-Andy* for Broadway the season before that. Two summers ago, he was in residence in San Diego where he staged *A Comedy of Errors* for the Shakespeare Festival there, and then took Ellis Rabb's production of *Macbeth* to Ann Arbor where he re-directed it for proscenium theatre. A graduate of the University of Michigan in both speech and drama, and English, Mr. O'Brien received the Hopwood Award there for his comedy, *A Matter of Style*, and saw productions of new musical comedies he wrote with Bob James, *Bartholomew Fair* and *Land Ho!*, given their premieres. The latter show was named BMI Musical of the Year in 1961. In 1967, Mr. O'Brien adapted Offenbach's *Orpheus in the Underworld* for production in both Kansas City and Dallas. Mr. O'Brien has taught at Hunter College in New York City, the American Musical and Dramatic Academy and Juilliard.

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zler and William Ganslen: (from
bottom, clockwise) *The Merchant
of Venice*, Peter Donat and Wini-
fred Mann in *An Enemy of the
People*, Josef Sommer in *The Latent
Heterosexual*, Miss Michael Learned
in *The Merchant of Venice*, Peter
Donat in *Hadrian VII*, Ken Ruta in
The Relapse and (center) William
Paterson in *The Time of Your Life*.

WHO'S WHO



JIM BAKER came to ACT from Mon-
tana, where he played major roles in
several productions at the Montana
Repertory Theatre and in radio and
television dramas. He has appeared
with the Oregon Shakespearean Festi-
val at Ashland for three seasons,
playing a number of major roles, in-
cluding Sir Toby Belch in *Twelfth
Night*, Bottom in *A Midsummer
Night's Dream*, and the title roles in
Macbeth and *Volpone*. Mr. Baker has
taught during ACT's training program,
and appeared in every ACT produc-
tion at the Geary Theatre last season:
Oedipus Rex, *Saint Joan*, *Rosencrantz
and Guildenstern Are Dead*, *Hadrian
VII*, *The Rose Tattoo* and *The Tem-
pest*. He played the Games Master in
ACT's recent production of *Adapta-
tion* at the Marines' Theatre. Mr.
Baker is seen this season in *The Mer-
chant of Venice*, *Hadrian VII*, *The
Time of Your Life* and *An Enemy of
the People*.



MARTIN BERMAN attended Brooklyn
College where he appeared in several
dramatic productions. He attended
the Stella Adler Studio and George
Morrison Studio in New York. A
former member of ACT's Summer
Training Congress, Mr. Berman ap-
peared in the Children's Theatre pro-
ductions of *Johnny Moonbeam* and
the Silver Arrow, *Alice in Wonder-
land* and *The Wonderment of Gleep*.
He has appeared in *Room Service*,
Oh Dad, Poor Dad, and *In White
America*, and was seen last season in
*Six Characters in Search of an Au-
thor*, *Little Malcolm and His Struggle
Against The Eunuchs* and *The Tavern*.

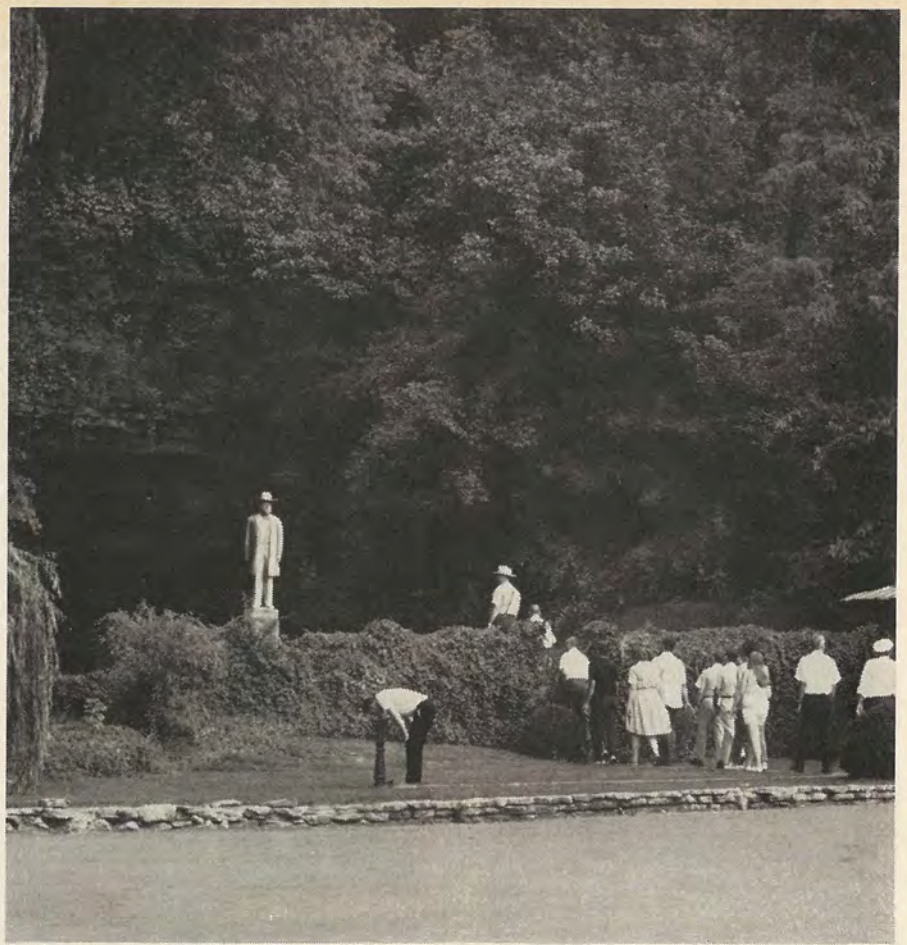
Mr. Berman appears in *The Merchant of Venice*, *The Latent Heterosexual*, *An Enemy of the People*, *The Time of Your Life* and *The Selling of The President* this season.



JOSEPH BIRD, a newcomer to ACT this season, holds a master's degree in drama from Penn State University. A featured actor in 17 productions at the APA Repertory Company in New York from 1963 to 1969, Mr. Bird also toured Canada and the United States with that company. He appeared in the 1969 touring company of *The Show Off* with George Grizzard and Jessie Royce Landis and the Eastern University tour with *The Misanthrope* and *Exit the King*. He made his Broadway debut in *You Can't Take it With You*, and has appeared in 10 off-Broadway productions, including *Moon in the Yellow River* and *Electra*. Mr. Bird appeared as Dr. Campbell on the CBS daytime serial, *Love is a Many Splendored Thing*. He is seen at ACT this season in *The Merchant of Venice*, *Hadrian VII*, *The Latent Heterosexual*, *An Enemy of The People*, and *The Selling of The President*.



CAROLYN BLAKEY, who is seen in *The Selling of the President*, left Sacramento State College after two years as a psychology major to sing in the Middle East and Europe on a tour that resulted in three years of nightclub and concert exposure. A graduate of San Francisco State, she has appeared locally at the hungry i, The Purple Onion, Interlude and Hyatt Music Theatre. An original member of the New York cast of *Hair*, Miss Blakey was a featured performer, singing *Aquarius*, *Dead End* and *What a Piece of Work Is Man*. A student of vocal coach Judy Davis (with whom many in the Bay Area have worked, includ-



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ing Barbra Streisand), she was chosen Miss Bronze California in 1966. As a model, Miss Blakey has appeared in many magazines, including *Vogue* and *Ebony*. Her film credits include *At Any Price*, with John Cassavetes and Peter Falk, and *Machine Gun McCain*. Prior to playing Evie Ames in the New York and San Francisco companies of *No Place to Be Somebody*, Miss Blakey completed a nightclub tour of Canada with comedian Joey Bishop.



NANCY BLOSSOM, seen in *The Selling of the President*, is a Taurus with Leo rising.



MARK BRAMHALL, a Harvard graduate who studied acting as a Fulbright Scholar at the London Academy of Music and Dramatic Art, received national critical acclaim for his performance as George Gibbs in the off-Broadway revival of *Our Town*, which also featured Henry Fonda, Robert Ryan, Estelle Parsons and Jo Van Fleet. Last season he took time off from the company, during which he appeared with Jason Robards and Katherine Ross in *Fools*, and directed a production of *Henry V* for the Marin Shakespeare Festival. Mr. Bramhall has played major roles in ACT productions of *Twelfth Night*, *The Misanthrope*, *Beyond the Fringe*, *Caught in the ACT*, *Tartuffe*, *Under Milkwood*, *Our Town* (George Gibbs), *Thieves' Carnival*, *Don't Shoot Mable It's Your Husband*, *Little Murders*, *The Promise*, *Glory! Hallelujah!* and *The Hostage*. He appears in this season's productions of *The Merchant of Venice* and *The Time of Your Life*.



LIGHT BROWN appears in *The Selling of the President* and is a Gemini with Leo rising.

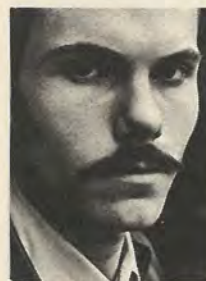


JOY CARLIN, who appeared as Miss Prism in *The Importance of Being Earnest* and in *The Tavern* last season, was graduated from the University of Chicago and has also studied at Yale Drama School and with Lee Strasberg. An original member of Chicago's Playwright's Theatre and the Second City, she has appeared in several productions on and off-Broadway and with resident and summer theatres, as well as made numerous radio and television commercials. A veteran of several television and feature films, Mrs. Carlin has also appeared locally at The Committee and with the Oakland National Repertory Theatre. She teaches at UC Berkeley's department of dramatic art and is seen in *The Time of Your Life* and *The Selling of the President* this season.



MICHAEL CAVANAUGH is a former ACT training program student. Prior to joining ACT in 1968, he performed with the White Oak Theatre in Car-

mel, was in the San Francisco production of *Fortune and Men's Eyes*, and between ACT seasons, appeared with the New York company of *Oh! Calcutta!* During his first season with ACT, Mr. Cavanaugh appeared in *Glory! Hallelujah!* and *Oh Dad, Poor Dad*. He was seen during the 1970 season in *The Importance of Being Earnest*, *Six Characters in Search of an Author*, *Little Malcolm and His Struggle Against the Eunuchs* and *The Tavern*. Mr. Cavanaugh played the Contestant in ACT's *Adaptation* during its recent 11-week run at the Marines' Theatre. He appears in *The Merchant of Venice*, *The Time of Your Life*, *Hadrian VII* and *The Selling of The President*.



JEFF CHANDLER, who studied at Carnegie Tech (Mellon University), appeared with ACT during its first Stanford Festival season in 1966. He has appeared off-Broadway in *Your Own Thing* and *People vs. Ranchman*, and his television credits include a two-part *N.Y.P.D.* with James Earl Jones and Barbara Colby. Mr. Chandler has also appeared with the Alley Theatre in Houston, the Pittsburgh Playhouse, the Milwaukee Repertory Theatre and the Eugene O'Neill Memorial Theatre. He was seen last season in *Oedipus Rex*, *Saint Joan*, *Rosencrantz and Guildenstern Are Dead*, *The Tempest* and *Hadrian VII*, and is currently appearing in ACT's revival of the latter production, *The Time of Your Life*, *An Enemy of the People* and *The Selling of the President*.



SUZANNE COLLINS, who holds a bachelor's degree from the University of San Francisco, also attended S.F. State and appeared in a number of theatre productions at both schools. A former student in ACT's

training program, she is married to ACT actor James Milton, and appeared in *The Hostage*, *The Devil's Disciple*, *Rosencrantz and Guildenstern Are Dead*, *Hamlet* and *Three Sisters*. She was seen last season in *Six Characters in Search of an Author*, *Rosencrantz and Guildenstern Are Dead* and *The Rose Tattoo*, and appeared as the Female Player in ACT's recent production of *Adaptation*. She is seen in *The Time of Your Life* and *The Latent Heterosexual*.



PETER DONAT, in his fourth season with ACT, has appeared on Broadway in *The Chinese Prime Minister*, *The Entertainer*, *The Country Wife*, and *The First Gentleman*, for which he won the Theatre World Award as best featured actor. He appeared in *The Three Sisters* off-Broadway, and in a film made with the Stratford (Ontario) Shakespeare Festival Company where he was a featured actor for six seasons. Mr. Donat's TV credits include many starring roles for CBC, Canada, and many guest appearances on American networks, including *I Spy*, *Mission Impossible*, *Mannix*, *Run For Your Life*, *Judd for the Defense*, *FBI*, *Bracken's World*, *Medical Center* and *Young Lawyers*. He appeared in ACT's productions of *Under Milkwood*, *Tartuffe*, *Deedle Deedle Dumpling*, *My Son God*, *Staircase*, *Little Murders*, *The Architect and the Emperor of Assyria*, *The Importance of Being Earnest*, *Six Characters in Search of an Author* and in the title role of *Hadrian VII*, which he repeats this season. Mr. Donat is also appearing as Shylock in *The Merchant of Venice*, in *Hadrian VII*, *An Enemy of the People* and *The Selling of the President*.



JAY DOYLE, who was seen off-Broadway in *The Old Glory* and was a

member of the national tour company of *Andersonville Trial*, appeared with the Milwaukee Repertory Theatre, the Pittsburgh Playhouse, and the Arena Stage in Washington, D.C., prior to joining ACT in 1965. During ACT's first Bay Area season, he was the Conservatory's busiest actor, appearing in eight different plays, often playing two roles in two different plays the same evening (one at each of ACT's two theatres). A graduate of Carnegie Mellon University, Mr. Doyle's roles have included those of Deputy Gov. Danforth in *The Crucible*, Grandma in *The American Dream* and the Ghost and Player King in *Hamlet*. He has also appeared in *Three Sisters*, *Rosencrantz and Guildenstern Are Dead*, *Glory! Hallelujah!*, *The Hostage*, *The Devil's Disciple*, *Oedipus Rex*, *Saint Joan* and *Hadrian VII*, in which he was seen again this season. He also appears in *The Latent Heterosexual* and *An Enemy of the People*.



ROBERT FLETCHER, ACT resident designer who doubles as actor, has designed scenery and/or costumes for over 20 Broadway shows such as *How to Succeed in Business Without Really Trying* and *High Spirits*, as well as numerous off-Broadway productions and several for Stratford, Conn., and Stratford, Ontario. Formerly art director for the Perry Como Show, he has for the last 15 years been constantly at work designing for every TV network. Mr. Fletcher has also designed numerous operas for NYC Opera Company, Boston Opera, the Chicago Lyric, Washington Opera and the Spoleto Festival of Two Worlds. He has also designed scenery and costumes for the New York City Ballet, the Joffrey Ballet, the pro musica's production of the *Play of Daniel*, the Ice Capades, Holiday on Ice and several industrial shows. Years ago, Mr. Fletcher helped found Brattle Theatre in Cambridge where he directed, acted in and designed more than 85 productions within five years. He designed the costumes for ACT's *Hamlet* three seasons ago, and for the recent production starring Dame Judith Anderson in the title role. He appeared as an actor last season in *The Tempest*

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and *Hadrian VII*, and will be seen in *Hadrian VII*, *The Latent Heterosexual* and *The Time of Your Life* this season.



DAVID GILLIAM, who is in his second season with ACT, has made a number of television commercials and appeared in Universal's *Summerkill*, Antonioni's *Zabriskie's Point* and CBS-TV's *A Step Out of Line*. He has appeared professionally with the Mill Valley Center for the Performing Arts, the Marin Shakespeare Festival, The Theatre in Berkeley, and produced a show at the Openhand Studios. He has studied at the Actor's Lab, ACT's training program, Acting Openhand, San Francisco State College and The Academy of Kung Fu. He was seen in *Oedipus Rex*, *Hadrian VII* and *The Tavern* last season, and is seen in *The Merchant of Venice*, *The Time of Your Life*, *The Latent Heterosexual* and *An Enemy of the People* this season.

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JERRY GLOVER, a former member of ACT's Training Congress and Conservatory Group, served as an acting fellow last season appearing in *Oedipus Rex*, *Saint Joan*, *Rosencrantz and Guildenstern Are Dead*, *Hadrian VII* and *The Tavern*. He was seen in the Marin Shakespeare Festival productions of *The Taming of the Shrew* and *Henry V* last summer, and played major roles in ACT's workshop productions of *The Cherry Orchard* and *Richard III* last season. Mr. Glover holds a bachelor's degree from Yale University, where he played Alceste in *The Misanthrope*, the title role in *Woyzeck* and Mr. Badgera in *Toad of Toad Hall*. He is seen this season at ACT in *The Merchant of Venice* and *The Time of Your Life*.



PATRICK GORMAN appears here after three seasons and eighteen productions at the Seattle Repertory Theatre, where he played major roles in *A Midsummer Night's Dream, U.S.A., Volpone*, and the title role in *The Servant of Two Masters*. While studying theatre in Paris he worked as a clown in the *Cirque Medrano*, played in the French Broadway equivalent of *How To Succeed In Business Without Really Trying* and several TV productions. In New York, he has appeared in the ANTA Matinee series, at the New York Shakespeare Festival and on Broadway in *Those That Play The Clowns*. Between teaching Movement at ACT's 1970 Summer Training Congress and beginning the same task for the 1970-71 season here, he played the Prosecutor in *In the Matter of J. Robert Oppenheimer* directed by Allen Fletcher at Ann Arbor, Michigan. At ACT, he is seen in *The Merchant of Venice, The Time of Your Life, An Enemy of the People* and *The Latent Heterosexual*.



JOHN HANCOCK, who attended Wayne State University and Detroit Institute of Musical Art, was a vocalist on CBS radio in Detroit for four years and has made two appearances as a vocalist on television in West Berlin. He appeared in the Center Theatre Group's production of *In the Matter of J. Robert Oppenheimer* in Los Angeles, and in ACT's productions of *Johnny Moonbeam and the Silver Arrow, In White America, Alice in Wonderland, The Hostage* and *The Architect and the Emperor of Assyria*. Mr. Hancock has appeared in an ABC Movie of the Week and can be seen in the forthcoming motion picture, *Kane*, starring Sidney Poitier. He was in *Six Characters in Search of an Au-*

thor and Hadrian VII last season and appears this season in *The Merchant of Venice, Hadrian VII, The Time of Your Life, The Latent Heterosexual* and *The Selling of the President*.



KATHLEEN HARPER, a former member of ACT's Conservatory Group, holds a bachelor's degree from UC Berkeley. A founding member of Berkeley's Magic Theatre where she played major roles in 10 productions, Miss Harper has also appeared locally with the Alumni Repertory Theatre, and, more recently, in *Oh! Calcutta!* for two months. She appeared in the American premiere production of Jerome Kilty's *Ides of March*, directed by Nagle Jackson, at the Loretto-Hilton Center, and was seen at ACT in *Six Characters in Search of an Author, Rosencrantz and Guildenstern Are Dead* and *The Rose Tattoo*. She appears this season in *The Time of Your Life* and *The Latent Heterosexual*



DUDLEY KNIGHT, a newcomer to ACT who appeared with the Magic Theatre in Berkeley last year, played Prospero in the Marin Shakespeare Festival production of *The Tempest* and appeared in *Henry V* there this last summer. The recipient of a Rockefeller Grant for work in voice with Kristin Linklater in New York, Mr. Knight holds a master's degree in acting from Yale Drama School, where he also received several national awards for poetry and prose reading. A former staff announcer for WNYC in New York, he did several programs of literature readings for that station, and has taught oral interpretation at UC Berkeley. Mr. Knight doubles as ACT's voice teacher, and appears in *Hadrian VII, The Time of Your Life* and *The Latent Heterosexual* this season.

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ANNE LAWDER, ACT's speech teacher who doubles as actress, went to school in Burlingame, attended San Mateo Junior College and majored in drama at Stanford University. The wife of ACT director Allen Fletcher, Miss Lawder has sung with the New York City Opera and worked with NBC's radio and drama workshop in New York. Miss Lawder spent several seasons with the Oregon Shakespearean Festival, and most recently appeared in the Seattle Repertory Theatre productions of *Three Penny Opera*, *Lysistrata*, *Mourning Becomes Electra* and *Our Town*. She is seen in *The Tempest*, *The Latent Heterosexual* and *The Time of Your Life*.



MICHAEL LEARNED, wife of ACT actor Peter Donat, has appeared as a leading actress with the Stratford Festival (Canada) resident and touring companies, and with the Shakespeare Festival, Stratford, Conn. She played Irina in *The Three Sisters* at the Fourth Street Theatre in New York and appeared in the off-Broadway production *A God Slept Here*. Miss Learned's television credits include many leading roles for the Canadian Broadcasting Company, including Estella in Eric Till's production of *Great Expectations*, and she played leading roles in two films for National Film Board, Canada. At ACT, Miss Learned has played major roles in *Under Milkwood*, *Tartuffe*, *Deedle Deedle Dumpling*, *My Son God*, *The Misanthrope*, *A Delicate Balance*, *Little Murders*, *Three Sisters*, *Glory! Hallelujah!*, *The Importance of Being Earnest*, *The Rose Tattoo* and *The Tavern*, as well as ACT's special production of *Adaptation/Next*. She appears as Portia in *The Merchant of Venice* this season, and in *The Time of Your Life* and *The Selling of the President*.



FANNY LUBRITSKY at 80 is the oldest member of ACT's acting company. She returned to ACT last season to play Madame Pace in *Six Characters in Search of an Author*, having appeared with the company during its first San Francisco season as Nelly Fell in *The Torchbearers*. Miss Lubritsky's 77-year career in the theatre began in London when she was three years old, and in 1908, Jacob P. Adler brought her to New York as a child protégée. She is in the current revival of *Hadrian VII*, in which she also appeared last season.



WINIFRED MANN, in her second season with ACT, will be remembered by Bay Area audiences for her many roles with the San Francisco Actor's Workshop. She has also appeared with the Pittsburgh Playhouse, the New York Shakespeare Festival and Lincoln Center Repertory Theatre. Among the roles Miss Mann has played are Olga in *Three Sisters*, Flora Goforth in *The Milktrain Doesn't Stop Here*, Titania in *A Midsummer Night's Dream*, Queen Anne in Brecht's *Edward II*, Meg in *The Birthday Party* and Hannah Jelkes in *The Night of the Iguana*. She appeared in *The Rose Tattoo* and *Hadrian VII* last season and repeats her role in ACT's revival of the latter production this season. She is also seen in *The Relapse* and *An Enemy of the People*.



LEE MCCAIN, a newcomer to ACT this season, holds a bachelor's de-

gree in philosophy and studied for three years at London's Central School of Drama. When she returned to this country, she made her professional debut in *Play It Again Sam* with Woody Allen on Broadway. She has since appeared in Buffalo as Sonia in *Uncle Vanya* and *Lemon Sky* off-Broadway. Among the major roles played are Alma in *Summer and Smoke*, Adelaide in *Guys and Dolls*, Viola in *Twelfth Night*, and the title roles in *Antigone* and *Duchess of Malfi*. Miss McCain is a veteran of numerous television network commercials and a daytime series. She is seen this season at ACT in *The Latent Heterosexual* and *The Selling of the President*.



FRANK OTTIWELL has served the company as its teacher of the Alexander Technique since the Conservatory's beginning in 1965 in Pittsburgh. He has studied at the Canadian Art Theatre in Montreal, the Vera Soloviova Studio of Acting in New York and trained to teach at the American Center for the Alexander Technique in New York. In addition to Alexanderizing ACT's actors, Mr. Ottiwell is appearing this season in *The Merchant of Venice*.



WILLIAM PATERSON acted with Eastern stock until 1947 when he began a 20-year association with the Cleveland Play House as a leading actor, director and as associate director of the theatre. During leaves-of-absence from Cleveland, Mr. Paterson appeared on television in New York, and made five national tours of his one-man shows, *A Profile of Justice Oliver Wendell Holmes* and *A Profile of Benjamin Franklin*. Among the many major roles he has played are the General in *Waltz of the Toreadors*,

Undershaft in Shaw's *Major Barbara*, Con Melody in O'Neill's *Touch of the Poet* and F.D.R. in *Sunrise at Campobello*. Joining ACT in 1967, Mr. Paterson has played in *Long Day's Journey Into Night*, *Endgame*, *Charley's Aunt*, *The Devil's Disciple*, *Three Sisters*, *The Importance of Being Earnest*, *Six Characters in Search of an Author* and *Hadrian VII*, in which he is again seen this season. He appears in a cameo role in *The Merchant of Venice* and in *The Time of Your Life*, *An Enemy of the People* and *The Selling of the President*.



KEN RUTA, a graduate of Goodman Theatre and for four seasons a leading actor with the Tyrone Guthrie Theatre, has also studied at the American Theatre Wing and appeared with several leading resident theatres. Among Mr. Ruta's Broadway credits are *Ross*, *Inherit the Wind* with Melvyn Douglas, *Duel of Angels* with Vivien Leigh and *Separate Tables*. He appeared in the Phoenix Theatre productions of *Doctor Faustus*, *Androcles and the Lion*, *Hamlet*, and William Ball's original revival of *Under Milkwood*. In his fifth season with ACT, Mr. Ruta has played major roles in *The Crucible*, *Endgame*, *Long Live Life*, *Twelfth Night*, *Man and Superman*, *Under Milkwood*, *Three Sisters*, *Rosencrantz and Guildenstern Are Dead*, *Glory! Hallelujah!*, *The Hostage*, *Oedipus Rex*, *Saint Joan*, and *Prospero* in *The Tempest*, which he repeats this season. He appeared in ACT's *Adaptation/Next* last summer and is seen in *The Merchant of Venice* and *The Time of Your Life*.

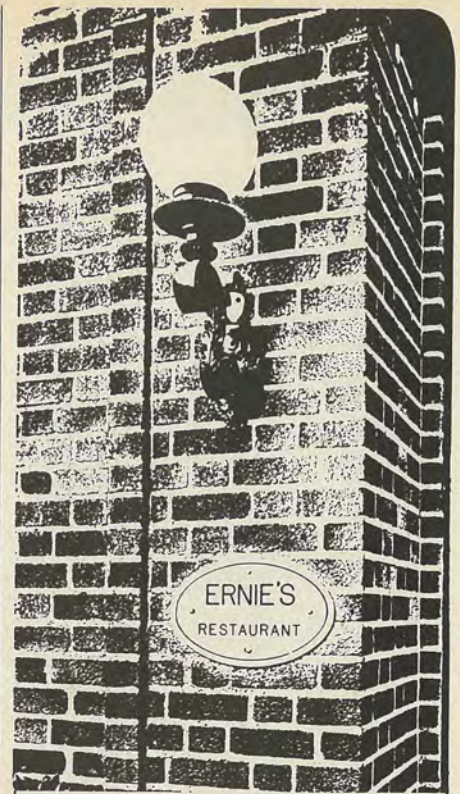


JOSEF SOMMER, who appears as John Morley in *The Latent Heterosexual*, and in *The Time of Your Life* and *The Selling of the President*, comes

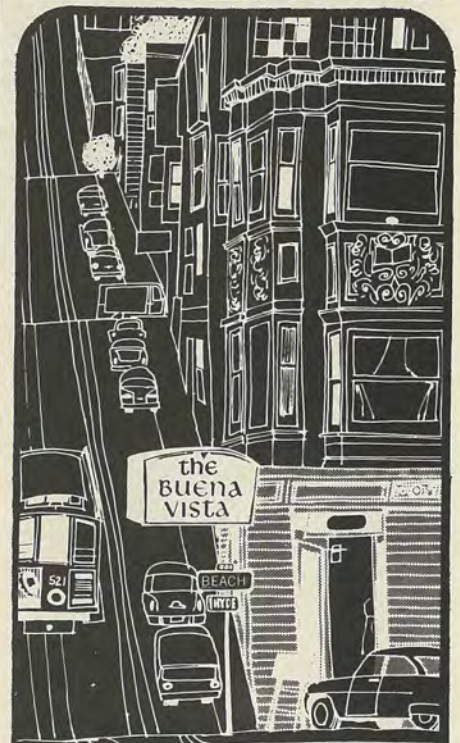
to ACT from Ann Arbor, Michigan, where he appeared in the title role of the new Actor's Company production of *In the Matter of J. Robert Oppenheimer*. He spent seven seasons with the American Shakespeare Festival at Stratford, Conn., where he appeared in major roles in numerous productions, including the title roles in *Julius Caesar* and *Henry VI, Part II* and Malvolio in *Twelfth Night*. A leading actor with the Seattle Repertory Theatre for three seasons, Mr. Sommer appeared as George in *Who's Afraid of Virginia Woolf?*, and played the title roles in *Sgt. Musgrave's Dance*, *Tartuffe*, *The Father* and *Volpone*. A veteran of six seasons of summer stock as well as several network television appearances, he has also appeared with the Old Globe Shakespeare Festival at San Diego, and with Morris Carnovsky at Brandeis University's Professional Theatre Company. A graduate of Carnegie Tech, Mr. Sommer was also the recipient of a Fulbright Grant for study of professional theatre in Germany and a Ford Foundation training grant with the American Shakespeare Festival.



DEBORAH SUSSEL, a graduate of Carnegie Institute of Technology and recipient of a Fulbright-Hayes grant for study at the London Academy of Music and Dramatic Art, came to ACT after a year with the Theatre of the Living Arts in Philadelphia where she appeared in a number of productions including the world premiere of Rochelle Owen's *Belech*. Miss Sussel was a member of the critically acclaimed tour company of *Room Service*, and has also performed with Philadelphia's Playhouse-in-the-Park and the Playhouse on the Mall in New Jersey. In her fourth season with ACT, Miss Sussel has appeared in *Caught in the ACT*, *Under Milkwood*, *Twelfth Night*, *Tartuffe*, *A Flea in Her Ear*, *The Importance of Being Earnest*, *Six Characters in Search of an Author*, *Little Malcolm and His Struggle Against The Eunuchs*, and *The Tavern*. The wife of ACT actor Martin Berman, she is seen this season in *The Merchant of Venice*, *The Time of Your Life*, *An Enemy of the People* and *The Selling of the President*.



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SCOTT THOMAS, a member of ACT in Pittsburgh who is returning to the company this season, has appeared with resident theatres in Boston, Cincinnati and New Orleans, the American and National Shakespeare Festivals at Stratford, Conn. and San Diego, and the Mark Taper Forum in Los Angeles. Among his roles have been Angelo in *Measure for Measure*, Tom in *The Glass Menagerie*, Prince Hal in *Henry IV, Part I*, and Jack Absolute in *The Rivals*. His recent television credits include leading roles on *Bonanza*, *Land of the Giants*, *Death Valley Days*, and the TV movie, *Shadow on the Land*. Mr. Thomas' films include *Kona Coast*, with Richard Boone, and *Guns of the Magnificent Seven*, with George Kennedy and James Whitmore. He is seen this season in *The Merchant of Venice*, *The Time of Your Life*, *An Enemy of the People* and *The Selling of the President*.



ANN WELDON, as a singer, has dazzled audiences in San Francisco, Las Vegas, Reno, Los Angeles, New York, and in Canada, Australia and the Far East, including Japan, Okinawa, Hong Kong and Manila. Last March, she made a highly-successful appearance at the Village. Her numerous television credits include appearances with Tennessee Ernie Ford and Soupy Sales. During ACT's 1967-68 season, Miss Weldon made her first professional appearance as an actress, playing a number of roles including that of Dorine in *Tartuffe*. She also appeared as Mrs. Barker in *The American Dream* and Tituba in *The Crucible*, as well as being a featured performer in *In White America* and *Caught in the ACT*. Miss Weldon appeared in *A Flea in Her Ear* at ACT and on Broadway last year. She was seen as Serafina in *The Rose Tatoo* last season and is currently seen in *The Merchant of Venice*, *The Time of Your Life* and *The Selling of the President*.



MARK WHEELER, who came to ACT last fall as a member of the Conservatory Group, attended Northwestern University, Emerson College in Boston and also studied at the Art Institute of Chicago. His acting credits include leading roles in several productions at the Weathervane Theatre in New Hampshire, and he was seen in *Oedipus Rex*, *Saint Joan*, *Rosencrantz and Guildenstern Are Dead*, *Hadrian VII* and *The Tempest* last season at ACT. He appears in *The Merchant of Venice*, *The Time of Your Life*, *An Enemy of the People* and *The Selling of the President* this season.



G. WOOD, veteran of a long list of Broadway, off-Broadway, touring and resident theatre productions, returned to ACT in 1968 after a two-year absence. Mr Wood appeared in ACT's *Uncle Vanya* and *Death of a Salesman* at Westport and Stanford University in 1966. For five consecutive years, Mr. Wood was a leading actor with the National Repertory Theatre. His numerous Broadway credits include *Cyrano de Bergerac*, *The Seagull*, *The Crucible*, *Richard III*, *The Imaginary Invalid* and *A Touch of the Poet*. Mr. Wood recently directed and performed in his own musical revue *Nevertheless* on Cape Cod, appeared in the American premiere of Jerome Kilty's dramatization of *The Ides of March* in St. Louis, and is finishing a musical treatment of *A Member of the Wedding* to be presented by New York's Circle in the Square. At ACT, Mr. Wood has appeared in *Hamlet*, *Little Murders*, *Three Sisters*, *Rosencrantz and Guildenstern Are Dead*, *Room Service*, *Oedipus Rex*, *Saint Joan* and *Hadrian VII*. He is also featured in the current 20th Century-Fox film *M*A*S*H* and M.G.M.'s *Brewster McCLOUD*. He is currently seen in *The Merchant of Venice*, *Hadrian VII*, *The Latent Heterosexual* and *The Selling of the President*.

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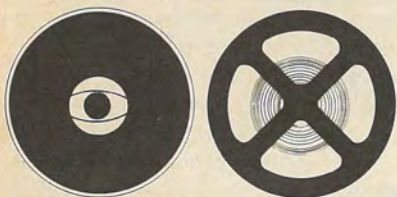
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SIGHT & SOUND

by JOHN CULSHAW



THE OUTLOOK FOR VIDEO MUSIC

I want to consider the function and treatment of music on video. I am not writing about music on television or music in the cinema, which are essentially different media, and too many people are now making the mistake of assuming that what's good for television or the cinema today will be good for domestic video tomorrow. Neither am I going to write about the various incompatible video systems now under development, because in the end they will either sort themselves out or be sorted out by the public. Which ever system emerges, I don't think that music will be among its top priorities: there are other fields that must seem initially more appealing to manufacturers concerned about launching an entirely new product. Dramatized language courses seem to teach better and quicker than either textbooks or sound recordings; and it isn't hard to see a market in short, colorful children's programs, since young children will adore hearing and seeing the same story over and over again. I have no doubt at all that within a decade or less video players of one kind or another will be in very wide domestic use. The question is: what, if anything, have they to contribute to musical enjoyment?

As it happens, video is arriving at a strange time in the history of domestic entertainment. We have reached the stage where more people than ever before have become acutely conscious of the rewards of good sound quality. This concern cuts right across the board from classics (ancient or modern) to pop. *The Gramophone* is full of advertisements for quality sound equipment, and so is every other simi-

lar publication in every country of the western world. Anyone who has spent money on good quality equipment is concerned with what, fancifully, I like to call the tactile quality of sound, by which I mean that presence and immediacy which provide the main difference between music reproduced at home and music in the concert hall. I think this is a healthy development, because experiments with sound—any sound—lead inevitably to involvement with some kind of music. Twelve years ago it was sometimes scornfully said that many people bought the Decca [London] *Rheingold* merely to test out their equipment on the anvil sequences. I could never see anything wrong in that, because sooner or later they would get to the music. After thirty years we have learned not to sneer at Stokowski and Walt Disney because of *Fantasia*, which probably did more to convert a generation to classical music than ten thousand lectures on musical appreciation. It was also the first time that reasonably good musical sound was heard by a cinema audience. Now we have reached the point where first-class sound is commonplace in any home where there is a regular record collector. What bonus will he get from vision?

First, remember that whatever video system he uses, the picture will come out on his television screen. That will be its size. I hope that the sound will not come from his television speaker, but will be siphoned off in some way through his high fidelity system. It may even be stereo, and some video systems claim that it will be as good as or even better than present day records. Yet this presents a dilemma. If the sound is *inferior* to records, I cannot believe that the modern collector, who is conditioned to fine sound, will consider the picture an adequate compensation. On the other hand, if the sound really is as good as modern records, it will be hopelessly incompatible with the tiny television picture. Recently, in New York, I saw a televised opera with simultaneous stereo transmission on FM radio. The combination was bizarre, until someone moved both speakers to positions immediately astride the television screen, which of course all but neutralized the stereo effect. This contradiction between the size of the sound we have become accustomed to and the size of the largest television picture is not just a temporary incon-



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venience: it is a basic difficulty in any domestic video system which depends — as all of them do — on an outlet through the television screen. It won't detract from a language course or a cookery lesson, but it can play hell with music.

This leads me to think that video will have to be extremely selective in its choice of repertoire. Unlike the modern gramophone, which can comfortably accommodate anything from a solo cello to the *Ring* and Boulez's *Pli selon pli*, musical production for video will be wise to restrict itself to those works with: (a) built-in visual relevance, and (b) sound requirements which, irrespective of quality, are not incompatible with a small picture.

Thus, for a start, we can rule out symphonic music on video, at least in terms of seeing the musicians and conductor in the course of performance. There is a world of difference between the televised transmission of a symphonic concert and a packaged, marketed version of the same kind of thing. The television transmission brings an event into people's homes as it is happening, or very soon afterwards, and provides a link between the viewers and the audience in the concert hall. *It is not intended for repetition.* That is the crux of the matter. Remember the psychology of the record buyer. People today buy records with the conscious intention of playing them many more times than once; and people tomorrow will only buy video if there are very good reasons for watching more than once. What can be perfectly valid and useful on transmitted television is therefore not necessarily valid and useful for replayable video. Do you really want to see that oboe player with a pimple on his nose every time a certain phrase comes up in a Beethoven symphony? Neither, believe me, is it any solution to "stage" symphonic music for video production, as many companies on the continent have tried. Elaborate setting, elegant lighting, startling camera angles and fancy cutting all combine to contribute absolutely nothing to the music, and become maddeningly predictable and boring after the second or third viewing.

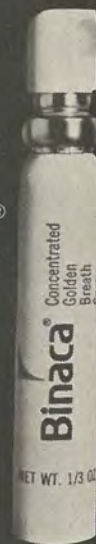
Then what is suitable for video? Opera and ballet look like obvious candidates because they are created to be seen as well as heard; but the small screen again imposes limitations which, though acceptable in a "once-only" television transmission, become

increasingly tiresome on repetition. You see how we keep coming back to that vital word. Yet there are certain pieces which might be made to work very well indeed, given that, as the new medium develops, its sponsors are willing to encourage (which means invest in) a new kind of producer/director who is not just anyone who happens to have spent ten years in television or made six forgotten feature movies. His breed may be difficult to identify for a while. His purpose will be to change the grammar which has governed the visual media for decades — a grammar which happens to be relevant to almost anything you care to name except replayable music.

This needs explanation. The point should be obvious, but is often forgotten: it is that almost all cinema films, and virtually all television productions, are made to be seen once only. The techniques that have been developed over the years are based on the idea of grabbing and holding the attention of a single mass audience (television) or a constantly changing paying audience (cinema). The fact that some of us go to see a favorite film more than once (or that television repeats programs from time to time) is irrelevant to the argument. The law of diminishing returns applies quite severely when you are working with vision: the eye is a more powerful organ than the ear. It has, so to speak, a much better memory, which means that it gets bored far more quickly. Even the most brilliant bit of film cutting becomes unrewarding after a few viewings, unless of course it is being studied for academic or professional purposes. Now it also happens to be true that the ear can memorize a particular gramophone performance after sufficient repetition: the difference is that whereas music is somehow mysteriously self-renewing even in the same performance, a series of visual images is generally not. A great painting has this self-renewing quality: the greater it is, the more it will tend to seem different every time we look at it. The "once-only" principle of cinema and television is no embarrassment to those media, since the product is conceived in terms of a "once-only" audience: but it presents a severe obstacle to the presentation of music on replayable video. A director has to be found who understands that visual predictability is the one thing he has to avoid. If there is a serious future for video music in the

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home, then the picture has to aspire to complement and serve the music, not the other way round.

One of the extraordinary qualities of the late Wieland Wagner's production of *Parsifal* at Bayreuth was that it never seemed to look the same twice. This derived, I think, from its extreme but precisely calculated simplicity. By the use of color and light, and the elimination of all the usual inessentials, the eye and ear received impressions that were wholly integrated—in other words, music and vision were for once inseparable. To achieve this, Wieland Wagner had to discard all the traditional (one might even say sacred) approaches to *Parsifal*; and in doing so, he perceived that the work did not need all the nineteenth-century encumbrances which it had carried, and which audiences had come to accept, for more than half a century. And if musical video eventually discovers its equivalent genius, it will be his lot to do the same with the "once only" principles of the visual media. In plain words, what Wagner did was to provide an experience which was difficult, if not impossible, to memorize in terms of continuity. Individual moments, yes: they remained in the memory like a series of beautiful still photographs. But the continuity of the images and movements was so subtle, and so lacking in the devices of the slick, knock-'em-between-the-eyes kind of producer, that overall memory was defeated. Consequently, return visits to his production were like a new experience.

Something akin to this quality will be needed if music on video is to be anything more than a medium for instructional purposes, and it will be very hard to achieve. Strangely enough, if or when it happens, I am sure it will turn out to be far cheaper than all the lavish musical spectacles which some manufacturers think will be video's salvation, and about which I for one have the gravest doubts. Neither do I believe in documentaries, except in the educational field. How many documentaries have you ever wanted to see more than twice? How many documentaries have you wished you hadn't seen *once*? What will be needed is an approach which asks, before any other considerations, whether anything is likely to be gained by adding vision to sound. If the answer is no, the work should be left in its proper medium, which is audio. If the answer is yes, the *new* question still remains: is the visual

treatment suitable for (theoretically) limitless repetition? Only a second affirmative will validate the project for domestic video.

The biggest mistake of all is to assume that there is a genuine parallel between the known history of the gramophone record and the unknown future of video. Just because they have some things in common (they exist for domestic use only, they are playable and repeatable at will, etc.), does not mean they have everything in common. Let me take one example. While I write this I have a piano record on the gramophone. I am not concentrating on it at all, but I prefer it to silence. If it had a video image, I don't think I could write a word: the ear can dissociate itself far easier than the eye, and is not drawn compulsively to the source of sound in the way that the eye cannot resist a moving picture. (Try writing a letter in front of a television screen with the sound turned off.) So when it comes to video, it will be total concentration or nothing, which is no bad thing in itself. Indeed, because of this requirement video may, in certain repertoire, provide a more rewarding experience than is now obtainable from records: it will demand more of the participant. Yet I suspect that for a long time to come it will have little to do with what we now regard as the standard repertoire.

A new avenue may be explored, such as pieces especially conceived for video; or, more likely and more controversially, visualizations of existing repertoire. These are dangerous games, not only because such things are expensive to produce but because the mortality rate hovers just below one hundred per cent. But if Norman McLaren's work ever became available on video—he is the Canadian artist who draws his own images and his own sound tracks, and whose *Pas de Deux* is probably the best short ballet sequence ever filmed—I know I would buy it, because it is eminently repeatable. I might say the same of Alwin Nikolais's extraordinary *Limbo* which, although too long by ten minutes, uses the whole bag of video-electronic tricks to hold the attention and defy the memory. Like the best of McLaren's work, it points in a direction which is right because it is new. The grammar of conventional movie-making has been thrown out of the window, and a new idiom can be seen struggling to life.

Yet will this new idiom be recognized? The record industry is highly

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specialized, and on the whole unfamiliar with the problems of vision. It seems likely that to acquire material for video releases, the record companies will either buy existing material made by independent film companies or invest in the making of such productions. Both methods have their perils. The first (buying an existing production) is fine if the material is really suitable; unfortunately, recording industry executives on both sides of the Atlantic seem to me to be extremely naive when it comes to this kind of judgement. They don't seem to realize that there are hundreds of independent film producers (three-men-and-a-camera type outfits) all over the place, and all of them with cans of film to peddle. Some of it may be good, but much of it is awful. What worries me is that if this kind of stuff is what first appears on domestic video (just because it happens to be ready, available and cheap), the new medium may take a blow from which it won't recover in a decade.

The second method (investment) is far better so long as a means can be found to retain some control over the production. I make no apology for returning to my main argument: for unless the production is geared to the requirements of *replayable* video, the investment will have been wasted. Unfortunately, but understandably, just about everyone thinks of video in terms of television programs or cinema films, but it has really precious little to do with either. It is related to them in much the same way that the gramophone record is related to radio: in other words, apparently similar but essentially different media serving different functions. The breakthrough in musical video will be made by the first company to recognize that difference; and my guess is that it will not come through a "bought" production, nor from investment in a film conceived for television, but from the work of a small group of pioneers within the industry. I don't know who or where they are; but it seems likely that an industry which has built itself on the exact opposite of the "once only" principle may produce from its own ranks the people who will make sense of music on video. □

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Mr. Culshaw is the head of Music for BBC Television and former Manager of the Classical Department of The Decca Record Co. (London Records in the U.S.).



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Bach-Stokowski: Toccata and Fugue in D
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Schoenberg: Piano Concerto
Mozart: Serenade No. 7 (*Haffner*)
Beethoven: Chorale Fantasia
April 7 & 9, 8:30
April 8, 2:00
SEIJI OZAWA, Conductor
JUDITH RASKIN, Soprano
STANFORD UNIVERSITY CHORUS &
CHOIR, Prof. Harold Schmidt, Director
Bach: Cantata No. 51
Wagner: Prelude and Good Friday Spell
from *Parsifal*
Poulenc: Gloria
April 14 & 16, 8:30
April 15, 2:00
SEIJI OZAWA, Conductor
MAURIZIO POLLINI, Pianist
Bartok: Piano Concerto No. 2
Bruckner: Symphony No. 4 (*Romantic*)
April 21, 23, 24, 8:30
SEIJI OZAWA, Conductor
ALEXIS WEISSENBERG, Pianist
Haydn: Symphony No. 39
Rachmaninoff: Piano Concerto No. 2
Lutoslawski: Concerto for Orchestra
April 25, 3:00
Pension Fund Concert
SEIJI OZAWA, Conductor
VAN CLIBURN, Pianist
Liszt: Concerto for Piano and Orchestra
No. 2
Rachmaninoff: Rhapsody on a Theme of
Paganini
Other works to be announced
April 28 & 30, 8:30
April 29, 2:00
OKKO KAMU, Guest Conductor
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April 8, 8:30 p.m.
Peter Luke's HADRIAN VII
April 6, 14, 27, 8:30 p.m.
April 7, 24, 2:30 p.m.
William Shakespeare's THE MERCHANT OF
VENICE
April 5, 19, 26, 8:30 p.m.
April 17, 21, 2:30 p.m.
THE SELLING OF THE PRESIDENT, Book by
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James and Jack O'Brien
April 3, 7, 10, 12, 13, 15, 16, 17, 20, 21, 23,
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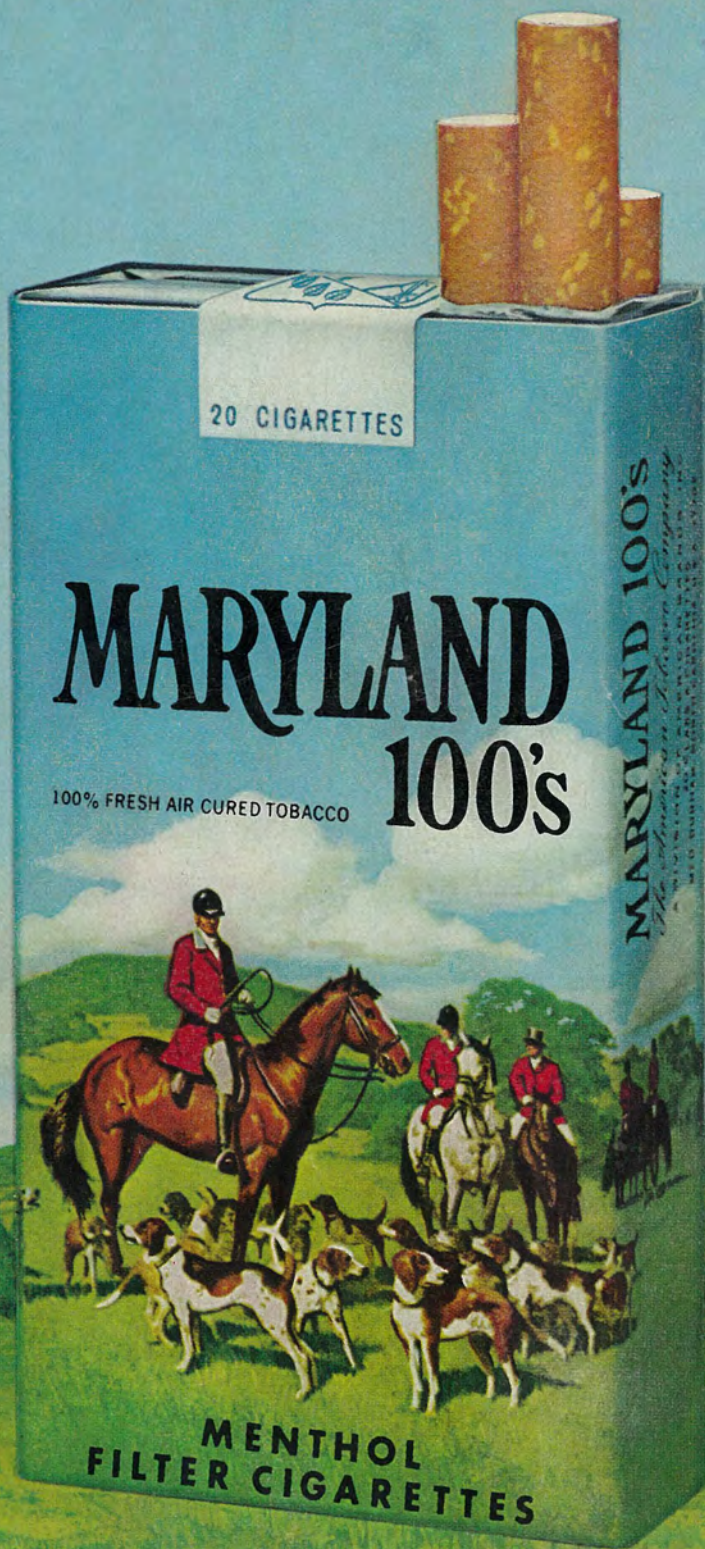
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